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MORAL AND AESTHETIC EDUCATION OF STUDENTS IN "MUSIC CULTURE" LESSONS

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Abstract: This article highlights that the new educational content in music education, based on state educational standards, serves as a crucial factor in developing students' observation skills, strengthening memory, fostering imaginative thinking, creativity, independence, initiative, and artistic and musical taste alongside their musical knowledge and skills. It also addresses issues related to studying our national musical heritage and advancing the system of music lessons and extracurricular music education based on musical instruction and upbringing.

Keywords: music, national heritage, music education, memory, imagination, creativity, maqom, Shashmaqom, artistic-aesthetic, education and upbringing, ideological-political, spiritual, moral.

In independent Uzbekistan, which has the opportunity to comprehend its modern identity and shape its own destiny and the future of its children, restoring the uniqueness of our national culture—primarily by thoroughly knowing our history—is essential for the artistic upbringing and holistic development of youth in general secondary schools, as well as for a fuller perception of the present day. Every innovation is realized through historical continuity. Like all academic subjects, the introduction of state educational standards in music education enables the comprehensive utilization of our national musical heritage. This is reflected in popular folk melodies and songs, the creative works of singers and musicians, maqom, Shashmaqom, dastans (epic poems), and contemporary musical activities. Such potential of the art of music serves as a unique, irreplaceable source in educating the younger generation and fostering their harmonious development. Based on state standards, the new educational content in music education ensures the development of students' observation skills, memory consolidation, imaginative perception, creativity, independence, initiative, and artistic and musical taste alongside their musical knowledge and skills.

Consequently, "Music Culture" lessons hold immense significance in raising a mature younger generation. "Music Culture" lessons exert a positive influence on the moral and aesthetic upbringing of students. They nurture a sense of beauty, awaken love and interest in the art of music, and teach students to love their Motherland, respect one another and their elders, value labor and nature, and find their rightful place in life. In this process, the primary goal of music education is for students to study the art of music in all its elegance, perceive music, and develop skills in solo and ensemble singing, dancing,

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and creative expression. Furthermore, creating the necessary conditions to nurture students' talents and satisfying their artistic needs constitute key objectives of musical education and upbringing.

Contemporary musical education and upbringing demonstrate that music lessons and the system of extracurricular music education play a vital role in studying our national musical heritage. To make lessons engaging, musical creativity is applied, and all musical activities (choral singing, musical literacy, music listening) are conducted as an integral part of the lesson topic in an organic and logical connection. A “lesson” is the most convenient and effective form of implementing education and upbringing. The political, economic, social, and educational transformations occurring across various spheres of our society have placed new modern requirements on the content and methodology of music lessons, just as on all other subjects:

1. Knowing and implementing educational-didactic, upbringing, and developmental objectives in the lesson.

2. Utilizing active methods and techniques of teaching during the lesson.

3. Effectively incorporating traditions of folk pedagogy, world pedagogy and psychology, our national art, the teachings of our great ancestors, our legends, and our wisdom-filled hadiths throughout the lesson process.

It is well known that in recent years, experienced methodologists, scholars, and practicing teachers have emphasized in the analysis of the educational process that its effectiveness depends on proper organization and didactic conditions. The most essential conditions include:

1. Utilizing textbooks, manuals, curricula, recommendations, didactic and methodological visual aids, and technical tools.

2. Maintaining a positive psychological atmosphere in the classroom.

3. Fostering mutual respect and good relations between the teacher and students.

By adhering to these pedagogical conditions and properly organizing the lesson's objective and topic, high quality and effectiveness can be achieved. Alongside acquiring theoretical knowledge, student-teachers must analyze and discuss the lessons and educational sessions they conduct during teaching practicums together with all students of the group and with the participation of the supervising teacher. During the analysis process, the most important aspect is the student's ability to envision themselves as the instructing teacher and accurately evaluate how well they accomplished their task. The analysis of lessons and educational activities conducted by a student typically begins with self-assessment, evaluating their own performance through reviewing their lesson plans and outlines.

The methodologist-teacher must provide methodological assistance and advice to the student-intern, identifying shortcomings and achievements to guide them onto the right path. The core objective here is to identify, properly shape, and bring out the abilities and potential of our youth.

Ideologically and politically, music education in every country serves the social system of its people. Therefore, music education serves faith and conviction in independent nations, whereas in foreign countries it serves bourgeois democracy. In the educational system of every nation, the

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methodology of music education is grounded in the didactic laws of pedagogy as well as the national musical culture, language, and cultural traditions of that people. At the same time, the structure, system, and scientific-methodological achievements of music education
also positively influence the educational culture of other nations. In Uzbekistan, our primary goal is to instill a sense of national spirituality by comprehending the place of music in social life through national moral standards:

- national spirituality is nurtured by fostering a sense of pride through informing students about new discoveries and achievements via equipment and technologies used in the field of music;
- national spirituality is cultivated through participation in educational activities requiring physical strength, speed, agility, endurance, perseverance, and resilience;
- national spirituality is shaped by developing aesthetic taste, emotional sensitivity, creative abilities, aesthetic needs, and a sense of beauty;
- national spirituality is nurtured through explaining the role of music in maintaining balance within the historical and gradual development of human activity and natural phenomena in societal progress;
- national spirituality is formed through music in events dedicated to economic stability, market policy, the development of small and medium-sized businesses in our country, and utilizing historical experience to preserve and multiply material wealth created by human labor;
- national spirituality is cultivated through music in instilling concepts regarding the role of socio-legal norms in the life of the individual and society, as well as in fostering legal awareness and organizing legal activity by understanding the essence of legal relations.

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