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PEDAGOGICAL OPPORTUNITIES AND REPERTOIRE SELECTION OF MIDDLE SCHOOL STUDENTS IN THE NATIONAL SPIRIT THROUGH FOLK SONGS

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Abstract:

The fact that the subject of music is allocated 1 hour per week in the curriculum and the material and technical base of music lessons is insufficient, the conditions for teaching folk songs are insufficient, which leads to low effectiveness of music lessons. The role of children's folk songs in the spiritual and moral formation of the younger generation has not been studied to date.

The article describes the pedagogical possibilities of educating middle school students in the national spirit and the method of repertoire selection through folk songs.

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Introduction

Uzbek folk songs reflect the rich experience, life and way of life of this people. In its content, the national spirit, high human qualities and artistic and philosophical spirituality of our people are vividly expressed. These great cultural values are an invaluable factor in the spiritual development of the people. But to date, children's folk songs have not found enough space in music programs and textbooks.

The fact that the subject of music is allocated 1 hour per week in the curriculum and the material and technical base of music lessons is weak, the conditions for teaching folk songs are insufficient, which leads to low effectiveness of music lessons. The role of children's folk songs in the spiritual and moral formation of the younger generation has not been studied to date. The lack of small instruments suitable for singing folk songs also hinders the effectiveness of this process. The only and correct way out of this situation is to restructure music education on the basis of national and cultural traditions, to improve the material and methodological support of schools and to provide specialized personnel.

The analysis of the current state of music education shows that its content does not adequately reflect the national heritage of our people, the long historical experience of the Uzbek people, the creative products of thinkers working in the field of music. The general concepts of music to be taught and the skills to be developed are not systematized.

The school has no textbook on the study of national music, except for the textbook "Uzbek folk music",

created by the Uzbek chronicle, screenwriter D. Omonullaev and director H. Fayziev.

The "Concept of music education in secondary schools of the Republic of Uzbekistan" was developed by studying the existing problems in the field of music education. It describes the content, structure, stratification of national and scientific bases of music education, modern requirements for music teachers and scientific and methodological support of education, in terms of the introduction of music education for 1 hour per week. a draft curriculum has been developed. It outlines specific topics for each class and quarter.

In this direction in general secondary schools and out-of-school educational institutions the program of the status ensemble (author O.Ibragimov), the program of the folk ensemble for these institutions (the author F.Khidirov) is created. A new music education curriculum has also been developed. But these are not enough to form the spiritual and moral values of the students through folk songs.

After the independence of our country, textbooks were created in all subjects of secondary schools. Music textbooks for grades 1-7 have also been developed. These are the I-grade music alphabet, and the "Music" textbooks for grades 2-3 and 4. "Music" textbooks for 5th, 6th and 7th grades. The teaching materials in these textbooks serve to educate students in the national spirit and spiritual development.

In our opinion, the music textbooks published for the schools of the Republic are based on a certain system, but they are not based on a perfect system based on folk music traditions. In particular, on the eve of the millennium of the national hero Alpomish, the Uzbek TV and Radio Company recorded the full text of the epic "Alpomish" performed by bakhshis. Dozens of epics, which form a significant part of folklore, are sung by our poets. But none of them have been notified and delivered to music lovers, students and pupils. Dozens of epics, such as "Gorogly", "Kuntugmish", "Alpomish", "Oshiq Gharib va Shohsanam", which have fascinated our people for centuries, are the main criterion for educating the younger generation. should become the original source of moral education.

As a result of the study of the essence of "Music lessons" in general secondary schools, we came to the conclusion that the main emphasis should be placed on Uzbek folk art. Because the national anthems of our people are based on noble feelings that call young people to courage, honesty and purity, as well as a sense of respect for spiritual values. Of course, in order to carry out such creative and responsible tasks, first of all, it is necessary to have qualified specialists who are well versed in folk music. The effectiveness of music lessons largely depends on the teacher's level of knowledge, national outlook, respect for folk songs and melodies, their ability to perform them artistically, and, in general, professional skills and culture.

It is advisable to take music lessons in a specially equipped "Music" room. A cozy music room, a well-tuned piano, national instruments - doira, rubab, dutar, chang, gijjak increase the interest of students in music lessons. If a music teacher has special knowledge, can perform national songs well, conduct lessons with interesting visual aids, and effectively use technical means, he or she will earn the respect of students. .

The use of national music, especially children's folk songs, in music lessons at school revives the great image of ancestors in the hearts of the younger generation, enjoys their unique art, puts values in their place, respects young people and makes some senseless. and serves to protect against the effects of noisy "foreign music".

There is a large-scale work on the spiritual and moral formation of students on the basis of folk songs in the country, which can be divided into the following areas:

1. The work carried out in higher and secondary special music educational institutions of the Republic.
2. World and Republican competitions and holidays.
3. Collection of published scientific and methodical literature, folk songs and melodies.

4. Use of folk groups and their programs.
5. Determining the place of folk songs in the curriculum and textbooks of secondary schools.
6. Scientific research in the field of educating young people in the national spirit through folk songs and their effective use.

Extensive work is being done throughout the country to use folk songs and melodies as a means of spiritual and moral formation of young people. But there are still unresolved issues in this area.

As a result of many years of observations, conversations and exchanges of views in the secondary schools of the country, we came to the following conclusion about the issue of educating students in the national spirit from folk songs:

1. Folk songs and their study are not yet sufficiently developed:
2. While most music teachers teach folk songs, they do not know how to develop students' spiritual and moral qualities, to educate them in the national spirit, and consider it a natural, spontaneous process. .
3. The exemplary work of advanced music teachers in this area is not sufficiently generalized and widely disseminated.

Educating folk songs in the national spirit and using it as a means of education is a pressing issue that requires in-depth scientific research and the development of comprehensive recommendations based on science.

According to historical sources, during the Paleolithic period (about 40-41 thousand years BC) in the northern part of the world there were totemistic "bear holidays", then "labor games", "family holidays", various ceremonies, "Slow Wife", Holidays such as "Tea momo", "Eid al-Adha" were held as a symbol of joy, goodness, contentment and prosperity.

With the change in the social, spiritual and cultural way of life of the people, folk songs have become richer in form and content, and have become an educational tool that reflects their cultural lifestyle, dreams and aspirations.

Then "Navruz", "Mehrjon", "Sada", "Gul" holidays, "Guli surkh", "Chiqon", "Danger", "Darvishona", "Ashaddarozzi" games, "Eid al-Fitr" (minor Eid or Eid al-Fitr), national customs and values such as Eid al-Kabar (Eid al-Adha or Eid al-Adha) have also been added to folk traditions. Every holiday, the natural force of the ceremony is strengthened by the customs and rituals that serve to reveal the content of this tradition.

Ancient examples of Uzbek folk songs are labor and season songs. The practical activities of the song's creators are directly connected with hunting, cattle-breeding, farming, and handicrafts, and they have lived on the basis of the ancient traditions, ceremonies, and beliefs of the working people.

Labor songs are associated with different labor processes. For example, "finely chopped" or "small flower" in threshing, milking of cows, sheep, goats and "good" in milking calves, lambs and kids, "Churey-churey" songs were sung. Special songs were sung during plowing, harvesting, weeding, spinning and weaving. Many examples of folk songs have been created in connection with human lifestyle, various myths, customs, seasonal activities, ceremonies and celebrations.

Decorating the table, sumalak, halim cooking, cleaning the canals, planting the first saplings, commemoration of the deceased, kindness to parents and the elderly, the disabled, visiting the shrines associated with the holiday "Navruz" Traditions such as sharing sweets, giving gifts to each other, lighting torches, going to canals and rivers, and holding parties have become a habit. In addition, chickens of seven varieties (wheat, barley, peas, corn, rice, mosh, beans) were prepared for Navruz and distributed to neighbors. All of these customs are symbolic. People say that through these ceremonies

there is an abundance of rain in the new year (when there is a lot of rain, there is an abundance of harvest, and for the cattle there is plenty of fodder); peace, prosperity, kindness among people, and the stabilization of humanity.

Artistic and aesthetic festivals were held on the occasion of national holidays. In the festivities, the inner feelings of the people, the character traits that express themselves, are expressed on the basis of oral scenarios, lively conversations. The festivities held on the occasion of each holiday or ceremony were held in a colorful manner with songs, yallas, etc., in accordance with the form of the ceremony.

In the past, festivals were held in urban registan squares, chorsu and rastas, large out-of-town squares and hills, as well as in shrines, lasting from a week to one and sometimes two months. Young and old, women, children, the whole nation were specially prepared for the festival, new clothes were sewn, new ones were not made, old ones were washed and patched, courtyards and streets were swept, delicacies and sweets were prepared. Craftsmen brought works of applied art for sale in parks, farmers brought fruits, treats, traders, grocers, and attorneys from rare goods. In the parks, tents are pitched in order, depending on the position and lineage. People traded, entertained, watched. Race, goat, wrestling, chavgon competitions, art festivals called chakvi, performances by musicians, hafiz, dancers, clowns, entertainers, tricksters, blindfolds, doormen, bears, goats, monkey, snake player, rooster, ram, camel fight, catapult. Holidays and festivities also feature puppet shows made of a variety of materials.

The direct participation of musicians and singers in all the festivities and celebrations added to the high spirits and festivities at these events. In particular, popular folk songs and folk dances played an important role in the free breathing and spread of the people.

In folk songs, life is reflected through artistic symbols, and as a result, aesthetic feelings, excitement, high spirits, compassion, joy, happiness, sorrow, sadness, hatred appear in the human heart. 'ladi. That's why folk songs are sung by people of all ages.

From the moment a baby is born, he or she hears the mother's reverence and love. This song, created especially for children, comes to mind with breast milk. Later, it expands, becoming more sophisticated, with more colorful tones and more symbolic words.

The birth of a child, the cradle of the baby, the growth, the physical and verbal perfection, the weddings of youth and circumcision, the rhetoric associated with the passions of growth, the caressing, the rubbing, the itching, the licking, the judgment, the distraction, a whole system of children's songs has been created, consisting of summonses, rhymes, enumerations, sayings, jokes, mockery.

The song of Allah appeared in the person of a child as a means of forming the first buds of love for parents, homeland and nation. Through Allah, the child learns the national language and melodies of the national music, in which the national spirit is established. As a child grows up, his level of spiritual thinking also develops, his mind sharpens, his speech grows, his worldview expands, and his spiritual needs and interests increase through folk theaters of various forms and contents.

The mother goddess has universal value. Gods is a popular traditional genre of lullabies. There is no people, nation or ethnic group in the world that does not sing Alia in their language ... , is known as "ninni" in Turkish, "lolo" in Persian, "alla" in Uzbek and Tajik. Alia is the most sacred song in the world, which is a little bit happy, but a little sad.

Another important type of folk song is the ceremonial song. Ceremonial songs are an art that is based on people's cultural attitudes toward life, reality, and changes in nature. The ceremonies promote the universal, spiritual and moral values promoted in the ceremonies. In the integral unity of the rules of psychology, art, pedagogy, the harmonious content of spiritual values is inculcated in the minds of students. For example, a person prepares himself mentally for a ceremony, in which the sounds of music, the art of speech use dramatic movements. This is an important tool in expressing the people's spiritual and material lifestyle, moral standards, interests and aspirations for the past, present and future

spiritual life.

The specific plan, goals and objectives of each ceremony should be evaluated on the basis of their ability to influence the spiritual world of the people.

Versatile love lyrics, satire and humor, historical themes, social protest form the basis of each generational (or choblama) song, lapar, yalla and hymns belonging to this group (although they are clearly expressed in the characteristic musical even if they differ in their properties).

The term is characterized by a narrow range and concise form in which the melody is expressed to a certain extent in the harmony of the melody and tone of the words. The text of the terms varies in content, often consisting of seven to eight syllables the weight of a finger.

The song, as a genre, consists of a relatively small range of melody, covering one or four verses of a finger-weight poetic text, while the entire melody is adapted to each verse. The song is one of the most popular genres and is distinguished by the diversity and diversity of its content.

Lapar has a danceable melody, often performed with a dance. His texts consist mainly of romantic-lyrical, didactic, humorous, or humorous poems. In some districts, the term "Lapar" is also applied to wedding songs in the form of dialogues, which are performed as a unison chorus in each group of representatives of the bride and groom, or as a solo dialogue. can be.

Performed in Yalla dance, it is of two types. The melody of the first is relatively narrow, with each band in the poem and its plays being sung by a soloist, and the refrain by a unison choir (a group of musicians or singers, often listeners). In such yallas, each verse begins with a refrain and ends with a refrain. The second type of yalla, by contrast, is characterized by a relatively wide range of developed melody. In it we see the unison chorus alternating with a solo performance. The dance is no longer performed by the singer, but by a separate dancer (or dancers).

Today, folk ethnographic ensembles ("Shalola", "Besh Karsak", "Chankovuz", "Chorkarsak" and others) are being formed to educate young people about the history and rich content of our national spirituality. Such ensembles revive the aesthetic and artistic traditions of the Uzbek people, national art samples, and revive the unique traditions and customs of each oasis, which have long been a national and spiritual value. Uzbek people's yor-yor, olan aylat, alia, yalla. to sing a poem, to be thirsty. bridesmaids, chimpanzees, embroidery, chit weaving, wool weaving, yarn spinning, yarn wrapping, knitting, doppi sewing, supra kneading. mother in law. father in law. customs and traditions, such as attitude to the land, upbringing of children, preparation of national dishes, demonstration of national costumes, play an important role in the formation of a sense of self-awareness in the student.

One of the genres of folk songs is epic. The epic is one of the forms of folklore, which combines the spiritual values of the people, combining artistic and aesthetic values such as singing, music declamation, narration. In the epics, the highest human qualities are conveyed to the listener by the bakhshis in a poetic way. Through its emotional power, the confused philosophical, religious, moral views, customs, and way of life of the peoples of the East are artistically contemplated. The ideological direction of the epic is mainly aimed at effectively organizing the living conditions of the people, strengthening their morale.

The educational value of epics is that the only way to achieve high beauty and happiness in them is to show determination, patience and endurance, perseverance, courage and heroism. Love is also sung as a universal value, a factor that determines the spiritual image of a person, a force that ensures victory over any evil, a means that inspires courage and realizes all the virtues of the heart, and inspires the reader. inspires this feeling in the image of the heroes.

The sense of national pride in the epics is formed in the mind of the reader under the influence of the spiritual environment through artistic and aesthetic communication between the singer and the listener. The epics clearly show the interaction and connection of the sources and means of education in

pedagogy. This ensures a holistic approach to the aspects of education in the comprehensive formation of the student.

The use of folk epics in middle school music lessons and listening to epic songs is an important tool that allows students to visualize historical heroes and their courage. Folk songs are a source of great excitement and an inexhaustible source of literature and art.

In the youth of middle school students under the influence of various dramatic amusement games (puppet, guest-guest, bride-to-be) events in social life, customs typical of the spiritual life of the Turkic peoples, the first notions of oriental character traits, embodied in the traditions, are formed. Ingenuity, quick-wittedness, and artistic perception of the qualities associated with mental qualities help to broaden one's worldview.

The first dramatic forms of folk theater (alia, play) in the adolescence and adolescence of middle school students can not meet its spiritual interests, needs and wants. There are elements of drama and theater in folk pedagogy, which form national pride and thinking in students through various rituals, customs and traditions. For this purpose, a special spiritual and moral environment is created and the content of the activity is carried out.

The birth of a child, marriage, and various family rituals — cradling a child, taking the first step, getting a haircut, circumcision, a gift, a bridesmaid, marriage, quarrels between the bride and groom, the bridegroom carrying the bride, the quarrel, the coin, the hair, the dreaming, the face-opening, the greeting, the groom greeting, the bride saw, the charlers, the guest waiting, the tug Folk songs were also sung at ceremonies such as celebrations.

Conclusion

Folk songs, as artistic and aesthetic sources, are a means of cultivating the mind through the human senses, and the mind through the mind in the national spirit. A characteristic feature of folk songs is to ensure mental perfection by consciously mastering all aspects of spiritual qualities on the basis of mental depth, logical thinking. In it, the activity of students as a whole means of forming the qualities of upbringing in the national spirit is carried out in the process of daily communication. The scope of folk songs is not limited. It is relative to interpret them as adult or children's songs, songs suitable for younger or older students. That is why the songs have a great pedagogical potential in educating the younger generation in the national spirit. Incorporating them into the "Music" textbooks of middle school students, grouping them according to the age characteristics, worldview, level of moral and aesthetic development of students, will improve the system of educating students in the national spirit in the educational process.

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