

## EFFECTIVENESS OF USING FOLKLORE MUSIC IN THE CHILDREN'S EDUCATION

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### ABSTRACT

*This article provides detailed information on the art of Uzbek children's folk music, its types, the process of formation and development and its role in children's lives. The article offers scientific and theoretical observations on the use of children's folk music in the education of primary school children's age and its practical effectiveness.*

**KEYWORDS:** *Folklore, The Art Of Music, Traditions, Values, Researches, Music And Aesthetic Up-Bringing, Dance, Song, Children's Teams, Lapars, Creativity, Classical Music, Traditional Professional Music.*

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### INTRODUCTION

The musical culture of the Uzbek people has a long history. Throughout history, folk and classical music, traditional professional music, folk compositions, as well as folklore and amateur musical heritage have complemented each other in form and style. This musical heritage is still a part of our spiritual culture. Thanks to independence, the focus on our national and spiritual values, traditions, historically valuable and forgotten events, the process of their reform has become a priority. Attention to our national values, traditions and spiritual wealth has risen to the level of the state. From the first years of independence, a lot has been done to preserve and restore the spiritual wealth of our ancestors, including musical culture, as well as to keep pace with the times. In this regard, the main factor is the great spiritual wealth left to us by our ancestors. At present, as the President Sh.M.Mirziyoyev said: "Careful preservation and reproduction of the historical, cultural and intellectual heritage of the Uzbek people, as well as the upbringing of the younger generation in the spirit of universal and national traditions and values. We need to pay attention." [1]

That is clear from history that our musical culture, traditional songs, folk songs and dances, which are the main link of our spirituality, have always been recognized as spiritual food for the soul life of our people in the daily. People sought refuge in music in difficult times, and in times of joy, songs and music accompanied them. After all, in today's blessed days, in a time of self-realization, it is natural to rely on our national musical culture, which is part of our great spirituality, inherited from our ancestors, to address our folk music, our traditional songs. All this plays an important role in the upbringing of a harmoniously developed generation, in shaping the spiritual worldview of young people. Our traditional music and songs have always called people to faith, kindness and humanity. Even today, folk music remains a key factor in the formation of

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people's consciousness, as a tool in the education of a harmoniously developed generation, without losing its relevance.

The art of singing, music, dance, folklore performance is one of the ancient art forms of national music, which appeared and developed in close connection with the life and work of the people. In particular, the songs of our people in the traditional spirit are an immortal heritage, and today, as in all times, they meet all the educational requirements with an open mind. But at the same time, it is natural that not only the worship of history, but also the creation of songs in accordance with the spirit of today should be an important task for all professionals and artists engaged in music, which is a key factor in the development of our national ideology. Our country has started a completely new society, a new life and a new breath. Our people's hearts, minds and imaginations have changed. [2]

The issue of spirituality includes many factors, such as the history of the nation, moral and religious values, cultural heritage, traditions and customs, patriotism and humanism, the understanding of national identity, and, ultimately, the key to human identity serves as a criterion. The natural pursuit of material well-being should not interfere with the nation's need for spiritual and intellectual growth. Spirituality and enlightenment have always been the strongest feature of our people for centuries. Based on these principles, all areas of spirituality will need to define their own goals and objectives. In cultural life today there are shifts on this principle. It would not be a mistake to say that the minds of the creators are guided by these principles.

Musical culture is distinguished by its diversity. In particular, the rich musical heritage of the Uzbek people, whose deep roots go back to ancient times, has not fallen from our daily lives. It includes high samples of folk art, folklore performance, melody structure, content-rich instruments and songs, performance of epics and a series of complex performances of so-called maqom music. In addition, the works of folk composers, who have made significant contributions to the folk music culture at all times, also play an important role.

The purposefulness, pedagogically correct and effective process of upbringing in the cognition of a healthy young generation depends on its organization. Protecting the younger generation from the influence of alien, destructive ideas, preventing them from taking life lightly, forming in them good ideas and thoughts, building the characteristics of a socially active person. It is possible to raise the level of navigation to a higher level. To achieve these goals, music education, as mentioned above, is rich in many natural and effective opportunities.

In the education of music, the creative use of folk songs, educational tools consisting of the national worldviews of our ancestors in the education of healthy young people gives good results. The use of Uzbek folk songs, especially the targeted use of children's folklore, to instill in the hearts of the younger generation the ideas of our national ideology from an early age will ensure the guaranteed results.

“Folklore includes folk wisdom. The wise, creative Uzbek people have long believed in the power and charm of the artistic word in educating the younger generation. He created his most unique works with the miracle of words.<sup>2</sup> Children's folklore is formed as a whole system of songs and games, which are the result of the combination of the world of children with the world of adults. Children's folklore cultivates in children the best qualities - patriotism, love of work,

trust in people, loyalty to friends. Both adults and children contributed equally to the creation of children's folklore. Adults have created poems to pamper children, and these genres, which have the characteristics of pampering, such as alla, aytim, applause, rubbing, curiosity, are expressed in the form of motherly folklore.

“Motherhood folklore is a concept in the broadest sense, with pampering leading the way in poetic examples. Based on this logic, a series of poetic works in motherly folklore can also be called motherly caressing poems with the intention of distinguishing them more clearly from the group of prose works”. [3]

In turn, the samples of pampering poetry are divided into groups according to the purpose of performance, place and age of the child. The songs of the first group are closely connected with the period of the child's cradle. That's why they are called lullabies. Gods, sayings, applause, have such qualities. Lullabies are sung until the child is three years old. "According to the socio-aesthetic value of Gods, in addition to putting a child to sleep, it also has an educational and aesthetic significance." [4]

The most prominent theme in lullabies is the description of the child and the mother's dreams. A mother describes her child in good words she knows and sings about her dreams:

Qo`ziboqqanqo`yetsin,  
Topganimgato`yyetsin .  
To`y-to`ylargaulansin,  
Davlatboshinggao`nashsin.  
Alla-yo, alla.

The songs of the second group are performed from birth to the age of 10-11, but are not actually connected to the cradle, but are the result of maternal affection. These are love songs, consisting of pampering, rubbing, curiosity.

The applause is a caressing ritual, often performed in a variety of children's cradle ceremonies. When a baby is placed in a crib, bathed, when he takes his first step, when his hair is first removed, when incense is burned in the child's honor, there are applauses according to the content of all the rituals. Here are some suggestions on how to look or get an appointment for baby clothes:

San biryillik,  
Man mingyillik,  
Kiya-kiyato`zdiraylik,  
Dugonalarimdanuzdiraylik.

Caresses: caresses are said when little ones are crying, screaming and crying, when they become restless, and are performed to lift the mood:

O, shugina, shiringina,  
Munchagina, tunchagina

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Kunchagina, shunchagina,

Yashnaburgankunchagina.

Cuddling and applauding words such as "Long live", "Balli", "Well done", "Thank you" also bring joy to the child.

Calming: in the mother's relationship with the child we can see traces of very ancient habits. This confirms that people, along with different forms of life and traditions, were in their time animistic, totemistic concepts. We observe these concepts in the actions of some older people. For example, when a mother puts a child in a cradle, she straightens the umbilical cord with her right hand, and then when laying the child down, she is careful: let the owners come in, let the grandparents come out. When he takes the child out of the cradle, he says, "Let him sleep in the cradle." Two things attract our attention: the first is the child who owns the cradle. Until they put the baby in the crib, this place is temporarily occupied by something else. When the owner comes, he has to vacate the place. The second is that sleep should be separated from the child and remain in the cradle. "A certain set of cradles also serves as a measure of the actions of mothers." [5] For example, when a mother takes off a child in a cradle, she raises a goose from her right wrist and says, "Grow up, grow up," and again lifts her left wrist and says, "Grow up, grow up" she says. Calmings also include compliments to calm the child:

Vuy-vuy, shuginanikimurdi,

Vuy-vuy, shuginagakim lab burdi.

Yig`lamaoppoqqinam,

Boshimdagiqalpoqqinam.

Tongue twisters and riddles. Rhetoric or word games are one of the types of Uzbek folklore, based on the frequent repetition of certain speech sounds or the complex placement of sounds in words and phrases. With the help of quick pronunciation, children practice fluent, clear pronunciation of sounds and words in their native language, the melody of sounds, the ability to feel and comprehend, identify and grasp the subtle meanings of words:

Qishdakishmishpishmash,

Pishsakishmishqishmash.

In the Uzbek folklore, tongue twisters and word games have existed since ancient times. In the works of such thinkers as Lutfi, Alisher Navoi, we can also find word games. Speaking about tuyugs (for line poem), A. Navoi, pointing out that its roots come from the genres of folk poetry, equates tuyugs with "yor-yor", "songs". Tajnis and iyham are defined as the art of words which have two or more meaning. Most pronunciation are based on very different phonemes, including consonants "Sh", "L", and "R". For example: «Lola arralaydi, Soraallalaydi» With the help of quick pronunciations in the first category, it is known that children aged three or four can pronounce the sounds "R", "Sh" correctly or replace them with "L" and "S".

There is another set of tongue twisters, which, in addition to teaching the child to pronounce certain sounds correctly, are involved in gathering the child's imagination, to determine the logical emphasis of the sentence. For example: "Birtup tut, birtuptutningtagidabirtupturp. Birtup tut birtupturpningtomiriniturtibturibdi, birtupturpbirtuptutningtomiriniturtibturibdi". It is

obvious that in addition to the correct pronunciation of the words "tut", "turp" in the example, it is necessary to remember the correct repetition, the position of the sounds and their condition of the *tut* and *turp*. Rapid pronunciation not only helps to correct the distortion of certain speech sounds in the speech of young school-age children, but also strengthens the norms of literary pronunciation in children who speak correctly, as well as develops and emphasize a sense of musical rhythm.

There are no "auxiliary" words in the myths about the child's teeth, and folk tales are told orally, and some usual things are done: mothers roast wheat in a pot and sprinkle it on the baby, that is, they want their teeth to be as beautiful as wheat. The gathered children are treated to a roast of wheat. Sometimes this custom is explained by scattering wheat and saying "good luck". In cattle ranches, the babies are put on the horse at the time of ejaculation of teeth, and it is said that "the horse's teeth come out." If it is put on a sheep, a "sheep tooth" will appear.

Word games play a key role in the oral traditions of the Uzbek people, such as askiya (classic jokes), tuyuklar (4 line poems), kachirim, bahribayt (competition on telling poems by heart). From a very young age, children witness the mastery of the richness of the native language, which they hear from adults. At the same time, children are learning to understand several meanings of the same word. Later, they also make up word phrases like a word game. For example, children hear such word games from adults:

“Qizaribpishganolmadi,  
Olmadannegaolmadi,  
Olmaganixo`bbo`bdi,  
Endikelsaolma, de” [6]

This is the culmination of classical literature, based on the popular quatrain tajnis. The child is not able to "weave" another version of it, but, depending on his strength, creates a word game consisting of two lines, not four:

Olmaxonolmaniol, ma!

Olmaniolmaxondanolma.

Here the word apple is used first in the sense of command, then denial. In the verses, the word game is also based on these two meanings, in which the child is required to be able to distinguish the meanings of these words. The interesting thing here is that the commands and denials in the verses are expressed in musical tones, in the rhythm corresponding to these tones, and this situation naturally has a strong influence on the musical and aesthetic upbringing of the child.

Children's songs: people decorated their work, all the events of life with songs. Among the riches of Uzbek folklore, a significant type of songs inherited from adults to children are labor songs:

Oqsholi, ko`ksholi,

Oqsholinioqlaylik,

Ko`ksholiniko`klaylik,

Niyozbekkasaqlaylik.

There are many legends, songs and fairy tales about water among the people. The best dreams of the Uzbek people are connected with water. Children are not left out of this national spirit. Their games and songs also have the theme of water and natural phenomena. One of them is about rain:

Yomg`iryog`aloq,

Echkisog`aloq,

Boyningo`g`lini

Qornidumaloq.

There are several variants of one song:

Yomg`iryog`aloq,

Yam-yashilo`tloq,

Endiekinlar,

Chiqararquloq.

In Bukhara region on the basis of Uzbek and Tajik languages: they say «Yomg`ir-yomg`ir bore-bore yoqqaningniko`ray». In Fergana little girls sing - «Yomg`iryog`, Sochim o`s!» In Surkhandarya there are this kind variant of the song:

Yomg`iryog`sin,

O`ralarto`lsin,

Sur xotin,

Sur xotingasuvkerak,

Qozonto`la un kerak.

At the same time, it is clearly stated that the rain brings "pot-pot flour". Don-un, un-non. The child needs bread. There are songs about snow also. In ancient times, snow was a symbol of poverty, hunger and destitution. Snowfall is understood to be an involuntary event, in which a person has no choice but to obey. Therefore, the "snow letters" began with the words: "My god who made it snow." The man left in the snow is portrayed as a helpless man. Old men and women are often mentioned. The proverb "Snow falls on the rest of the work" is a failure, indicates that the work is not going well. An example of a song:

Qoryog`adiguppillab,

Ammamkelarcho`kkalab,

Ko`rpacha soling yonimga,

Ammamkelsauyimga

With the arrival of spring, children start playing. The boys fly the kite in the sky. Girls wear leaves in their hair. The children rub the willow twigs by hand, gently peel the skin and make their own squirrels. The little ones ride the hives as a "little horse". Boychechak would be sung as the first children's song. They sing this song aloud:

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Boychechagimboylandi,  
Qozonto`laayroni,  
Ayroningdanbermasang,  
Qozonlaringvayroni.  
Qattiqyerdanqatalabchiqqanboychechak,  
Yumshoqyerdanyuguribchiqqanboychechak.  
Boychechaknitutdilar,  
Tutyog`ochgaosdilar.  
Qilichminanchopdilar,  
Baxmalminanyopdilar.

In the ancient East, the mulberry tree was considered one of the sacred trees. According to the Uzbeks, the tree is considered to have an "owner", and care is taken to make a comb and a cradle for children to comb their hair. The flower is probably a symbolic sign among the people. Because he is portrayed as a human being. They "catch" him, "hang him on a mulberry tree", "run with a sword", "cover him with velvet". Ethnographic historians acknowledged that such works took place in ancient Egypt and Greece 2-3 thousand years ago.

The plantain is a creative symbol in the concept of children, it is a symbol of youth and enthusiasm. In one version written by Uzbek children, it is "rare" to cut a flower with a sword, hit it with a "balgon" and then run it with a sword. So he was also a "rebel." In the Uzbek people, if someone grew up on his own, "after all, he is a flower that has grown out of hard ground!" they say. All this indicates that the flower is a symbol of a hard worker.

In the spring, the song "Chittigul" was also sung. With this song, children dance with actions appropriate to the song. The melody and rhythm of the song are a measure of the game and lead it. And dance fills the content of the song, gives it movement. Children enjoy the game both spiritually and physically and aesthetically at the same time. Let's imagine the performance of the song. The girls pair up, clap their hands at the same time, turn around, fight again and sing. When they say 'chittigulo-chittigul', the girls stand face to face. The hands clap in a certain order to create a beautiful tone. When it is said, "Hay-yu, chittigul, hay-yuchittigul," the girls go around in the same position and dance.

Chittigul-o, chittigul,  
Xay-.yu chitigul,  
Chittigulgagulbosay,  
Biryoniniyonbosay,  
Hay-yuchittigul,

In summer, the song "The stork came, the summer is over" is sung more often. This song evokes joy in the child's heart from the heat of the day, the sprouting of crops, the arrival of birds, the

overflowing of canals. Children have heard many tales and legends about storks from their parents. They imagine the stork as an ambassador for the summer. Hay-yuchittigul.

Laylakkeldi, yozbo`ldi,

Qanotiqog`ozbo`ldi,

Laylakboraditoqqa,

Quloklaridaxalqa.

Xalqasitushibqoldi.

O`tirdiyiglamoqqa.

Laylakkeldiilonqoch,

Bola chaqangolibqoch,

Yangito`ningkiyibqoch.

Eskito`ningtashlabqoch.

There is another aspect of the song that is typical of children's songs: the end of the song unexpectedly ends with the quartet "Snake Escape". First of all, the child hates the snake, because where there is a snake, he cannot bathe. Second, the stork eats the snake, so it must escape. Thirdly, in the summer, when the stork comes, the snake will shed its skin. This song is a reflection of the season. There are many variants of this song, and in the process of singing it, children get acquainted with many natural phenomena and laws that interest them, as well as aesthetic pleasure. This situation also represents an important integral feature of musical-aesthetic education.

"There is no break in children's lives from singing, dancing and games." [7] There are more perfect songs and more complex ones than the ones mentioned above. We can call them legendary songs, adventurous children's teams due to their characteristics. After all, they are full of children's enthusiasm and curiosity, impatience and mobility, as well as the productive imagination of their emotions. Songs sung by Uzbek children, such as «Osmondagi oy» (The Moon in the Sky), «Asakaningyo`lida» (On the Way to Asaka), and, are among the dialogic songs. Such songs are highly developed forms of children's ability of singing [8]

Children's folk songs, dances and games, which are examples of folk art, contain actions based on a certain musical-rhythmic sequence, symbolic ethnographic details, samples of musical-poetic folklore, elements of rhythm, melody and spectacle. is a syncretic phenomenon that integrates itself as a wholesphere. Children's games originated in ancient times as part of primitive rituals and ceremonies, which are one of the most ancient elements of the thinking of our ancestors. The first information about children's folklore is recorded in the work "Devonulugatitürk" by the famous Turkic scholar Mahmud Kashgari, who lived in the XI century. Children's interest in game selection and types of games, as well as children's folklore, have changed over the years. The spirit of patriotism is evident in today's musical-rhythmic games and children's folk songs. Such examples of folklore are a reflection of the knowledge and experience of the people over the years. [9-11]



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