



## THE EDUCATIONAL SIGNIFICANCE OF CHILDREN'S FOLK SONGS IN MUSIC CULTURE LESSONS

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<b>Received:</b> 7 <sup>th</sup> May 2021 <b>Accepted:</b> 20 <sup>th</sup> May 2021 <b>Published:</b> 17 <sup>th</sup> June 2021	The article describes the effectiveness of the teaching process, the methods and techniques used to teach Uzbek music and folk songs in music culture lessons, to determine the characteristics of students, the educational value given to students through targeted study of different musical genres of songs, spiritual and moral feelings, views and beliefs. the work to be done to determine the level of formation of students by teaching songs in music lessons, how to plan to determine the scope, level, content and possibilities of education that can be given to students by teaching children folk songs.
<b>Keywords:</b> Children's folk songs, melody, rhythm, method, method, teaching and upbringing, the effectiveness of the teaching process, spiritual-ethical, music culture lesson	

It is no secret that a reasonable and consistent policy in the field of education is being pursued in our country. In recent years, along with other areas of education, there have been radical changes in culture and art, ie in order to further develop our national culture, folklore, the Cabinet of Ministers decided to hold the International Festival of Bakhshi Art PQ-3990 dated November 1, 2018. In order to promote and develop folk songs, to educate the next generation through these songs, clubs and classes were organized to teach gardening in music schools. "Education is for us a matter of life or death, salvation or destruction, happiness or disaster." Avloni. In fact, every parent is a hard worker and caregiver for the upbringing and education of their child. There are 2 main types of upbringing: family upbringing and social upbringing. Family upbringing In the family, parents, grandparents, in general, bring up the younger generation by singing folk songs, caressing them with these songs, awakening a kind love in the heart. As far as we know, the best investment is the investment made for the perfection of the next generation. We can say that all the opportunities mobilized in our country for the upbringing of a healthy and harmoniously developed generation are invaluable investments in the path to a great future.

"Another important issue that has always been on our minds is the morals and behavior of our young people, in a word, their worldview. Today the times are changing rapidly. It is young people who feel these changes more than anyone else. May the youth meet the requirements of their time. But at the same time, don't forget your identity. May the call of who we are and what a generation of great beings always resonate in their hearts and motivate them to remain true to themselves. How do we achieve this? The President of Uzbekistan Shavkat Mirziyoyev urges that education, upbringing and only at the expense of upbringing.

The heritage of Uzbek folk music, which is a reflection of the wisdom of the people, with its educational potential acquires a special charm and impact on other types of art. At every stage of its social and spiritual development, our people have created many samples of songs dedicated to its unique appearance, customs and rituals. This, as an artistic and aesthetic expression of various aspects of the life of the people, which has long been a cultural and educational tradition, has passed from generation to generation on a traditional basis and has a direct, indirect strong, artistic and emotional impact on the upbringing of young people

As far as we know, in the treasury of the rich musical heritage of the Uzbek people, children's folk songs (mostly performed in connection with the game) also play an important role in music textbooks, which embody the worldview of older people and the spiritual world of young children. The content of such songs is characterized by the expression of children's unique cheerful, playful, soda and immaculate life, worldviews, children's games, narratives and processes related to a particular reality. The study and analysis of children's folk songs shows that they, like the popular types of folk music, have an artistic and ideological content, a simple form, a style of performance, an extremely compact, playful and dance character. Samples of such songs, with their simplicity, ease and ease of singing, suitable for children's mental, intellectual, artistic thinking and worldview, and their ability to quickly attract children's attention, make them easy to use for educational purposes. Therefore, in the primary grades of preschool and secondary schools to arouse interest and passion in our national music, to study children's folk songs, to

understand their ideological and artistic content in the process of singing, to express their attitude to them, that is, to describe. On this basis, it is possible to gradually form a creative, active attitude in children, both serious and complex types of musical art. This is one of the most important and significant tasks for educators, teachers and club leaders responsible for music education and upbringing today

It is known that the primary foundations of music and aesthetic education are laid in the primary grades of secondary schools. This stage is the most responsible part of the education system. At this stage, students get acquainted with the role and importance of music in human life, its language of expression, genres, national folk instruments, examples of various ceremonies, seasons, customs and traditions in folk music. gain knowledge and understanding.

Music textbooks and science programs for primary grades of general secondary schools (grades 1-7) include Uzbek music folklore, folk songs and folk songs. It should be noted that from the earliest stages of education, the main goal is to teach children samples of Uzbek folk music, to give them the necessary understanding of the national folk music in the oral tradition, its leading genres, structure and traditional methods of performance.

Uzbek folklore, its music, that is, the genres (types) of national music in the oral tradition, are diverse and diverse in terms of their artistic content and vital place, and are classified into the following three types according to their closeness and structural features:

**1. Seasonal ceremonial songs.** This includes thematic sayings about the most popular *yor-yor*, *ulans*, sayings, festivals, seasons, in turn, mourning and songs related to the customs of different regions of the people. Children's folk songs are no exception, and they, too, are closely connected with adult folklore in terms of their content and theme.

**2. Labor songs.** Mainly statements related to farming (harvesting of farmers, sowing seeds in the ground, cultivation), livestock and other types of labor (handicrafts, blacksmithing, handicrafts, occupations attributed to women).

**3. Songs that can be sung regularly, that is, at any time and in any situation.** The themes of this type of song are very wide and varied, including songs that express different games, friendship, peace, human qualities, exhortation, pure romantic content, impeccably happy childhood experiences, people's hopes for a bright future, a prosperous life, aspirations possible.

Almost all of the folklore sayings in the oral tradition, that is, in samples created in all genres, are sung by the people with finger-weight poems belonging to the oral art. After all, poetry and melody (*nazm* and *navo*) have long been the product of joint creation. Here we will briefly dwell on the most popular and directly related genres of Uzbek folk music: children's folklore:

**ALLA** is a song that expresses a mother's love and dreams for her child. It has a soft, soothing, pleasant, lyrical tone that serves to calm the child's psyche and lead to a peaceful, sweet sleep. In particular, it plays an important role in the development of the ability to perceive the sounds of national music in the heart of a young child from childhood. Usually, every mother expresses her love for her child with her own desires, expresses herself in the god she creates, enriches it with new words, and does not even know that she has invented a new melody. The absence of a definite dimension, volume, a definite rhythm, direction, tempo in what Allah says defines its uniqueness. There are many examples of *alla* in children's folklore, such as "songs" that young children imitate the song they first heard when they were born, that is, performed by their mother. In recent years, in the development of the art of music, professional composers have created many examples of "alla", and this process continues successfully. It is worth noting that in the process, many "alla" songs were created for children's performance. Examples of this are the songs that children sing about their favorite dolls.

The development of society, along with the development of human consciousness, requires constant improvement of the educational process. From the day the baby is born, the mother hears the deity, the sweet goddess. Special *alla* songs created for children enter the human mind with breast milk. Later, it expands and perfects itself with colorful tones, various symbols, and words. In folk songs, life is reflected through artistic symbols, and as a result, aesthetic feelings, emotions, high spirits, compassion, joy, sorrow, hatred, sadness appear in the human heart.

Children's folk songs, which are taught to students in music culture classes, expand the opportunities for their aesthetic education, the formation and development of musical imaginations, the emergence of a tendency to master folk music, the proportion of emotions expressed in it with their own feelings. By feeling the emotions of a person, expressed in the content of folk songs, students develop such qualities as patriotism, patriotism, loyalty to people, humanity, diligence, and a sharp change in their mood.

Well-known psychologist A. Maslow called this situation "the peak of experiences", and LS Vygotsky called it "the miracle of art". Students perceive musical folklore through deep observation, as a result of subconscious experiences catharsis (gr. Catharsis), that is, free from inner dust, as a result of which they feel a sense of "spiritual pleasure."

The peculiarities of children's folk songs are the playfulness, enthusiasm, charm of national melodies, the expression of national characteristics through the sound-forming features of folk songs, the structure of song forms, the reflection of the laws of national melody in the minds of Uzbek folk music and oral music lessons. from their performances, the upbringing of children using the text of children's folk songs is reflected in the vivid depiction of the ethnic way of life and national values of the people.

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