



## UZBEK POP ART AND ITS PLACE IN PEOPLE'S LIFE

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### Annotation:

Although the origin of pop music is associated with folklore, it emerged as a specific (commercial-popular) art form in the 19th century in the democratic socio-cultural environment of major European cities. The main form of pop is a regular pop concert in special places. It consists of small performances of several (or solo) artists (wordsmith, singer, dancer, actor, etc.) in an artistically complete, unique way, the conciseness and brilliance of the means of expression, originality, the audience of the participants. is characterized by direct communication with. Variety shows are sometimes based on a conference-themed program. In Europe, pop shows were first held in cafes and restaurants, and later in adapted theaters and other venues. This article covers Uzbek pop art and its role in the life of the people.

**Keywords:** variety, art, music hall, popular, art, entertainment, timeless, music, dance, spectacle, concert, spectacle, traditional art, acrobatics, juggling, focus, playwright, play, director, play, actor, image.

### Introduction

Variety (Spanish - board), pop art - 1) in the broadest sense - a general expression of genres and forms of entertainment, popular art (eternal, musical, dance, spectacular, etc.); 2) in the narrow sense - a type of professional performing arts. In Russia and other countries, pop music is referred to as music hall in the UK, variety in France, cafeshantan, cabaret, and show and review in the US. Although the origin of pop music is associated with folklore, it emerged as a specific (commercial-popular) art form in the 19th century in the democratic socio-cultural environment of major European cities. The main form of pop is a regular pop concert in special places. It consists of small performances of several (or solo) artists (wordsmith, singer, dancer, actor, etc.) in an artistically complete, unique way, the conciseness and brilliance of the means of expression, originality, the audience of the participants.





Is characterized by direct communication with. Variety shows are sometimes based on a conference-themed program. In Europe, pop shows were first held in cafes and restaurants, and later in adapted theaters and other venues. They included lyricists, singers, dancers and dancers, as well as acrobats and magicians. Currently on the pop scene are genres of speech such as monologue, feuilleton, comic story, Variety (national, ball, etc.) dance, couplet and Variety song, many types of circus (acrobatics, juggling, tricks, etc.), theater there are miniatures, puppet shows, pantomimes and more.

By the end of the 19th century, the term began to mean solo, small-scale performance. A playwright creates a play, a director creates a play, an actor creates an image. All three processes take place in one person, and if he creates a small show, it is called a number. The art of performing has been called pop since the 20th century. The person who created the number and performed it at the level of art became known as a pop actor. It is well known that the twentieth century was a period of dramatic renewal in the art of Uzbek music, with the emergence of unconventional compositions and new forms of concerts. In this regard, the concept of variety has entered the musical culture.

In Uzbekistan (as in other Eastern countries), the development of pop music was as follows: on the one hand, traditional works of art were adapted to the requirements of the stage (for example, stage interpretations of the peoples performed by Tamarakhonim and M. Qoriyokubov, Yusufjon interesting askiya conference performances based on traditional traditions, etc.) or new types of performances based on national genres (popular stage dances such as "Pakhta", "Pilla" created by M. Turgunbaeva together with Usta Olim). On the other hand, Uzbek pop music is enriched by the adoption of foreign art forms and styles (for example, jazz, pop orchestra, music hall). From 1956, the Uzbek Variety Theater, and later the Uzbek State Variety Association (until 1996).

Currently, the Uzbeknavo Association is responsible for the development of pop art in Uzbekistan, coordination of the activities of pop groups and soloists. Variety is included in the system of special education as a field of study. Since 1996, the Tashkent Variety College, the State Conservatory of Uzbekistan and other art (music) educational institutions have been operating Variety Faculties.

Initially, it was characterized by a wide range of applications. In this regard, the following comments of O. Bekov are noteworthy: - The pop concert, which is based on bright, colorful, dramatic changes, but not interconnected, presents virtually all types of art, from poetry and music to the circus.





Z demonstrated its ability to pull the strings, and finally, in contrast to philharmonic concerts and theatrical performances, pop art became the basis of the performing nature, such as a distinctive dialogue between the audience and artists, a light connection. In particular, the constant, direct contact with the listener during the performance led to the emergence of a variety genre, such as a unique conference. The author interprets the term pop as a defining feature of the performing arts, emphasizing its defining qualities - lively, simple musical forms, and sometimes the authors' bright, well-directed intonation, as well as their approach to popular dance techniques. These ideas apply to the Uzbek musical culture, mainly in the 1920s and 1950s. It should be noted that in the reality of modern Uzbekistan, the term pop is used not only in connection with the stage, but also to describe a specific direction in music. Thus, in music culture, the term variety in a narrow sense refers to samples of music based on a certain unity of performance and artistic elements.

Consequently, the term variety is used here as a private concept. Therefore, it is expedient to understand the whole set of genres of stage music based on the dynamic method, using the concept of pop music in this section.

Thus, from the lexical meaning of the word variety, that is, in its broadest sense, as a general concept of performing arts, and in its narrowest sense, musical variety, that is, the listener without special training, is easily apply simple, quick-to-remember melodies and, most importantly, dance-like forms (to the extent known to the ground - a bit, that is, an accelerated method) to music samples that have a form and content that can be understood (used) for leisure purposes. Expedient. In our view, the use of the term "pop music" in the narrow sense ultimately achieves the same meaning as the term "pop music" and the convenience of classifying works created in this style at the level of the music industry. At the same time, interrelated intersections and differences in terms can be eliminated.

It should be noted that the process of formation of Uzbek music has become an important basis for folklore. It was accompanied by songs, lapars, and especially dances, light melodies. At the same time, it has become one of the means of providing the national basis of Uzbek music.

Uzbek pop music, which began to take shape in the early twentieth century as a socio-political situation, can be divided into two periods:

- Traditional genres - the period of development of songs, lapars, yallas;





- The period of stylistic processing of folklore genres on the basis of the requirements of the musical variety.

Songs about the Motherland, independence, freedom and the nation have been among the works of art created since the independence of Uzbekistan. Among other arts, a new system, a new system for the development of the most popular art form - music has been introduced.

By the Decree of the First President of the Republic of Uzbekistan (No. PF-1419) of April 5, 1996, the Uzbeknavo Tour-Concert Association was established. In 2001, the Cabinet of Ministers issued a resolution on the further development of the art of pop singing (No. 272 of June 26, 2001). The resolution is based on the proposals of representatives of the broad musical community, prominent figures of pop art, the Council of Spirituality and Enlightenment, the Ministry of Culture and Sports, Uzteleradiocompany, the Writers 'Union, the Composers' Union, the Academy of Arts and other stakeholders. The National Council for the Development and Coordination of Pop Art was established under the chairmanship of the People's Poet of Uzbekistan Erkin Vahidov.

1. Coordination of the activities of pop groups, soloists and other artists, protection of their creative, economic and legal interests;
2. Defining the role of modern pop art in the development of Uzbek musical culture, ideological and artistic directions, the principles of its development in harmony with national and universal values;
3. Preparation of recommendations for national holidays, festivals, competitions, shows, folk festivals and other cultural and educational events;
4. Organization of monitoring of national pop art, holding various conferences, scientific and creative symposiums on the development of the industry, the establishment of its own periodicals;
5. To nominate candidates for state awards for artists who make a worthy contribution to the development of the industry, to establish its own prestigious awards, to provide material and spiritual encouragement to pop stars, especially young people, to the relevant educational institutions. Recommendation and so on.

In order to increase the effectiveness of the work on the development of pop art, the Uzbeknavo Tour-Concert Association will be liquidated and the Uzbeknavo Variety Association will be established on its basis. Year A council of creative support groups has been set up under the auspices of the association.





The decision of the Cabinet of Ministers of the Republic of Uzbekistan opened a wide way for the creative activity not only of entities operating in the field of pop singing, but also of groups and individuals engaged in the performance of music in general. put. In particular, the Uzbeknavo Variety Association issues special permits (licenses) based on the creative prestige, skills, professionalism and repertoire of artists. This content was an important factor in setting the standard for professional performance, while limiting the negative impact of shallow, artistically weak songs on spiritual education. The status of self-licensed artists has been equated with that of professional performers. Simply put, a special organization has been set up to support and develop real creativity.

The Uzbeknavo Variety Association will lead the activities of the Republic of Karakalpakstan and its regional branches, as well as ensure the centralized management of the tasks set by the organization, as well as ensure artistic and ideological integrity. Composers such as Anor Nazarov, Alisher Ikramov, Alisher Rasulov, Doni Ilyasov, Bahrulla Lutfullayev, Dilorom Omonullayeva, Sultanali Rakhmatov, Kadyr Muminov, Shokir Ahmedov, Mamura Ergasheva, Nasiba Madrahimova, Muyassar Sotvoldiyeva, Uzbeknavo Variety Association choreographers such as are collaborating creatively. This cooperation includes Ozodbek Nazarbekov, Gulomjon Yakubov, Zulayho Boykhonova, Sabir Muminov, Ilhom Farmonov, Gulsanam Mamazoitova, Avaz Olimov, Izzat Ibragimov, Abdulla Shomarupov, Rayhon Ganieva, Rashid Khalikov, Anvar Ganiev, G'iyos Boytoev, Mahmud Namozov, Mavluda Asalkhodjaeva, Tohir Sodiqov, Sevara Nazarkhan, Shuhrat Qayumov, Feruza Jumaniyozova, Dilnoza Ismiyaminova, Samandar Hamrokulov, Yodgor Mirzajonov, Jahongir Otajonov, Jasur Mirsagatov, Sardor Rahimxon, Iroda Dilrozov, Iroda Dilroz, Lola, Lola Hulkar Abdullaeva, Abduvali Rajabov, Sevinch Muminova, Shahlo Rustamova, Ogabek Sobirov, Anvar Sobirov, Akmal Isroilov, Hosila Rahimova, Toshpolat Matkarimov, Aziz Rajabi and others played an important role in the thematic enrichment of their work.

Their works have been performed at Mustaqillik, Navruz, Uzbekistan - My Homeland, Nihol, Sharq Taronalari and dozens of other international and national competitions, festivals, forums, celebrations and talk shows. Among them are songs performed by dozens of singers, such as Ozodbek Nazarbekov, Nasiba Abdullayeva, Gulomjon Yakubov, Giyos Boytoev, Mahmud Nomozov, Gulsanam Mamazoitova.







It is no exaggeration to say that the nationalism reflected in the songs, the devotion to the Motherland, as well as the thinking that is taking shape in the hearts of the singers - a sign of serious research in pop music, the process of finding new directions.

### **Types of variety and its distribution currents**

Currents in modern Uzbek pop music. New to the Uzbek listener, the music scene is a rising tide of rap, immersed in an ocean of words, and young people have no time to think about its origins. It should be noted that the combination of sound, which is far from the analysis of rap, the content of certain unregulated methods and tones as a novelty, there is a large number of blind assessors. Critics also do not see rap as a genre that has any aesthetic impact. The expressive nature of rap, that is, the broken methods, the vague melody system that is considered a novelty, is the beginning of a new trend, and the main feature of its artistic aspects is consistency. This issue is also unusual in terms of musicology - it can be adapted to indifference.

Raping raps not only national, but also pop, rock, etc. instruments used in performance styles that are awkward, or rather vague, expressions. This style does not require loudness, timbre and range from the performer. The melody system, as we have seen, is shaped by intonation, far from the canons of musical melody. It is not related to the content of the singer's body movements, legs and arms. As a background, there is no synchronization between the movements of the dancers and the movements of the rappers. Integrity-composition is not observed in their actions. Existing actions and rapper performance are not subject to the same goal. Both the rapper and the dancers and dancers are limited around their particular type of movement.

Due to the lack of pure intonation, it is impossible to think of the movement of sounds that evoke national symbols in the ranks of percussion instruments. The reason, as we have noted, is that in this direction of performance, pure intonation is understood as a sign of complexity. The purity of the singer's intonation is an important factor for them, as it consists of a set of sounds close to indifference.

There are uncertainties both in the implementation of the goal of artistic enrichment by directly copying the foreign rap sound system, and in the application of personal interpretation to the performance. While pop and, in part, rock performers take part in various folk ceremonies (weddings, celebrations, etc.) outside of the stage, rap only remains on stage.





His work will not be popular unless the idea of the rapper is embedded in the psychology of modern foreign music, especially in the minds of the Uzbek audience. Its aesthetic and spiritual influence should not confuse the psyche of young people who have not yet learned and enjoyed the national music and its true masterpieces with artistically imperfect, abstract content. The task of Oriental aesthetics should be a product of creativity for them as well.

Gone are the days of unsuccessful research during the early days of rap. As the creators of such works began to copy from the artists of the East and the West, as they were making new discoveries, they also began to impose this principle of creativity on like-minded artists at their level. For example, songs created by rap artists are being adapted to the requirements of show business, and it is becoming commonplace for people to get out of the shell of artistic thinking. There are also ambiguities in the opinions of some famous pop singers. In particular, why can't artists perform for three or four days, and yesterday's rapper gave a concert for three days? There are not enough tickets. Show business needs to be taken seriously. Many have now abandoned the idea of what kind of rap style or genre young people should block or eliminate. At the same time, their only goal is to buy tickets and gather people, to teach the art of singing, which is far from the artistic thinking of the people, in defiance of the national musical requirements and the art of singing, those who say that singing without zlasting have also changed.

Also, while some of the sounds of rap songs, dances, and accompanying instruments are artistically appropriate to the specific nature of rap, their function as a work is aesthetically distant, meaningless, and thought-provoking. is able to think philosophically.

Now it is a mystery in which genre the rapper was brought up, because of the imperfect sound background, the dancing body movements and the manual expression of the content of the song - this is due to the fact that it is far from a holistic artistic flow. So, the fact that there is an Eastern norm in this direction also clarifies the content of this stream. In the shell of existing pop genres as a completely independent genre, the principles of singing will have to be mastered by rappers, even if they are not dependent on them. Otherwise, the principles of its creation and execution may remain abstract.

Modernity and nationalism in pop. Composer arrangers I. Akbarov, Ye. Shiryayev, E. Salikhov, E. Zhivayev and others have created works based on nationalism.





The twentieth century - the second half of the last century - pop music began to take shape as an art form at the level of a separate genre. Because their first works were performed to the accompaniment of a variety symphony orchestra, then electrified guitars, and later ensembles with guitars and other instruments. Although the mentioned instruments do not take part in the performance of Uzbek national music, various approaches and researches have been carried out for their national expression.

However, the use of the national musical instrument, the national instrument, was not widespread. In recent years, the performance of national instruments has been reflected in the activities of the Variety Symphony Orchestra under the Ministry of Culture and Sports.

Nowadays, pop songs emphasize the elements of performance, such as copying, intonation, dry melody system, etc., which are based on national canons.

The professional level of a pop singer, along with the understanding of the artistic idea and inner world of the nation as a classical music performer, should be complemented by the history of the people, social changes and spiritual needs. It is not determined by the pursuit of a particular musical movement or form, but by the artistic idea of the period, the heritage of the people.

Pop music is a genre of music that reflects the artistic ideas of different cultures and peoples. However, in all its forms, light music is considered to be the only factor that brings a sense of vitality to the human soul.

Research in this area has expanded the ranks of singers by writing and stealing among professional musicians. Along with artificial weaving, computer-assisted correction of defects in the singer's voice has also been introduced. It's about introducing an incubator look that denies membership, even continuity that has become a tradition in real art.

The pursuit of world pop stars, the blind fanaticism of them, and even the worship of the unseen are on the rise. This has broadened the horizons of Uzbek pop music as a transitional genre or independent genre.

Pop music has moved to a different system, allowing for the proliferation of theses that are now said to be difficult or impossible to popularize. As a result, the concept of national pop music is still unbalanced and is not taken seriously as an art form with its own aesthetic value among the genres of national music.







However, Botir Zokirov and his followers, contemporaries Yunus Turaev, Stakhan Rakhimov, Alia Yoshpe and others, who laid the foundation stone of the Uzbek national pop singing, as a result of synthesizing the national and nominal style of singing on the Uzbek stage, gave it a form and content. Who have achieved harmonization?

This relationship has various normative forms. After all, in many Uzbeks, the ornaments of Uzbek professional singing are not present. Even in the nature of a number of world pop stars, we do not have such sound decorations. So why should some stellar styles be forced on us?!

Probably, their performance technique is in many respects superior to that of our professional pop singers. However, they do not seem to be artistically and ideologically superior to the representatives of the people, who have preserved and enriched their ancient culture, traditions and values for centuries. B. Zokirov, Yu., Who had a secular vision in terms of the laws of life in the executive system, which has these national elements in common. Torayev, N. Abdullayeva, M. Mavlonov, G'. Yakubov, O. Nazarbekov, M. Nomozov, G. Mamazoitova, and others. You can see how colorful their sound dynamics, range and timbre are.

The author of one of the well-known critics said: "A person with immorality and spiritual poverty cannot encourage the audience to purity and nobility from the stage, in our opinion, not only to theater actors, but also to every performer (singer, dancer, interesting, etc.) also applies.

All arts have a special place in the spiritual development of our people. We all know that the art of singing is very important in this regard. Because every time we hear a song on TV, on the radio, on the streets, in the markets, even in cars. We have to listen to it, whether we like it or not. Older people are also used to steam. That's why today, no matter where we go, no matter who we talk to, it's all about the pop singers. Indeed, there are more and more new voices.

Our country is rich in talent. All conditions have been created for these young people to create freely. But as with rice, there are many who enter the industry unprepared. Shallow, dull lyrics are on the rise because of such illiterate singers. There are frequent statements in the media about this. Unfortunately, such speeches are often read by most intellectuals. One wonders if any of the singers have read critical articles. Obviously, today the art of singing and singers have a lot of tasks.





The song is a unique reflection of the culture of the nation, the singers embody universal values, express the aspirations of our people, inspire hope and confidence in the future, raise the glory of our country. We think that they should constantly search for ways to create skills and learn from the lessons of teachers. The heart of a true artist is always awake. Only good melodies from such hearts will reach the hearts of the people.

### **In pop music - the infiltration of "popular culture".**

From the first days of independence of the Republic of Uzbekistan, as in all spheres, the Uzbek national music culture has received more serious attention than ever. March 21 is widely celebrated as the national holiday of Navruz. Our religious values, such as Eid al-Fitr and Eid al-Adha, have been revived and widely celebrated as a national holiday in all regions of the country. Inspired by this process, our art historians, musicologists, folklorists and cultural scientists have set themselves great tasks. Musical folklore expeditions were organized throughout the country. The persecuted musical heritage, repressed by Soviet ideology, has been re-examined among the population. The result is a rich musical heritage. This music, which is associated with the way of life of the people, has been introduced into the curriculum of preschool and secondary schools. Extensive teaching of music lessons per week in secondary schools of the public education system has been intensified. The study of folk songs is widespread in the curriculum. As a result, the sounds of national music have had a positive effect on the upbringing of the younger generation.

**Dr. François Gerard Marie Léotard**, a French musicologist, organized a musical folklore expedition in Uzbekistan from 1997 to 2012 and commented on the Uzbek national music culture, saying that Uzbek folk music culture is extremely rich and colorful. It is a historical miracle that it has not lost its purity and originality. We French have already forgotten the purity and originality of our art and culture. Now we are looking for it in the culture of other nations. As a proof of my point, if we bring together the French, Swedish, German, English, Belgian and other European peoples, it is indistinguishable from their facial features or dress, if not from their language alone. The Bukhara-Samarkand, Khorezm, Surkhandarya-Kashkadarya and Tashkent-Fergana melodies of the Uzbek people can be distinguished from each other by their local (local) style of melody, and even by their unique dress code and dialect.





It was a testament to the nation's historical identity, its rich spiritual heritage, and even its devotion to its cultural heritage.

It is true that the musical culture of the Uzbek people has a rich and colorful historical heritage. The work done is commendable, but the onslaught of popular culture did not go away on its own. Instead, he is trying to change his appearance and infiltrate the lives of our young people. So what part of our youth is being given to popular culture? What additional measures should be taken to get rid of such a poisonous virus?

In our opinion, those who imitate popular culture are mainly high school students. No doubt at this age they will be imitative, curious, mature adults. We should not expect them, as spectators, to be left to their own devices during this period. In this regard, it is necessary to organize music, fine arts and sports clubs in secondary schools on the basis of regular special programs, to increase the share of music and art classes in primary school. As a result, first of all, it is easier for students to master mental and exact sciences. Second, one aspect of popular culture is undoubtedly the avoidance of noisy rhythmic sounds. Third, our young people will be educated under the influence of national music. Fourth, under the influence of national music education, students are brought up in the spirit of love for the Motherland, respect for adults, respect for friends, love for parents, devotion to the nation and religion, national pride and pride.

It should be noted that the organization of various musical and artistic events, competitions and contests in secondary schools also gives good results. In particular, the organization of the competition of young performers in the field of national music in secondary schools, the organization of Uzbek national instrumental ensembles, the organization of music clubs in schools and the performance of folk songs. Extensive dissemination of the study will help to further improve the issue under discussion.

At a meeting of the Writers' Union of Uzbekistan, a well-known writer of the nation said: "The storm of popular culture is breaking the borders of the world. This danger has come to us as well. The danger of popular culture is that those who oppose the crisis are in the majority today, but as the years go by, does one become accustomed to such tragic events? What percentage will be against it in ten years, and what about in fifteen years? What about twenty or thirty years from now?"

Concerns are justified. There is reason to be sad and upset. The writer is right. 20-25 years ago, we used to see in European, overseas films, playing with a girl, a woman. It's in our imagination through movies and rock concerts.





First in our imagination. Then... Then, years later, they started appearing before our eyes. Hey, we were told what, this is not our compatriot, he is a tourist, he comes and goes. Then... Then, frankly, today, we started to see our own ones among those who wore earrings on their navels, rings on their noses, and allambalo jewelry on their ears.

Hey, is that an Uzbek, a boy or a girl? Uzbekmasdirov. We were shocked... But even if the ground cracks and you go in, that's what happened to Uzbek children. What is this? Where is this from? The answer is short. A catastrophe caused by the lavish ideas of popular culture, universality, and the pursuit of common character!

Today, one or two girls who have lost their temper, or a self-proclaimed free-spirited person. Our whole nation is against them, perhaps. It's good. Many look back at the curse. But if the ranks of those who fall into the whirlpool of popular culture and are cursed by God increase by one or two tomorrow, and their circle widens, will not the ranks of those who oppose such shame fall by themselves? It's not just about those who wear earrings on their bellies and walk around naked, or about those who have changed their appearance, but about those whose ideology is distorted, and without ideology one can expect worse.

Popular culture is entering the shadow of globalization. The generosity of the cloud of shadow, which blocks the light of goodness and brings rain, does not help the earth to prosper. The earth needs light and fresh air, as well as winds.

Popular culture - be like us, think for yourself, do what you want, don't wear clothes, get married to your partner if you want, be lucky with an animal if you want (!?), Live freely, go around silta, you live for yourself, what kind of parent? What kind of relatives? in other words, non-verbal beliefs are propagated through embedded methods and means. These include computers (internet), mobile phones, some TV channels, various pornographic programs, movies, shows, etc.... For the fate of adolescents in the age of separation of good from evil, black and white 'ra is even more dangerous. The bullet in the gun targets one person, and the bullet in popular culture targets the minds of thousands and millions of people.

There are both grounds and examples for us to worry about today. We didn't have time to write it down and explain it. However, it is true that the world is deteriorating, the world is deteriorating, and the ideological test site is becoming more dangerous than the nuclear test site.





As the great writer said, goodness, consequence, goodness, kindness - love, devotion, love, faithfulness, enlightenment, morality and morality, the flowering, secular representatives of literature are silent for some reason... Nobel Prize-winning writers - poets and today the world is falling apart, the world is falling apart, they can't keep quiet, and they're not shouting that we shouldn't keep quiet. They are sitting quietly. It's like feeling frustrated, drowsy or frustrated... No, the world shouldn't be bothered by such frustration.

You and I are part of the world. If necessary, our family can be a world bigger than the world itself. If we all protect ourselves, our children, our homes, our ideological roots, we will save the world.

The principle of systematization, consistency, continuity in music education and upbringing should be organized on a scientific basis with its structure and content in each lesson. The main factor is to pay attention to the wide range of knowledge about music, music education and upbringing. It reflects the rules, conclusions, and generalized musical experiences of man-made music. All the learning activities of the lesson and the logical interrelationships of the following lessons form the basis of the system. In short, the general didactic principles of pedagogy play an important role in the lessons of music culture and play an important role in the harmony of music and life, the development of work skills, the focus on creativity. Continuing education creates the necessary conditions for the formation of a creative, socially active, spiritually rich person and the training of highly qualified competitive personnel.

This means that music lessons also cover all types of competitive training, the State Education Standards, the training system and its operating environment.

### **Aesthetic education of students through music education**

From time immemorial, Eastern and Western cultures have struggled and evolved in opposition to each other. The advantage of the East over the West is that the East pays equal attention to education and upbringing. In the West, the focus is on education.

Popular culture, known as the plague of the XXI century and a great threat to the whole world, attracts inexperienced, uneducated young people who are far from their nationality, culture, traditions, art and national aesthetic education.







With the rapid development of the world, the acceleration of information, access to the Internet via mobile phones, receiving and sending invalid and unnecessary information is having a negative impact on the minds of young people.

In the process of rapid development of modern technologies, the blind imitation of young people in popular culture requires more attention than ever before to the issue of education and upbringing.

It is unfair to ignore our young people, who wear foreign flags or pictures of various half-naked girls, wear headphones, and perceive rhythms as noisy sounds. Such light, noisy rhythmic sounds shallow the minds and thinking of young people and put them in a small mold. This could lead to their future exposure to currents that are not specific to the culture and spirituality of our different peoples.

Every teacher who works as a music teacher in a school should pay special attention to national music in the process of educating students through the art of music.

Because the diversity of the content of our national music art: allayu-song, yalla, termayulapar, yor-yoru-olan, big ashulayu-maqom, which genre is its charming melody, cheerful methods moan? sings the nature, unique customs and traditions of the Uzbek people through musical melodies, and it is natural for every student to understand it, to feel it with excitement and to enjoy it to the fullest. holdir.

When a teacher seeks to achieve unity of education and upbringing in the primary grades, it should be borne in mind that the success of this education can be achieved through the teaching of the following pedagogical conditions. They are:

- each lesson is aesthetically oriented;
- choose the right musical materials, teaching methods, methods and tools for the lesson;
- The teacher takes into account the specific characteristics of each class, each student, musical abilities, performance and cognitive abilities;
- logical, purposeful continuity aimed at the formation of musical aesthetic culture in students;
- In the process of musical aesthetic education, the teacher ensures the balance of emotional, creative and moral activities of students.

The coexistence of education and upbringing in music education must be achieved in strict adherence to the principles of education, such as scientific consciousness, demonstration, comprehension, consolidation of acquired knowledge.





In music lessons, if the teacher aims to form students' musical aesthetic culture, then the following key indicators should be kept in mind:

1. Increased interest and enthusiasm for music lessons among students;
2. Increased creative activity and initiative of students in the classroom and extracurricular music lessons;
3. To develop the skills of listening to songs with pleasure, listening to music attentively and passionately, to understand the pleasure, kindness and beauty of works, to express one's attitude to it;
4. acquired the knowledge, skills and abilities necessary for musical aesthetic activity;
5. Under the influence of the art of music, students acquire moral and aesthetic concepts, such as the pursuit of beauty, honesty, appreciation of friendship. They need to be able to behave in class, to form a number of qualities of aesthetic culture, such as manners, dress.

When it comes to music, education and upbringing, the focus should be on developing a healthy taste in young people.

All forms of art are important in cultivating a high artistic taste, and each of them has its own characteristics and potential. The implementation of aesthetic education in the schools of our country is an important network to prepare the necessary ground for the development of high aesthetic taste in students, to instill in young people the aesthetic essence of works of art. In this regard, in the implementation of music education at school, special attention should be paid to the musical knowledge of students, equipping them with musical knowledge in accordance with the requirements of the program. Knowledge of music is one of the most important tasks to master.

The basis of artistic taste education is formed at school, in the classroom, in the classroom. So in today's schools, are students' artistic tastes shaping the way we want them to?

As a question, we can see that the interest of many of our students in Western music is growing, they are not interested in the melodies and songs in the school curriculum, and even ask them what kind of melodies and songs they like. ralsa, of course, cite the current popular songs in western countries as examples. They even ask me to play songs. As a result of their devotion to the culture of the West, their artistic tastes have developed accordingly.





This is evidenced by the appearance of some students. We firmly strive to make our schools an aesthetic school, not just an educational school.

Music education has a special role to play in cultivating aesthetic taste in students, even though the whole of school life is equally involved. That is, music lessons are an effective tool for cultivating artistic taste. The most important task in this regard is assigned to music teachers.

It is the responsibility of every music teacher to begin their artistic education in the first grade. From the very first lessons in the first grade, the teacher should teach students to listen carefully and attentively to each studied work, to fully comprehend its means of expression and content, so that it becomes so habitual and artistic taste. plays an important role in sterilization. In addition, the teacher should conduct the lesson using the following basic tools of art education:

1. Ability to collect interesting repertoire;
2. Training of executive skills;
3. Improving singing skills;
4. Ability to listen and analyze music;
5. Improving the knowledge gained from the lesson in music clubs.

Here are the opinions of some of our famous artists: - The role of music in our lives is invaluable. Feelings of love, kindness and compassion are instilled in our hearts by the Mother Goddess. Especially in the field of dance, folklore and pop art, which are our national values, we are preserving the spiritual heritage.

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