



THE ROLE OF BUKHARA FOLKLORE SONGS IN YOUTH EDUCATION IN THE SYSTEM OF CONTINUOUS EDUCATION

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Annotation

The article analyzes the use of folk songs in music lessons in general secondary schools, as well as the development and analysis of children's love for the songs of the motherland through these songs.

Keywords: melody, song, performance folk art, children's folklore performance, local style, education, analysis.

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.

Key concepts: General education, folk music, folk songs.

Summary

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

Basic concepts: general secondary education, musical education, national music, folk songs. When Bukhara children sing folk songs, they are more likely to identify the peculiarities of musical knowledge. In singing children, such knowledge is formed on an emotional basis directly through his emotional world. That is, from listening to music to emotional perception, and then to conscious thinking. Therefore, in the process of mastering musical works, it is necessary to teach a person from an early age to understand folk songs and national melodies, to understand the poetic text of songs to the extent that they harmonize with music, because the next generation enjoys music and art. developing the ability to make an impression is an important issue. Signs of talent are formed on the basis of intelligence, and musical abilities develop as a result of active participation of a person in a particular artistic activity. Bukhara children's folk songs, with their cheerfulness and cheerfulness, quickly influence the upbringing of children, and the popular words in it attract everyone and begin with





human care and loyalty to a friend. Therefore, in schools, music teachers need to pre-determine the purpose of each hour of music education, to understand what kind of music education and skills they are developing in students while teaching a particular piece of music. However, the course of music-pedagogical lessons in school practice is still not at the level of the requirements of the time. One of the main reasons for this is that some important problems of music education methodology have not been solved. One of the solutions to such problems is to integrate music education with folk songs, as well as with the national music culture. Bukhara is one of the leading means of attracting young people to music through children's folk songs. They quickly fall in love with the melody of the poem, its familiar character and content. Folk songs, like other folklore works, are created orally and pass from mouth to mouth. That's why they're cast. There are no superfluous words in the text of YA's folk songs. If there are violent words in the song; looks like a patch. In folk songs, the melody is created as a result of the balance of words in terms of content and tone. This melody and melody are the basis for the creation of the melody of the song. It turns out that folk songs are usually created with their own melody and melody. Of course, the tone of the song is influenced by the idea of the theme. The tone in which YA is created is consistent with that content. Usually, the content of a song determines its melody. However, sometimes it is possible to create lyrics based on familiar folk melodies. So, songs that play an important role in folklore, are intended only for singing, and quickly attract the attention of performers and listeners.

It is even remarkable that most of the songs are performed in a play (dance) using a specific musical instrument. Folk songs are very useful for children from an early age to develop their interest and love for the art of music, to form a range of musical tastes, knowledge and concepts due to their simplicity, conciseness, playfulness, ease of singing. In humans, the ability to hear music is developed through the song "alla" and is actively enhanced through caresses and rubbing. Later, when the child learns to speak, he or she acquires direct performance skills and continuously develops his or her musical imagination. It is obvious that folk songs are the main basis for the formation and development of musical knowledge in man. The songs, which are sung and caressed to comfort the child from an early age, have a unique style of each oasis, mainly as a tribute to the child, you put more emphasis on the word and put it on your knees, lifted into the lake, thrown into the air, and pampered. There are a lot of entertainment songs that are still performed in Bukhara.

Well-known Uzbek folklorist, Muzayyana Alaviya, the first major researcher of Uzbek folk songs, wrote about it: he says. Among the Uzbek people, there is a saying that a burner is a singer, a lover is a singer or a lover is a singer, and a burner is a murderer.





This means that a dream is a song in the process of striving to achieve a goal, to overcome it in times of sorrow, to ease labor, to overcome fatigue, and to express joy and happiness. they sing creatively.

The light melody of Uzbek folk songs helps the younger generation and people to understand music more easily. Improving the education of music has always been one of the most pressing issues. identify folk melodies related to folk songs, evaluate their melody quality, tempo and timbre, identify the main features that determine the nature of music, study the aspects of their performance and bring up children of age-appropriate musical works defining its role in giving is one of the most pressing issues facing our folklore and music theory today. At the same time, it is important to plan the music education of the younger generation. It also paves the way for folk songs to be passed down from generation to generation. It can be said that the more folk songs are planned to be taught to students in music classes in secondary schools, the more it is true that children's musical impressions are revived. they have no difficulty in knowing the means of expression and their place in life. Folk songs are very helpful in understanding music. For them, it's a great way to differentiate between different types of music. It is also convenient for young people to have a good idea of the means of expression of music, such as melody, music, contrasting parts.

So, songs, one of the three main genres of music, provide a good basis for studying the nature of folk songs and folk music. However, neither in the field of folklore, nor in the science of music, the melodies of Uzbek folk songs, the main features of their performance, the characters have not been fully and comprehensively studied. Unfortunately, the number and quality of national songs in music textbooks do not fully meet the needs of today's students. It is true that sometimes there are some opinions on this subject in some scientific and theoretical sources on folklore. But the musician's assessment of the performance of folk songs would be different. Because their melody plays an important role in the survival of folk songs.

Basic features and methods of performing folk songs. The role of theme and text in the performance of folk songs. Folk songs are one of the most popular genres of folklore (oral art) and play an important role in both traditional and modern performance. The same can be said about their creativity. Folk songs are a mirror of the people's heart and a mirror of the times. They reflect the aspirations and feelings of the people, as well as the most pressing issues of life. is also a historical monument? The term "song" is derived from the Turkish verb "song" and means to sing along with a line. People songs are named together with different adjectives depending on the content they are created, the place, style and functions of the performance. For example, about the work done by a worker in the process of labor, the songs sung are





called labor songs, the song that caresses is a children's song, and the songs about love are lyrical songs. and so on.

Thus, Uzbek folk songs vary depending on the period of their creation, the place of performance, the nature of the performance, the time of performance.

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