Musical art as a particularly effective means of introducing the younger generation to universal and national spiritual values

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Abstract
The article is devoted to the problem of raising children and youth, in which children's music is considered as a special area of musical art. The purpose of this article is to define the concept of "children's music", the reasons for its occurrence and its place in the artistic and creative development of the child's personality. The article especially emphasizes the importance of children's music, its best examples, which are distinguished by artistic clarity, simplicity of form, laconicism, technical accessibility and accessibility for children's perception.

Key words - musical art, artistic and creative development, children's music, special music education, general mass music education, programmatic music.

Introduction
Musical art is a particularly effective means of introducing the younger generation to universal and national spiritual values in the process of creative assimilation of the artistic experience of generations. “Music, perhaps more than other arts, is capable of talking about the eternal problems of life, conveying the very feeling of eternity and the genuine, everlasting significance of human passions. And through all the sound barriers and barriers, you need to hear an inner voice that speaks to us with the help of music, a voice that gives us an understanding of the eternal beauty and power of human aspirations ... ”[4, p. 6]. The great Hafiz is right when he says that "life entered the human body with the help of music, but the truth is that life is music itself."

Main part
Musical art contributes to the artistic and creative development of the child's personality, having great opportunities for its harmonious development as a whole. As the new generation masters musical and artistic values and traditions, all the best accumulated by previous generations in the field of creativity, emotional and value perception of people, nature, and the surrounding world is transferred to the new generation, the traditions of musical culture are developed and mastered.

Children's music is defined as music intended to be performed and heard by children and adolescents, or performed by adults for children. The history and practice of music pedagogy testifies to two interrelated channels of music education and education: special music education and general mass music education. These two directions underlie the formation of a certain area of musical creativity, which has become widespread in everyday life as "children's music" or music for children and youth.

Being an organic part of musical art and culture, children's music has the following origins of its formation: a) it originates at the dawn of the emergence of a general musical culture and has been the object of appeal to it by the artist and man since the emergence of civilization; b) music has been involved since ancient times for the upbringing of the younger generation (children's
musical folklore, lullabies), which was inseparably associated with the concept of upbringing.

In the ancient treatises of India, the Countries of the Ancient East, China, Ancient Greece, a great deal of attention was paid to the question of the ethical and aesthetic role of music, its moral and educational significance in the formation of the human personality. Therefore, it was music that was recognized as the most suitable for education, the care of which should be the business of the state. According to Farabi, “those who are accustomed to correctly using the musical arts known to them are worthy of praise” [1, p. 34]. In ancient Greece, music was the most important element of education and was one of the subjects required for study. “The ancient Greeks called an uneducated person the word ahoreutos, which in translation meant an individual who could not sing, dance, play a musical instrument ...” [3, p. nine].

And finally, in the 19th century, music is most actively involved in the process of upbringing and education, which receives the main directions: aesthetic, mental, moral, physical.

The emergence of professional children's music was facilitated by two interdependent reasons: 1) the need to create a special performing pedagogical repertoire; 2) the need to create music for listening to children and youth audiences.

The creation of a children's music fund is very often associated with the goals and objectives of musical education, which in a broad sense is considered as a purposeful and systematic development of a person's musical culture, his musical and creative abilities.

The history of the emergence of children's music testifies to the fact that this area of musical culture arose as a special need of society and in the process of its development determined a kind of circle of social and educational possibilities of music for human development according to the laws of beauty.

Throughout the history of the development of children's music, her best works were distinguished by artistic clarity, simplicity of form, laconicism, technical accessibility and accessibility for children's perception. For example, small preludes, inventions, fugues, "Notebook of Anna Magdalena Bach" by JS Bach, "Album for Youth" by R. Schumann, "Children's Album" P. Tchaikovsky, children's plays by S. Prokofiev, D. Shostakovich and many other wonderful works are the best pedagogical material for musical education not only for future professional musicians, but also for the upbringing of children's musical culture.

In the 19th-20th centuries, there are works created by composers for the perception of both adults and children, for example, the operas by N.A. Rimsky-Korsakov's "Sadko", "The Snow Maiden", "The Tale of Tsar Saltan", ballets by P.I. Tchaikovsky's The Sleeping Beauty, The Nutcracker, S. Prokofiev's ballet Cinderella. In the 20th century, in the field of children's music, works are created that are performed mainly by adults for children and youthful audiences. For example, "Debut", "Guide to the Symphony Orchestra" by B. Britten, R. Shchedrin's ballet "The Little Humpbacked Horse", "Peter and the Wolf" by S. Prokofiev and other symphonic works.

Children's music, created by composers for performance and listening by children and youth audiences, has its own clear patterns due to psychological and pedagogical requirements, which are put forward by the historical experience of the development of creativity. In general, children's music, having become a special area of musical art and composing, includes musical works of various styles, directions, schools, genres and forms that have characteristic, distinctive features of children's music: concreteness, imagery, programmaticity and visualization, elements of onomatopoeia, simplicity and clarity of form, texture, reliance on folklore, song, dance, marching.

We especially note that the concept of "children's music" has something in common with...
the concept of "school music", school repertoire, and the content of the programs of general education schools of Uzbekistan on the subject "Musical culture" (Musika madaniyati) includes works of outstanding classical composers, contemporary composers, composers of Uzbekistan of various generations that were created by the authors not for children, but for adults. For example: operas "Ruslan and Lyudmila" by M. Glinka, "The Wedding of Figaro" by W. A. Mozart, "Carmen" by J. Bizet, "Dilorom" by M. Ashrafi, "Tricks of Maysara" by S. Yudakov, "Yorilosh" by S. Babaev, ballets "Tumaris" by U. Musaev, "Shark Afsonasi" by A. Mansurov major symphonic works: "Heroic Symphony No. 3" by L. V. Beethoven, vocal and symphonic work by prominent composers of Uzbekistan: "Alisher Navoiyga Kasida" by M. Burkhanov, "Mirzachul "And" Mening Vatanim " by S. Yudakov.

Song, vocal, choral, musical and stage works of the leading composers of modern Uzbekistan N. Norkhodzhaev, A. Mansurov, Sh Yormatov, D. Omonullaeva and many other authors, fruitfully working in the genre of children's music, are widely represented. The musical material of the program allows you to give a fairly complete picture of the modern musical culture of Uzbekistan, includes works by outstanding composers of the older generation - M. Ashrafi, M. Burkhanov, S. Yudakov, D. Zakirov, S. Jalil, M. Leviev, M. Nasimov, I. Akbarov and others.

The inclusion of these works in the school curriculum for musical culture is primarily due to their belonging to the achievements of both world musical culture and the culture of Uzbekistan as a part of it. Bright, impressive imagery, programmatic, high ideological and artistic design, combined with an excellent level of embodiment in the works, activates the primordial principle of human existence and existence that children can and perceive all that is beautiful.

It should be especially noted that the introduction of such serious and outstanding works in the curriculum of the school lesson is based on psychological and pedagogical conditions, on certain methods and principles of music education and presupposes an integral system of purposeful influences.

Age gradation - children, youth, schoolchildren has become not only the reason for the emergence of several simplified terms in everyday life: children's, youth, school music, but in our time such a concept has also appeared

"Children's composer" - that is, a composer, whose work is dominated by works specially addressed to children and schoolchildren, children's themes prevail in their work. The concept of "children's music" includes not only a clear focus (special creation of music for children and school audiences), but also a reflection of the diverse world of social existence and relationships of this age group and the society of the world of childhood and adolescence, since, for example, taking into account the age psychology of children In pedagogy, two leading principles of upbringing arose that have an important role in musical pedagogy: consistency (from simple to complex) and accessibility. As you know, children's music is closely related to the formation of children's perception of music. And in the process of the emergence of interest in music in general, in the work of this or that composer in particular, and then the constant expansion of the circle of children's cognition of musical art in general, these principles play a leading role. In musical education, the principle of accessibility is clearly interconnected with the level of musical and artistic value of a work.

We can single out some features, the totality of which can be taken as a criterion for determining a high level of artistic, moral and aesthetic value of music addressed to children: 1) bright melos; 2) reliance on folklore, simplicity of rhythm, intonation, which contributes to the rapid memorization of musical themes, melodies; 3) imagery of themes, expressiveness, sometimes depiction and concreteness of themes, melodies; 4) the composer's choice of such ideas,
themes and a range of images for a musical composition that are close to this social-age group - children, schoolchildren and youth. The main thing is to acquaint children as much as possible with the best examples that have been created in music, to help them fall in love with music.

**Conclusion**

Such a variety of beautiful music contributes to the formation of children's interest and enthusiasm for musical art, the development through perception of the aesthetic-emotional, imaginative content of musical works, spiritual values, and the upbringing of the musical culture of the younger generation. “Indeed, what kind of music the younger generations will follow will largely determine only the musical, but also the entire spiritual culture of the 21st century society” [3, p. 329].

**References:**