



TEACHING BUKHARA CHILDREN FOLK SONGS IN MUSIC LESSONS AS AN ACTUAL PROBLEM

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ANNOTATSIYA

Maqolada musiqa darslarida o'quvchilarni qo'shiq kuylashga o'rgatish, turli janr, xarakter, mavzulardagi zamonaviy, folklor qo'shiqlari, kompozitorlik ijodi namunalari, qardosh va chet el musiqalari bilan tanishtirib borish asosan musiqiy asarni tinglash orqali amalga oshiriladi. Bu jarayonda o'quvchi musiqa savodi, yoki, qo'shiq kuylash, bolalar cholg'ularida ijro etish, musiqaga mos ritmik va raqs harakatlarni bajarish bo'lmasin avvalo, musiqa tinglaydi va so'ngra amaliy faoliyatga kirishadi, nazariy, amaliy bilim ko'nikma, malakalari va eng muhimi musiqani idrok etishi ya'ni, musiqiy idroki rivojlanib boradi.

Kalit so'zlar: musiqa, folklor qo'shiqlari, o'quvchi-yoshlar, bilim, ko'nikma, malaka, musiqiy savodxonlik, xalq musiqasi, qo'shiq, dunyoqarash, marosim, urf-odat, an'ana, folklorshunoslik.

АННОТАЦИЯ

В статье рассматривается правильно учению музыки и пению народных песен, здесь пишется об особенностях песен соседних стран и зарубежных стран. Здесь рассказывается об знании музыки, пение музыки, как сыграть народные музыкальные инструменты, умение их слышать, уловление ритма музыки и тансывание.

Ключевые слова: музыка, народная музыка, ученики, знание, навыка, опыт, музыкальное знание, народные музыки, песня, мировоззрение, традиция, фольклористика

ABSTRACT

The article teaches students how to sing in music lessons, introducing contemporary, folk songs on various genres, characters, themes, samples of composer art, brotherly and foreign music, mainly through listening to music. In this process, the student listens to music and then begins to practice, whether they are singing, playing on children's instruments, performing rhythmic and dance moves appropriate to the music, theoretical, practical knowledge, skills and, most importantly, music. perceptions are developing.

Key words: music, folk songs, students, knowledge, skills, skills, musical literacy, folk music, song, worldview, ritual, tradition, folklore.

Our research on the problem of observing and researching the educational process in established educational institutions reveals that music education is a key factor in the education and upbringing of students, in determining their musical culture. Because musical abilities, appropriate knowledge, skills and abilities are manifested by how, in what way, they perceive music, that is, how much of a student's musical knowledge, skills and abilities develops in the content, nature, character, mood, musical image of the student. Feelings of realism, ideas, perceptions of the author, differentiating, evaluating, communicating, listening to and analyzing works are examples of low and high quality art. These qualities are, in general, the defining qualities of a student's musical perception.

The heritage of the Uzbek folk music as a mirror of folk wisdom, with its educational potential, makes it attractive to other types of art. At every stage of its social and spiritual development, our people have created many songs for their variations, traditions and rituals. It has traditionally passed from generation to generation as artistic aesthetic expression of various aspects



of people's life, which has become a cultural and educational tradition from the distant past and has directly or indirectly influenced the artistic and emotional impact of human development.

As we know, children's folk songs (often played in close connection with the game) play an important role in the treasury of the rich musical heritage of the Uzbek people, which embodies the spiritual world of younger children. The content of these songs is characterized by the specific joys, fun, soda and chaste lives of children, their outlook, children's play, dances and the processes involved. Studying and analyzing children's folk songs shows that they, as well as popular forms of folk music, have artistic and ideological content and have a simple form, style of execution, very compact, and dance character. Such songs provide a great opportunity for children to use them for educational and educational purposes with their mental, mental, artistic, and simplicity that is appropriate to their outlook, easy and easy to sing, and quickly captivating. Therefore, in the elementary schools and elementary schools, students are able to express their interest in and interest in the national music, to understand, to understand and to understand their ideological and artistic meaning in the process of studying folk songs. In this way, gradually, serious and complex types of music can be developed in children, creating a creative, active attitude. This is one of the most important and important tasks facing educators, educators and community leaders responsible for music education and training.

It is well-known that the foundation for early musical and aesthetic education is laid down in the elementary grades of secondary schools. This stage is the most important part of the education system. At this stage, students will get acquainted with the role and significance of music in people's lives, its artistic expression language, genres, national folk instruments, various rituals, seasons, customs and traditions in folk music. gaining knowledge and understanding.

The textbooks and science curriculum for elementary school textbooks include examples of children's folklore along with many folklore songs. It is important to emphasize that during the early years of teaching and performing such samples, children were given the most important insights about oral folk music, its leading genres, structure and traditional performing techniques.

In Uzbek folklore, songwriting is a separate branch, and it has three dimensions: the first is the recording and compilation of folk songs; the second is book-printing and publishing; The third is scientific and aesthetic analysis. From this logic, the collection of Uzbek folk songs and publishing books or books has a long history. This story begins with the book *Devonu Lugotit Turk* by Mahmud Kashgari. It has been almost 950 years. To be honest, this process has not been continuous. To be more precise, it did not become a scientific direction and continued spontaneously. Nevertheless, Mahmud Kashghary first appeared in 209 fours, five, six, and other forms of Turkic songs, including "qushug(song)", "yigi-yuklov(cry)", "turtlik(quartet)", "qargok(crow)", "alkish(applause)"; He has distinguished the terms "yir" and added them to the scientific terms.[1,124]He also made a worthy contribution to the development of folklore, explaining the linguistic and terminological meanings of the words "qushuq(song)" and "qushuqchi(singer)" in his book "*Muqaddimatu-ul-liter*" by Mahmud Zamakhshari.[2,5] Alisher Navoi, in his work "*Mezon-ul avzon*", expresses his views on the theory of Aruz, noting that there is a different weight than Aruz in connection with the song "Budi Budoy". Although he did not mention the weight, it is clear that the weight of the folk songs is a finger.

There are also some works of Abulgazy Bakhodir Khan, Kul Ubaydi and Abdulkadir Savdo in writing folk songs . In the book "*Shajarai tarokima*" Abdulghazi Bakhodirhon wrote a song of Korkut father praised Salur Kazan Alp in his book.[3,41] Abdulqadir Savdo, for the first time in the song "Muzhika", made an Uzbek version of the Bukhara ritual and explained his ideological content. According to Professor O. Safarov, in the second half of the 19th century, the Russian orientalist couple Nalivkin and N. Burzinsky did some work on the recording of Uzbek folk songs for various



purposes. For example, a couple of Nalivins called "Oq terakmi kuk terak (White poplar, blue poplar)", or "Yo Ramazon (Ramadan)," N.Burzinsky recorded "Boychechak," "Yo Ramazon (Ramadan)", "Barot keldi(Barot came)", "Bodroq sotuvchi kushigi(Song of Seller of popcorn)", "Nokhat shurva sotuvchi kushigi(Pea soup seller song)". In addition, Professor O. Safarov writes that a number of Uzbek folk songs were written and studied by E. Peshcherova for ethnographic purposes in the 20s of the 20th century.[4,36]

The activities of Elbek and Gulyam Zafariy play an important role in the writing and publication of Uzbek folk songs in the 1920s. They compiled a collection of Ashulalar (songs) based on the songs they wrote from the Tashkent oasis, and first published them in 1929 and then in 1935. The well-known folklore Hadi Zarif has also published several examples of folk songs he has collected in Volume 1 of the book "Uzbek Folklore".[5,72]

It is noteworthy that the continuity of the recording of Uzbek folk songs for scientific purposes has, in fact, expanded since the 1920s. So far, as a result of folklore expeditions across the country, many folk songs have been written and collections based on collected materials have been published. Among them are "Ashulalar" (1952), Museum Alavia "Uzbek folk songs" (1959) and "Uzbek folk art" series "White apple, red apple" (1965), J. Kobilniyazov "Khorezm folk songs" .Razzokov Ferghana Folk Songs "Gulor" (1967 in the series "Uzbek folk art"), O.Sobirov "Kelinoy songs" (1981), O.Safarov and K.Ochilov in "Boychechak" ("Uzbek folk art", 1984). , M.Alaviya and S. Ruzimboev "Folk Songs of the Soviet Period" (Series "Uzbek Folk Art", 1984). M.Mirzayeva and A.Musakulov "Gold from Gold" (1992), T.Mirzaev and M.Juraev "Navruz" (1992), M.Abidova "Tafakkur bites" (1992), J.Eshankulov and I.Abdurahmonov Songs "(1992), K. Ochilov" Song of the Swallow Land "(1992), T.Goziboev and A.Sobirov" Examples of Namangan folklore "(1993), M.Juraev and O.Ismanova "The bud of the red flower // The bride's greetings" (1999), O.Safarov "Alla-yo-Alla" (1999), "Wedding Muborak, Yarm-Yor" (2000), K.Ochilov and A.Ergashev "Hi boy, hi-yo" (2003), O. Safarov and D. Uraeva "Ghost on the Fur" (2004), M. Juraev "A star before the moon" (2000), "The Great Moon's Hope" (2001), E.Ochilov "Shoda" - Pearl of the Shades "(2005), O.Safarov" El Suarim, Alla "(2009), B.Tukhliev, E.Sheraliev and H.Alikulova" Yor-yorlar "(2009) D. Oraeva and D. Rajabov Flowers Say "(2010). These express the richness and diversity of Uzbek folk songs.

In 1926, the famous folklore scholar and poet Muzayyana Alavia began to collect Uzbek folk songs separately and in 1959 published the monograph "Uzbek folk songs" as a result of his research. It is the first time that folk songs have been explored ideologically and artistically.

M.Alavi's monograph "Uzbek folk songs" also plays a great role in studying folk songs. has published and researched Uzbek children's songs, as well as ritual songs common in the Bukhara oasis.[6,37]

It should be noted that B.Sarimsakov has created a new serious study of Uzbek ritual songs.[7,225] Prior to the creation of his research on "Uzbek ritual folklore", Uzbek ritual folklore was studied mainly in song. The value of this study is that it has eliminated this confusion.

In the 50s of the 20th century, special attention was paid to the collection and publication of Uzbek folk songs on a regional basis, as well as the study of their local features. As a result, J. Kabulniyozov and S. Ruzimboev collected and released songs popular in the Khorezm oasis and H.Razzokov in the Ferghana Valley. J. Kabulniyazov and O. Sobirov studied folk poetry and achieved certain results.[8,44] S. Ruzimboev created a special research study on the ideological and artistic features of the songs of the Khorezm oasis.[9,73]



F.Raikhanov learned the use of rhyme art in Uzbek folk songs and D.Kozakov learned the peculiarities of satirical songs in Uzbek folklore. U.Jumanazarov has done research to clarify the nature of Uzbek folk songs.

National genre of A.Musakulov and historical bases of folk songs, symbol of Sh.Turdimov in Uzbek folk songs,[10,34] nature and art of M.Yakubbekova, lingvopoetic features of folk songs, parallelism and mournful songs by D. Uraeva in Uzbek songs, R.Nosirov's Uzbek songs his research on the composition of folk songs has played an important role in this regard.

Mirzaev and M. Juraev also achieved certain results in the collection and publication of Uzbek ritual songs.

A special research by O.Ismanova and an article by F.Ikromhojaev were published about the songs of the bride.

The study of B.Sarimsokov's "On mourning parties" in studying Uzbek ritual songs, S.Mirzaeva's folk songs, N. Kasymova's poems, N.Abdulakhatov, O.Hakimova and S.Muzaffarova's studies and articles are also valuable.[11,82]

In sum, Uzbek folk songs composed of diverse genres, united within a single system and driven by different spheres of social life, have a significant role and scientific value. They are captivating with their unique art, content, tone, responsiveness, attractiveness and educational and aesthetic significance.

It is noteworthy that in the 1960s and '80s of the 20th century, the folklore of the Uzbek folklore was brought back to the people, and a comprehensive study of folk art was a complementary process. On the one hand, folklore expeditions were organized in all regions of the country to collect samples of folklore, folklore processes were actively observed, various genres of folklore were recorded and published.

The collections published so far include folk lyrical songs and a variety of Uzbek weddings and funerals, and these are unique features of the spirituality of our people.

The songs, which are considered to be a very national, historical artistic and aesthetic phenomenon, have been created and sung since ancient times to the poetic memory of the nation, the encyclopedia of knowledge and immortal spiritual wealth. Songs, which are an ancient, popular, traditional form of folk poetry, are a constant accompaniment to the person, to the humanity, and serve as an artistic part of the various rituals that support him in his spiritual life.

In folk songs, the spirit of the person, his inner experiences, the voluntary and unhappy events in his life, the sadness or the joy and the joy, the hardships of labor, the afflictions of love, are expressed in expressive images.

As you know, art consists of three components: THE CREATOR - THE PERFORMER - THE LISTENER. The feature of this triad is that Art has become a "high-level demonstration of human abilities and skills". That is why folklore art is far from artificial, with no natural structures. In the same folk song we see no excessively expressive, highly polished, weighed thing. It is true that the examples of folklore, especially those of epic genres, are often found in magic, fantasy and fantasy. Nevertheless, a person is always able to return to his originality and enrich his simple, straightforward intuition. No matter what she wears, she will still be seen as aggressive, aggressive, along with such good qualities as tolerance, love, loyalty, and compassion. The words of M. Kashghari in the depths of the word blue indicate that it has existed since ancient times. In addition, in the explanatory dictionary of the Uzbek language, it is said that "a song is a song, a song composed for a soloist, band or chorus." [12,122]) If you rely on this idea, the terms "song" and "song" are terms that are synonymous. However, although the song and song lyrics are synonymous, there are two distinct phenomena in their meaning and content.



The genres (types) of folk music of the Uzbek folklore, in the oral tradition, are diverse and diverse according to their artistic content and vitality, and are classified according to their similarity and structure:

1. Seasonal rituals. These include the most popular songs, couplings, dances, celebrations, seasons, songs, and rituals related to different localities. Children's folk songs are no exception, and they are inextricably intertwined with adult folklore in their essence and meaning.

2. Labor songs. Basically, farmland (farmers' harvesting, sowing, cultivation) statements about livestock and other types of labor (handicraft, blacksmithing, crafts, and women's professions).

3. Continuous, day-to-day songs that can be sung anytime or in any situation. The themes of this type of song are wide and varied, and include a variety of games, friendships, peace, human qualities, advice, pure romantic, happy childhood experiences, dreams and aspirations for a better future. is possible.

Almost all folklore in the oral tradition, that is, in all genres, are sung with the poems of folklore. After all, poetry and song (poetry and melody) are a common product of antiquity. Here we will briefly touch upon the genres of Uzbek folklore that belong to the most popular and direct children's folklore:

A song that expresses the love and desire of God for a child. It has a soft, refreshing, pleasant, lyrical tone that helps to calm the child's mood and lead to a peaceful, sweet sleep. In particular, it plays an important role in developing a child's ability to comprehend national music. Usually, each mother expresses her love for her child with her own wishes and wishes, and creates a new song, enriched with new words and unaware that she has invented a new song. The lack of a specific size, volume, specific rhythm, direction and tempo in the hymn determines its uniqueness. There are also many examples of children's folklore, which are "songs" that children imitate for the first time they were born. In the subsequent development of the music industry, professional composers have created many examples of "alla", and this process continues successfully. It is also worth noting that in the process there are many "melody" songs for children to play. An example of this is the songs that the children sing along with their favorite dolls.

The development of the society, along with the development of the human mind, requires constant improvement. From the moment he was born, the mother hears the mother's fondest voice. Special songs for children are included in the human brain with mother's milk. Later, it grows and refines itself with colorful melodies, various symbols, and words. In folk songs, life is represented by artistic images, and it gives rise to aesthetic feelings, excitement, excitement, compassion, joy, sorrow, hatred, and sorrow. Therefore, all people apply to the folk music of Khorezm at the same time.

Abu Ali Ibn Sina emphasizes the importance of the song in child rearing, focusing not only on the physical but also the psychological factor: One is the music and everything that is used to shaking the child slowly, and the other is the habit of getting him to sleep. Depending on the amount of adoption of these two, the child's talent for bodybuilding and music is created. "[

The Great Judge states that the mother who is speaking is free from the negative effects of anger, sadness, and fear when performing it. Thus, it is also the mother who is singing to her.

Created in a fun, humorous way, accompanied by lapar and dancing, usually performed by one, two and sometimes by many. Although recorded lyricals in music folklore are generally performed by older people, in some cases we can also see their performances in children.

The genre is so popular that it was played at the same time by the elderly and the youth. In the process, delighted listeners clapped their hands with applause. Lapar songs were popular in all regions of the country and were famous in every era. Lapar songs, as a favorite genre, are also produced by



talents among the people. Numerous folk songs have been recorded, widely featured in the repertoire of popular folk bands and adapted to choral singing. Examples of such popular songs as "Omon Yor", "Ililla yor", "Olmacha anor(Apple and pomegranate)", "Karasoch(Black haired)", "Bilaguzuk", "Jahu-jahu", "Andijonga boray deyman(I will go to Andijan)", "Nima nima nima deysiz(What,what,what, do you say?)" are possible. Some of the insights are humorous and humorous, and they are loved by adults and children alike. Examples of such idols are: "Lazy", "Fluff", "Oyijon", "John burgam, my dear burgam", "Moon in the sky", "My country of Uzbekistan". The genre of Uzbek music is widely used in Uzbek music. Unfortunately, this is hardly the case with the popularity of children's folklore. So, it is not wrong to say that this issue is a problem in the field of music.

Various national folklore contests, say, celebrities, wedding song contests, in particular, the "Boysun Spring" International Song Contest, initiated by UNESCO, intensify the revival in this area. As a result, in a short period of time many folklore-ethnographic epochs appeared. The folklore and ethnographic works of Baysun's "Shalola", Urgut's "Five Kars", Bukhara's "Mohisitora", "Nozanin" and many others were recognized not only in our country but also abroad. True, while their repertoire is composed mainly of traditional folk songs and tunes, it is evident that they also create and play contemporary songs that reflect their time. "Folklore performances are known to be a genre that combines such elements as song, dance, music, and stage action." The performance of folk songs has a special appeal. For example, when you play a trumpet song, the following is true. Frequently, four or five men were invited to attend various ceremonies with the call of a singer. Usually, the calls started with a circle method. Singing along with the circle, the song of the singers made singing easier. In this case the actions and even costumes of the singers are in harmony with the execution process. The song "Sust Khotin (Swim woman)", which is supposed to rain from its creation, was mainly sung by our ancient ancestors when no rain or long droughts were expected. It is known that in this situation rain was asked in various ways.

There is an increase in the sound strength of the song "Sust Khotin (Swim woman)", both solo and solo. It is as if the cloud covered everything. The chef's performance, which is a very common type of labor song, also draws attention. It is well known that in the past, food was brought to the field in ancient times and in the field so that lunch could not last long. The cook's song describes the humor of cooks and farmers. The song was performed solo (a female cook) and a male band, a farmer's voice. Humorous songs are mostly sung solo. The song "Yangajon" is one of those songs. It plays without sound.

In sum, as noted by folklore O.Safarov: "There are examples of them that are intended for popular execution; these are often quaternary specimens. There are also examples where performance requires professional skills. " The singers are distinguished by their peculiarities: singer, khalfa, satang, tune (dancer), singer, singer, lager. Although the singer often plays fours, he is, in the broadest sense, generally a singer and songwriter, especially if he / she is a singer / songwriter. The singer or singer is often the one who can sing maqom songs or sing without a big song. Laparchi is a dancer and singer while the singer performs wedding songs. Khalifa is a popular female singer in Khorezm and they play both wedding and mourning. Satang is a group of women performing folk songs in Namangan.

It should be noted that folk songs are performed differently in different places. For example, the performance in the Ferghana Valley differs from that of Bukhara and, in turn, in Khorezm. This difference is not only apparent in the tone of voice, but even in how it is delivered. Radium is popular in the Fergana and Tashkent oasis. The song, which is a great song, is often found in the Fergana Valley and Tashkent, but is not unique to other parts of Uzbekistan. Feruta is more active in singing



and dutar and circle, while in Bukhoro there is a tanbur and a circle, and in Khorezm there is a narrow, harmonious and circle.

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