



## TECHNOLOGIES OF EDUCATING YOUNG PEOPLE IN THE SPIRIT OF NATIONAL IDEAS

Bahram Khudoynazarovich Madrimov  
Bukhara State University  
Professor of Music Education

### Annotation

In this article, it is noted that after independence, the state issued resolutions and decrees on the reform of the educational process in music and art schools, in terms of national ethics and aesthetics, and therefore to support this issue in theory and practice. As a result of the redesign of the new national curriculum and program of children's music and art schools, our children have the opportunity to study and sing the unique masterpieces of our national art - maqom, bakhshi, khalfa, doston, big ashula, lapar, etc. thought about ..

**Keywords:** Khalfa, educated, teacher, folklore, epic, national, technology.

### Introduction

Khorezm folk songs have been passed down from generation to generation as folklore. Folk songs are reflected in the playfulness, enthusiasm, charm of the melodies and the sounds of the words (musical instruments), the structure of the song, the development of national melody, the ethnic way of life and national values. Khalfa is also a part of folk songs, which has been developing for centuries, giving spiritual spirit to our people, encouraging mutual understanding, friendship and fruitful work, and has given and continues to give enthusiasm and enthusiasm. Shukurjon khalfa (1851-1950), Gulkhan khalfa (1874-1935), Bibijon khalfa (1875-1920), Hayitjon khalfa (1875-1955), Aisha kulol khalfa (1880-1949), Durkhanim khalfa (1881-1936) in the development of the art of khalfa ), Anash maram khalfa (1882-1917), Sapo Mughanni (1882-1938), Onajon khalfa (1885-1952), Madrahim Sherozi (1890-1973), Anabibi khalfa (Ojiza-1899-1952), Sharifa Nugay khalfa (1892 -1960), Sharifa khalfa (1900-1972), Yoqut khalfa Saidniyozova (1903-1972) are famous for their brilliant creative work. Khalfa is a word derived from Arabic, which means "Teacher" (B. Madrimov, "Science and Technology Publishing House" - 2009).

The halves were in two directions:

1. The month of fire, which reads religious books and spreads enlightenment among the people.





2. An artist who weaves melodies and songs themselves and serves in women's roundtables.

The Khalfas were male and female musicians who served the people. They took poems from epics and sang them themselves. The most famous of the khalfas named above is Anabibi halfa (nickname Ojiza), who has a very strong memory and is known for his skillful performance and creativity. He was diagnosed with smallpox at the age of 4 and became blind for life. From the age of 13, Ghazal learned to knit, sing, play the lyrics, and memorize folk epics. Ojiza sang the following epics: "Arka qizlar", "Muboraklar bolgay", "Khurshidi jahon galdi", "Shodlik ustina", "Uyalaman", "Oshiq Alban", "Oshiq Mahmud", "Oshiq Garib va Shoxsanam". . His songs glorify the motherland, respect for parents, glorify national values, devotion.

Life and creative activity of Madrakhim Yakubov Sherozi:

Madrakhim Yakubov (Sheroziy) was an excellent performer of musical instruments such as soz (hormone), dutor, rubob (tor), a musician and a skilled makom performer. He was born in 1890 in Khiva. From the age of 7, he studied in the old school, became literate, and read books by classical poets. From a young age, his ability to sing is very strong. Teachers who felt his innate talent: Polly Dozchi, Kurbaniyaz Talqinchi, Kurji ota Avazmatov helped in every possible way. He became known among the people as Sherozi at the age of 15-20. Due to his innate talent, he became famous in Turkmenistan and Karakalpakstan. He was a strong performer who could easily rise and fall on the peaks of the second sayings of the Khorezm maqoms, the cavalry, the chapandoz, and the savti suvaras.

Sherozi performed more of the high-pitched songs, beginning with strong, percussive pauses that could quickly captivate the audience. He repeated the income part of the melody two or three times to warm his voice, and then reached the middle and upper peaks. Sherozi used the ghazals and muhammas of classical poets in his melodies, and Sherazi was one of the talented performers of small national melodies and folk songs. Own Along with Mulla Yusuf ota (doirachi, ashulachi), Matyokub Otajonov (doirachi, ashulachi), Jumaniyaz surnaychi, Otajon Matquliev, he also served the people at the ceremonies and gave spiritual pleasure to the people, calling them to friendship, harmony, patriotism and hard work. He gave concerts in the villages and towns of Khorezm with the Tatar and Uzbek concert brigade organized in 1920 in Khiva.

In 1921, Hamza Hakimzoda Niyazi came to Khorezm and together with Sherozi formed a theater and concert brigade. The brigade, consisting of Hamza, Sheroziy, Matpona ota, Kadam Qutliev, Matyokub Devonov, Jumaniyaz Kalantarov, Sharifa Olloyorova, donated the proceeds from the concerts to the construction of an orphanage in Khojaly. Members of the music expedition to Khorezm in 1934 EE





Romanovskaya and I.Akbarov recorded the second verses of the maqoms and folk melodies from Matyokub Harrat, Safo Mughanni and Madrakhim Sheroziy.

In 1939, Sherozi participated in the construction of the Greater Fergana Canal with his own voice. During the Great Patriotic War, Sherozi worked in the theater in Tashkent (Yangiyul), where he composed the songs "Asrlar orziqib" and "Gul Vatan". For his contribution to the promotion and development of art and culture of the Republic, he was awarded the title of Honored Artist of Uzbekistan in 1949, the Order of the Red Banner of Labor in 1957, the honorary title of People's Artist of Uzbekistan in 1970. We know that in 1973 he died in the city of Urgench at the age of 83, and the street where he lived and worked was named after him, and a house museum was established.

The works on music created by our great scholars to this day have always given spiritual strength to our people and children, calling them to friendship, honesty, purity, moral beauty and enjoyment of life. That is why our state has set the law for the perfect teaching of maqoms in music and art schools to our youth, opening the door to great opportunities for them. As a result, our students were lucky enough to sing our "Maqom" on the stage. As noted in the works of Uzbek classical literature, Khorezmian music is especially rich and diverse. It is safe to say that the singing of the Khorezm maqoms "Barona" as a group is a sign of our musical history life. That is why our state has set the law for the perfect teaching of maqoms in music and art schools to our youth, opening the door to great opportunities for them. As a result, our students were lucky enough to sing our "Maqom" on the stage. As noted in the works of Uzbek classical literature, Khorezmian music is especially rich and diverse. It is safe to say that the singing of the Khorezm maqoms "Barona" as a group is a sign of our musical history.

The ideological and educational purpose of the works and epics staged in the most ancient period of Khorezm history is illuminated by such images as Siyavush, Alpomish, Rustam, Gorogly, Layli and Majnun, Farhod and Shirin. The fact that the struggle between events, happenings, tragedies, good and evil in these scenes is evaluated by the people as a group is also a continuation of the fact that our ancestors sang as a group in the past and gave spiritual spirit to our people.

According to the propaganda of Sufism, man should strive for perfection and achieve the goal. Music has been a key tool in achieving this. That's why singing as a group is common at Darwish meetings. According to historical sources, in ancient times, all the members of the tribe gathered around the house where the sick person lived, sang in groups, and performed healing melodies. This ancient text says, "A song, if it is as true as the law requires, encourages young people to do good deeds by fighting,





strengthens their spirits, strengthens their hearts and increases their courage." (Talhisu navis Aflotun, chapter 8, page 45).

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