

# *The Importance Of Teaching Bukhara Children's Folklore Songs In Music Lessons In General Secondary Schools*

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**Abstract** – The article discusses the importance of teaching folk songs as one of the main means of emotional impact on primary school students. The importance of psychological factors in the formation of musical imagination in students by listening to folk songs is emphasized in the immortal works of our ancestors.

**Keywords** – Music Education, Upbringing, Cultural Heritage, Spiritual Upbringing, Imagination, Folk Songs, Value, Rhythm, Emotion.

Oriental scholars Zaynulabiddin al-Husseini, Najmiddin Kawkabi Bukhari, Haji Abduqadir Maraghi, Abu Nasr Farabi, Abu Ali ibn Sina, Al-Kindi, Fakhridin ar-Razi, Mahmud ibn Masud al-Sherazi, Abu Nasr Farabi, Abu Ali ibn Sina, Al -Kindi, Fakhridin ar-Razi, Jalaliddin Rumi, Abdurahman Jami, Darwish Ali Changi Bukhari, Muhammad ibn Mahmud al-Amali and other scholars expressed their views on the artistic and educational significance of folk music based on folk music.

Psychological features of the formation of perceptions of the rich cultural heritage of the people passed down by word of mouth from our ancestors, formed under the influence of folk music, by listening to folk songs. ", Ibn Sina's " Encyclopedia ", " Treatise on Music ", Fakhridin al-Razi's " Treasure of Knowledge " encyclopedia, Urmavi's " Book of Ages ", Al-Husseini's " Laws of Music Science and Practice ", Kawkabi Bukhari's " Treatise on Music ", It is reflected in Jami's " Booklet on Music " and other scientific works.

One of the main tasks in the process of music education is the extensive use of psychological influence in the expression of situations related to the formation in the minds of students of the first ideas about folk songs, which express the mentality of our people through separate lines. In this regard, a person striving for perfection must be able to accept and act in accordance with the social and spiritual achievements of society, to be respected by members of society in accordance with their work and spirituality, to understand works of art emotionally and intellectually. This serves to expand the scope of his imagination by enabling him to comprehensively perceive, feel and comprehend ancient values, including folk songs.

The formation and development of musical imagination in students, the emergence of a tendency to acquire folk musical folklore, the proportionality of the emotions expressed in it with their own feelings, expands the possibilities of their aesthetic upbringing. By feeling the emotions of a person, expressed in the content of folk songs, students develop such qualities as patriotism, loyalty to people, humanity, diligence, 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". Pupils' perception of musical folklore through deep observation, as a result of subconscious experiences, leads to catharsis (gr. Catharsis), ie to get rid of inner dust, as a result of which they feel a sense of "spiritual pleasure".

Peculiarities of Bukhara music folklore: playfulness, enthusiasm, charm of national melodies, expression of national qualities through sound-producing features of words unique to folk singing, structure of songs, reflection of national melody development laws, ethnic way of life and is reflected in the vivid depiction of national values.

It is natural that any mood or mental experience reflected in folk songs evokes in the human mind certain social realities, memories and feelings about events, and students try to compare them with objective artistic generalizations, subjective mental states.

Under the influence of perceptions formed when listening to folk songs, students of different age groups are able to express emotional states such as deep emotional excitement, joy, enthusiasm and inner uplift throughout their activities.

Khalfalim and epic singing, which are part of the Bukhara folk songs, have a special educational value and have a positive impact on the aesthetic education of students, instilling in them national values, awareness of ancestral traditions and the formation of a harmoniously developed personality.

Uzbek folk art, which is an artistic expression of the cultural and spiritual life of our people, plays a special role in the deep understanding of the younger generation's unique psyche, historical traditions and ceremonies, past and present. Therefore, noting that the subject "Music Culture" in general education schools in grades 1-7 has a significant place in the curriculum of information and samples of folk music, we consider it appropriate to emphasize that the attention to children's folk songs is much weaker.

Psychological and physiological characteristics of young children, their high propensity to play in primary school music textbooks and curricula of secondary schools. creates the need to give.

Children's folk songs in the heritage of folk music quickly captivate students with their character, poetic text-content, expressing the unique life of children, their worldview, the processes associated with various games and sayings suitable for children. The simple, extremely compact, playful nature of the songs makes it easy for children to learn and perform in a way that is appropriate and understandable to their spiritual world.

The study and analysis of scientific and methodological sources on music and aesthetic education, as well as the experience of developed countries, shows that the art of music, imbued with the national spirit of each nation, in its own right, the unique worldview of young people , effectively influences the development of executive skills. Taking into account the musical abilities of children, the ability to sing emotionally perceived music, their use for educational and pedagogical purposes requires a specific methodology.

The Law of the Republic of Uzbekistan "On Education" emphasizes the need for a creative approach to music education in secondary schools. It praises the role and importance of literature and art in educating a harmoniously developed generation that understands its national culture and can deeply feel the past and present of the people.

At the heart of the folk songs of our people are the feelings that call people to courage, honesty and purity, love for the motherland, respect, respect for parents, respect for the elderly, show such noble deeds. Of course, in order to carry out such creative and responsible tasks, the knowledge, level, theoretical and practical performance skills of folk music teachers working in the field of music education must be at the required level. After all, the content and quality of music culture lessons depends on many factors, such as the professional training of the teacher, the ability to deeply analyze the samples of folk music, to perform them in an artistically mature way and to organize lessons in an interesting way.

Ha do`rsa - do`rsa, do`rsa

Xalq qo'shig'i  
To'xtasin Rajabov notaga olgan

$\text{♩} = 110$

Ha do`r - sa - do`r - sa, do`r - sa, O - ta - si bo - zor - ga bor - sa. Gosh - tu, bi - rinj kel - tir - sa - ye,

O - na - si pa - zan - da bo`l - sa. Gosh - tu, bi - rinj kel - tir - sa - ye, Bo - la - si xo` - ran - da bo`l - sa.

Tugatish uchun.

Bo - zor - dan ol - dim ma - yiz, Bun - cha bu bach - cha a - ziz. Bu bach - cha - ni

a - ziz qil - gan O - ta - si ham be - ta - miz. Be - ta - miz. Be - ta - miz.

Ha do`rsa - do`rsa, do`rsa,	Ha dika - dika, dikosi,
Otasi bozorga borsa.	Magazinni viskosi,
Go`shtu - birinj keltirsa - ye,	Olib bersin dadasi,
Onasi pazanda bo`lsa.	Tikib bersin onasi.
Go`shtu - birinj keltirsa - ye,	Olib bersin dadasi,
Bolasi xo`randa bo`lsa.	Kiyib yursin bolasi.
Bozordan oldim poza,	Bozordan oldim mayiz,
Buncha bu bacha toza.	Buncha bu bachcha aziz.
Bu bachani toza qilgan,	Bu bachchani aziz qilgan,
Onasi ham ozoda.	Otasi ham betamiz,
Bu bachani toza qilgan,	Betamiz, betamiz.
Onasi ham ozoda.	

Historical sources testify that music was not taught as a separate subject in national schools and madrasas until the twentieth century and earlier, but was studied as part of the literary and philosophical sciences. In classes such as literacy and recitation of Qur'anic verses, individual and group pronunciation and melody, logic, sound formation, breathing and rhythm of music were used.

The unique artistic education in madrassas has had a positive impact on the development of our musical heritage. The teachings of the Sufis also played an important role in the development of moral and philosophical ideas in the musical and artistic context. In particular, the science of literature as an art has long been associated with music. In this case, the weights of poetry and music are often studied jointly on the basis of desire dimensions. That is why many representatives of classical literature, poets and scientists have paid special attention to the science of music, as well as various disciplines, and they have left a unique scientific legacy in the theory and practice of music of the peoples of Central Asia.

There is no denying that the introduction of music as a subject in Uzbek schools during the Soviet era was a positive development. At the same time, certain experiences formed in Europe, a specific education system and the training of special personnel have been achieved. However, it has not yet made it possible to shape the musical culture of the younger generation at the level of today's civilization or world music education standards. This was especially evident in the music education, which did not pay enough attention to national folk music. There are a number of objective and subjective reasons for this. Including:

1. Inadequate place in the methodology of the theory and practice of music teaching in the Soviet period of the peoples of the East, in particular, the music pedagogy and the national musical heritage of our people;
2. The subject of music is considered as a second-level subject compared to other disciplines, and the necessary conditions are not created, and the inadequacy of educational and methodological support;
3. Limited theoretical and practical knowledge and skills of trained and being trained pedagogical staff on subjects related to our national musical heritage;
4. There are reasons for the lack of special research in folk and children's music, very few examples of folk music, especially children's music, and the lack of special samples of musical (national) instruments for children.

During the years of independence, to some extent, a positive solution to the problems noted has been achieved. The task now is to further improve the achievements in this area, to develop specific organizational and methodological mechanisms for training future music teachers in folk music heritage, including children's folk singing, music education in secondary schools to meet the requirements of the SST and curriculum. focusing on output is a period requirement.

After all, we also summarize the pedagogical and methodological work methods, forms and means that contribute to the effectiveness of the lessons. we tried to develop a mechanism. In doing so, we have worked creatively, relying on a number of scientific research and experience gained so far, as well as effective methods.

The results of monitoring and analysis of the current state of music lessons in secondary schools show that the samples of folk music included in the curriculum of music culture, including information that allows children to tag, study, sing folk songs, to form a correct idea and understanding about them. There are shortcomings in This is primarily due to the lack of necessary educational and methodological resources on folk melodies, songs, chants, folklore sayings, including children's folk songs.

Collections of works by our modern composers dedicated to children are being published to meet the needs. However, separate collections of folk music can be found in all schools. It should not be overlooked that music teachers do not show enough initiative or do not have the necessary knowledge and skills in folk music. This situation has led many music teachers in secondary schools to "bypass" folk melodies, songs, and folklore utterances that are included in music curricula, or to simply show them.

Introducing primary school students to folk music heritage, including children's folk songs, with consistent and necessary information, first of all, requires music teachers to be dedicated to their profession, deep love for the national music of our people, high pedagogical skills such as inquisitiveness. In this regard, it is worth noting that the singing of folk songs, group listening and analysis of musical works, in turn, in many respects depends on the positive solution of a number of pedagogical and methodological tasks. Based on the results of our observations and analysis, we found it necessary to make a number of recommendations.

1. Consistent acquaintance of students with national musical samples (songs, chants, children's folklore, classical and epic songs) should be established at all levels of education. In this regard, it is necessary to seriously study this issue in pedagogical universities that train teachers.
2. To organize the work of amateur art circles in traditional (national) and modern directions of music in general secondary schools and to involve students in them as much as possible;
3. Organization and conduct of special courses, electives, circles, additional specialties for future music teachers of pedagogical universities in the field of "music education" for in-depth knowledge and performance skills in folk music, traditional classical singing, folk songs;
4. Given the fact that music teachers working in general secondary schools and pedagogical universities, as well as in many schools, are graduates of art colleges, pedagogical universities, it is necessary to organize their retraining and advanced training in school music education. At the same time, they should be prepared for the necessary theoretical and practical performance of folk music, including children's folklore. The courses include performances of folk art traditions, peculiarities of different regions, how and by whom they are performed, if necessary, famous performers and well-known folklore performances

(such groups are now available in almost all regions). We think that lectures, lectures, concerts, some sayings, listening to samples, analysis, questions and answers, discussions, competitions will have a positive effect in this regard.

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