

## The Role of Folk Songs in Children's Education

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### ABSTRACT

*The article gives the results of the analysis of the textbooks on music for secondary schools, based on the analysis, the state of teaching of folk songs at school is studied.*

**KEYWORDS:** *General education, folk music, folk songs.*

In the article, folk songs in music lessons, which are held in schools of general Secondary Education, use the styles of their performance, and through these songs, instill in children a meekness for the songs of their native country

Keywords, melody, song, performance folk art, performance of children's folklore, local style, educational upbringing, imagination.

Resume. The article presents the results of the analysis of textbooks on music for secondary schools, based on the analysis, the state of teaching folk songs at school is studied.

Basic concepts: general secondary education, musical education, national music, folk songs.

Folk songs are created orally, like other folkloric works, and live by mouth-to-mouth. Folk songs may be intended to be sing. Therefore, they will be cast. That is, in the text of folk songs there is not a single excess of words. In folk songs, melodiousness arises as a result of the fact that words acquire such mutual meaning and proportionality in terms of tone. This tonality will be the main ground for the creation of a song-specific melody. From this it can be seen that folk songs are usually created together with their own melody and tone. His melody will certainly be influenced by the idea of the theme. That is, whatever content is created, its melody coincides with that content. Usually, the content of the song determines its melody and song. However, sometimes it is also possible to create a song text based on familiar folk tunes.

Well, songs that occupy a significant place in folk oral creativity quickly fall into the attention of performers and listeners with the fact that they are intended only to be sung and performed. Even most songs are notable in terms of being played using a particular instrument in a game (dance) medium. Folk songs are very accessible to children due to their simplicity, compactness, playfulness, ease of singing, in increasing their interest in the art of music, affection, in the formation of musical taste, knowledge and a circle of concepts.

Folk songs in the process of musical activity of singing it in the upbringing of children closely help in the development of logical thinking and communication, as well as to realize its ideological level and artistic content and increase its love for its native homeland.

When singing folk songs, the mastery of musical knowledge has a greater chance of determining its own characteristics. In singing children, such knowledge is formed directly through its sensory world on an emotional basis. Moves from listening to music to emotional perception, followed by conscious thinking. Therefore, in the process of mastering musical works, it is necessary to teach a person from an early age to perceive a national tone, to understand the poetic text of songs

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to what extent it harmonizes with music, since the development of the abilities of the future generation to enjoy music and have an artistic impression is an important issue. Talent, musical abilities formed on the basis of a mind, develop as a result of the active participation of a person in certain artistic activities. Therefore, even in schools, it is necessary to understand in advance the purpose of each hour in which musical education is carried out by music teachers, to understand what kind of musical training and qualifications students are forming, while teaching a certain piece of music. However, the course of music-pedagogical lessons in school practice is still not at the level of the demand for the period. One of the main reasons for this music education methodology is that some important problems have not been solved. One such problem is the relationship of musical education with national musical culture. Uzbek folk songs are one of the main leading instruments of interest to the youth in music. In them, the poem's own melody is quickly burned by the content of the character, which is familiar in advance.

In a person, musical auditory skills are formed through the song "Alla" and are actively increased with the help of caresses and Ovation. Later, when the child learns to speak, he himself takes direct performing skills and relentlessly develops his musical imagination. From this it can be seen that folk songs serve as the main foundation for the formation and development of musical knowledge in a person. In order to pamper the child from an early age, he is caressed and humbled to perform songs that are sung with a unique style, mainly as a tribute to the child, you are more stressed on his word and pampered by lifting him up to the lake on the knee and throwing him into the air. Caressing songs, which are still performed in Bukhara, have been performed in original style of its melody tone.

Xado'rsa –do'rsa-do'rsa  
Ot asi bozorga Barsa  
Go'shti birinj keltirsa  
Onasi pazanda bo'lsa

The light singing characteristic of Uzbek folk songs helps the younger generation, as well as people, to easily perceive music. Improving the upbringing of music in people has always been one of the pressing problems, it should be said that observing the compositional integrity of Uzbek folk songs in the unity of speech, melody and movement, in the logical connection of these components, identifying folk songs related to Uzbek folk songs, assessing the quality of their melody, tempo and timbre, identifying, the study of its aspects related to its performance and the clarification of the role of children in the upbringing of musical works suitable in their age is one of the pressing problems facing our folklorism and music theory today. This at the same time requires that the educational work that the younger generation receives from music also be planned as it should be. In addition, it provides a more solid foundation for the survival of folk songs from mouth to mouth, from generation to generation.

It can be said that the more folk songs are planned to be taught to students in music classes that are held in high schools, the more musical impressions are animated in children this is the same true. They do not have difficulty perceiving musical images, feeling the level of music, knowing its simple means of expression and vital place. Folk songs are very handy in understanding music. In them, this is a convenient tool for distinguishing the song type of music. Also in young people, the means of expression of music are also convenient to create an adequate picture of such as singing,

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music, contrast parts. One of the three main genres of music, songs, provide a favorable background for exploring the nature of folk songs as well as Folk Music. However, neither in folklore nor in the science of music, the melodies of Uzbek folk songs, the main features inherent in their performance, the characters are not specially studied in their entirety and in their entirety. Unfortunately. The number and quality of national songs, which are included in music textbooks, cannot fully satisfy the extensibility of today's readers. True, sometimes in this regard, some opinions can be encountered in scientific and theoretical sources created by some folklorists. But the assessment given by the musician to the performance of folk songs would be different. Because in the survival of folk songs, their melody is of great importance.

The main signs and methods of folk song performance. The role of theme and text in the performance of folk songs. Folk songs are one of the most popular genres of folklore (oral fiction), and they have a significant place in both traditional performance and modern performance. One can even say the same thing about their creativity.

Folk songs are both a mirror of the soul of the people and a mirror of the era. In them, along with the desire, feeling of the people, the most pressing issues in life are not reflected.

The famous Uzbek folklorist Muzayyana Alaviya, the first major researcher of Uzbek folk songs, wrote about this: "both in the sad times of the people and in the Times of happiness, the song is created and sung". Among the Uzbek people, the interpretation that a burn would be either a singer, a lean singer, or a lean singer, and a burn would be a dying man is referred to as a proverb. So, a dream, in the process of the struggle to achieve this when striving for the goal, both to overcome it in a state of grief, to relieve labor, to overcome snoring, and to cheer up, the song is created and sung. Songs created on different themes in different times are also a historical monument of the distant past in one row, as well as being the fruit of its time.

The term "Song" is made from the stem of the Turkish verb "Qushliq", meaning to sing in short. The people, they are named in combination with different adjectives, depending on what content their breasts are created, their performance position, style and tasks. For example, about the work performed by a person working in the labor process himself, when the songs to be sung are called labor songs, the song to be pampered is a children's song, and the songs on the topic of love are called Lyrical Songs, etc.

Thus, Uzbek folk songs acquire variety depending on the period of their creation, instead of performance, on the nature of the performance, on the time of performance.

Folk, oral creativity has been a satellite of history for several centuries, which has been the echo. Folk works, which are considered a mirror of the people, life, lifestyle, spiritual world, are one of the artistic and aesthetic values, consisting of creative experiences accumulated over thousands of years. Through the study and arrangement of folklore works, one can carry out valuable scientific observations on the origin of artistic thought and the laws of its development, stages of development, aesthetic factors of the tradition of feeling life personnel as objects of artistic image, description of folk poetic thought, in addition to obtaining information about the phenomenon of folk life. Folk, oral creativity differs from written literature in some of its features. In the melody, we will talk about these features. Folklore - oral creativity. Folk, poetic creativity arose many times before the appearance of writing. Its creation and distribution is connected with a lively oral tradition. The long, centuries-old creation and oral execution of folklore works influences its form and content. It is known that as a result of the complete, memorable absence of certain historical facts, their fall from the work or change as a result of oblivion by the will of the times. The mouthpiece feature of folklore

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causes its widespread distribution, popularization among the people. But at the same time, since the pattern of verbal creativity does not exist in writing in past times, it can also disappear with the death of the person who performs it. No matter what changes the work of folklore undergoes in form and content due to its gradual passage, this situation does not diminish its ideological-artistic and socio-aesthetic value. Because it reflects the attitude of the creative people to reality.

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