

The Mechanism of Teaching Uzbek Musical Folklore

Tukhtasin Ibodovich Rajabov

Bukhara State University, Faculty of Arts, Music performance and culture associate
professor of the department, p.f.f.d. (PhD)

Abstract. A huge reserve of Uzbek folklore is still hidden in the land of ancient and modern Bukhara. The history of Bukhara is very ancient. In this region, which has experienced a long historical development, a very rich folklore is concentrated. The study of these local features has always been relevant. In this article, the performance of Uzbek folk music and the unique aspects and artistry of the art of singing are scientifically analyzed. Uzbek music folklore performances and Bukhara folk songs have been giving the hearts feelings of goodness with their artistic appeal, pleasant melodiousness, deep educational and educational content, unique allusions and richness of symbolic images. Bukhara folk songs, composed of various genres, have gained a special love. Today, collecting, studying and spreading them is equal to appreciating the spiritual wealth of our society.

Key words: Uzbek, music, folklore, song, education, unique, learning, society, spiritual.

Folk performance of Uzbek music and folk songs of Bukhara are formed as a whole system and are distinguished by their diversity. They are divided into three large groups in terms of genre affiliation, purpose of performance, place and function. The lapar genre is also very important in the development of children's folk songs. Lapar is such a popular genre that it has been performed by both the old and the young in different eras. During this process, the audience, filled with pleasure, accompanied him by clapping. We can also come across children's performance of lapars, which are performed to the accompaniment of dance and dance, created in a fun, humorous way, usually performed by one, two, and sometimes many. Lapar songs, a favorite genre, were created by talented people among the people. Today, a large number of folk lapar songs have been written down, are widely included in the repertoire of well-known folk songs, and adapted for choral performance. Examples of this are famous songs such as "Amon yor", "Ililla yor", "Almacha anor", "Korasoch", "Bilak uzuk", "Jahu-jahu", "I said to go to Andijan", "Nima nya nyayasik". songs can be cited. Some of the lapars are comical and humorous, and are loved by young children as well as adults. As an example of these, we can mention the names of lapars such as "Dangasa", "Kilpillama", "Oyijon", "Jon burgam, azamat burgam", "Moon in the sky", "My country of Uzbekistan". -girls) often started with a traditional "opening" clause. After that, boys and girls alternately recited quatrains on different topics and contents. It was not necessary for them to consistently continue a certain topic, to answer questions on the topic. During the performance of lapar, each party tried to show their presence and not to interrupt the

performance by playing the four they knew at a fast pace. That's why most of the popular folk dances have a "terma" character. For example, most of the cartoons included in the "White Apple, Red Apple" collection can be a vivid example of this. Comic cartoons also occupy a large place in folk cartoons. He laughs at people's natural defects, such as lack of appetite, laziness, carelessness, and arrogance. Such lapars increase the socio-ideological function of the work and gain great educational value. When using folk songs in music lessons, it is important not only to approach them one-sidedly, that is, from the point of view of teaching and singing to students, but also to use them in the music listening activity of the lesson. In Uzbek musicology, the lapar genre has been widely studied. Unfortunately, it is difficult to recognize this opinion in the case of lapars, which are directly related to children's folklore. Therefore, it would not be wrong to say that this issue is a problem waiting to be solved in the field of musicology. As noted by folklorist O. Safarov: "there are examples of songs that are intended for popular performance; these are mostly quadrilaterals. There are other examples that require professional skills to perform." According to this feature, folk singers are distinguished as singers, khalfa, satang, goyanda (musician), ashulakash (singer), laparchi, olanchi. Although the singer often performs quatrains, in fact, in a relatively broad sense, he is generally a performer and creator of songs. is a specialized singer. A shulakash or ashulachi are those who can often sing the songs of the maqam or the unaccompanied song called the big shul. Laparchi is a singer who dances and sings, while olanchi is a singer of wedding ceremony songs. Women's singing is widespread in Khalfa Khorezm, and they perform both wedding and mourning songs. Satang Namanganda are women who perform folk songs accompanied by a circle. In Bukhara, such female singers are called sozanda. It should also be said that one of the main reasons for the variety of words and melody in children's folk singing art, and the fact that the content is slightly different, is that folk songs have been performed differently in different places. For example, the performance of yor-yor in the Fergana Valley differs from that of Bukhara, and in turn, the yor-yor of Khorezm differs from both of them. This difference is noticeable not only in the melody, but also in the chorus. "Yor-yor" refrain (radifi) is more common in Fergana and Tashkent oasis. The unaccompanied song, called the big song, is found mainly in the Fergana Valley and the suburbs of Tashkent, but it is not unique to other parts of Uzbekistan. Dutor and circle accompaniment are relatively active in Fergana song performance, while in Bukhara, tanbur and circle, and in Khorezm, string, harmonium and circle have such a position. We can also find such differences in performance in the performance of children's folk songs. For example, among the popular folk songs among children, the sayings of Ramadan stand out. Ramadan songs are present in the folk music heritage of all Muslim countries, and although they are sung differently, they correspond to each other in terms of content and are sung by children.

Folklore samples, which are the most ancient form of people's culture and spirituality, reflect the lifestyle, life experience, achievements and successes of that people. That's why it has been passed down from generation to generation over the centuries, serving as a "school of life" in the education of young people. Folklore, which shows the folk spirit, unique sincerity and the beauty of our ancient culture, is a real spiritual treasure, like an inexhaustible source, and has been enriching the spirituality of our people for centuries, deepening their thinking and feelings. This great legacy left by our ancestors awakens the feelings of good intentions and striving for great goals, love and faith for the motherland in the hearts of the nation.

Specialists in the field, folklore scholars conditionally divide closely related folk art into the following types: folk oral poetic creativity, folk music, folk theater, folk dance, folk visual and decorative art. In recent years, it has become important to refer to and use folk art in public holidays and performances. In fact, folk art serves as an invaluable resource in increasing the effectiveness of public events, decorating them with "bright decorations" and "colors", and giving them national color.

It is necessary to reveal the behavior, main topic and idea of the event. This process requires a professional approach from the director. A director staging a theatrical concert must be able to achieve clear ideological impact and artistic imagery. He did this by dramatizing numbers can increase. When staging folklore works, it is important to choose a theme first. Deep study of the chosen topic, its different analysis of different and similar aspects of regions, complete scientific and theoretical aspect it will be necessary to study. Whatever region the chosen topic is specific to, a careful study of the traditions, songs, and customs of that region will create a perfect stage for the performance of the program. Here we will briefly describe the main types of folk art and touch on some issues related to the criteria for their use in public events. "Tradition" - natural and social in the process of historical development. It is a cultural phenomenon that arises on the basis of needs, is inherited from ancestors to generations, and affects the cultural life of people. Tradition is a set of rules and regulations that have been absorbed into people's minds (in general or by a certain group) in the form of a specific social rule. "Ceremony" is a relatively narrow concept, it consists of demonstrations that are accepted by the public in certain areas of the life of this nation, often have a symbolic character and are specially organized by a certain group of people. Also, the ceremony is a phenomenon that arose and comes with the demands and needs of the material and spiritual life of humanity. Any ceremony is created and lives by embodying the main signs indicating the level of socio-economic, political and cultural development of a particular nation at a certain stage of historical development. In other words, a ritual is a life event with symbolic actions accepted by the community. Ceremonies, which have been created as a centuries-old spiritual heritage of our people, have traveled a long historical path and have become an integral part of the people's life. The ethnic and aesthetic aspects of the people's life find their expression in the ceremonies, which are embodied as a reality that directly reflects the people's age-old traditions, lifestyle, mentality, moreover, ideas and views. It has become a unique tradition to record a person's birth, a certain stage of his life, including his death, through special ceremonies in the family. It is necessary to recognize that such traditions are present in the culture of all nations. "Tradition" is a behavior that is ingrained in people's lives, is repeated for a certain period of time, and is a habit of the rules of behavior accepted by the majority. The concept of tradition is very broad and includes all aspects of people's life - simple everyday customs, paintings, rituals, interactions and all ceremonies. Therefore, it can be seen from the brief notes on this ceremony and tradition that the concept of tradition covers all spheres of people's life, while the concept of ritual is related only to certain spheres of life. A custom is a rule that must be followed by one person or, if not, many people at the same time.

If so, the ceremony is an action that must be performed by the designated persons. Including, the first greeting of the younger to the older or the greeting of the inferior to the majority, that is, showing special respect to the guests, relatives, elderly people, etc. in the case of shni such appearances as receiving news are national traditions specific to Uzbeks.

The difference between customs and rituals can be understood through the degree of use of symbolic actions in them. For example, if tradition includes all symbolic and non-symbolic actions, the ritual covers only symbolic actions. In addition, customs are basically the same for a particular people - an unchanging rule, a norm, but the ceremony has sharp local differences within the same people. Also, any ritual is one of the components of the folk traditions to which it belongs. Therefore, it is possible to look for elements of tradition in a ritual, but it is impossible to look for a ritual in a tradition. According to folklorist B. Sarimsakov in a slightly different way, any ritual is a tradition, but not every tradition can be a ritual.

The terms "tradition", "ritual", "holiday" are not fixed concepts. Under the influence of modern development and changes in life, the content of concepts expands. Due to the changes in social life, traditions and holidays that are no longer in demand are gradually being forgotten, and traditions that are essentially popular and have social importance are developing. For example, Navroz, Kavun Sayli, Lola Sayli, etc., have been living for centuries because they meet modern requirements.

Shugina jonim

O'zbek xalq qo'shig'i
To'xtasin Rajabov notaga olgan

♩=100

Shugina jonim, bir jonim.

Bo'ynimdagi marjonim.

Xudo berdi sevsin deb.

Oltin beshikga kirsin deb.

Bunday bog'laymi yo'q - yo'q.

Bunday bog'laymi ha - ha.

Qoch - qoch babasi, keldi egasi.

Tilla qal'asi, gulday bolasi.

Naqarot:

Taqi - taqi gavora,

Dushmanlari ovora

Ketsin babasi, keldi allasi,

Toshday qotsin, qushday tursin.

Beshigi taxta, orqasi paxta.

Ichida yotgani bag ringni ochda.

Naqarot.

Chaqaloqga choponcha,

Olib keling dadasi.

Yoqasiga ko'zmunchoq,

Taqib qo'ying dadasi

Naqarot.

For centuries, folklore art has been a means of education and a tool for encouraging the people to be good, and for centuries it has served to elevate the spiritual world of the people. Its preservation and application in the process of education was recognized as the ethnogenesis of folk pedagogy and had a positive effect on the education of the nation. It is necessary to use the examples of folk art in the educational process, as the upbringing of young people as mentally mature people is made up of very complex processes. Indeed, the role of folk art is incomparable in the education of a perfect person loyal to our national values and traditions. His methodology in the educational system is extremely relevant and research. That is why it is the core of our national education that raises the consciousness of humanity. Preservation of spiritual and artistic national creativity and its use in educational processes has always been in the center of attention of our people. However, until now, there were some shortcomings and mistakes made in the issues of fully supporting and developing people's creativity. In this regard, President Sh.Mirziyoyev said: "At the same time, in the current era of globalization, "mass culture" that has become a commercial tool, and the negative influence of show business is becoming more and more difficult, folklore art is the source of any national culture. It is no secret that attention and interest, unfortunately, are waning. However, folklore art, so to speak, is the childhood song of mankind. It is a bitter truth of our time that such a unique and great art has become a mere example of a cultural monument, is being forgotten in many places, and is in need of protection. I believe that this fact worries you, dear ones, more than anyone, as true devotees of this beautiful and unique art. Therefore, preserving and developing our incomparable spiritual wealth, classic art, rare examples of national creativity, and passing it on to the future generations is the noble task of forward-thinking scientists and artists of the world, state and public figures, and people of all cultures. duty" - he said. Uzbek folklore is a powerful spiritual treasure formed during centuries of development of the artistic potential of our ancestors. Zucco's ancestors' mythological views on reality, the development of the circle of thought becoming an artistic-aesthetic event, poetic expressions through the medium of words as a result, centuries-old folklore traditions consisting of various genres were formed During this period, the people developed and nourished by the exhaustion of their artistic potential.

Folklore and ethnography are a source of spirituality that educates our people in the spirit of high values. Folk art embodied in folk art national ideas are important in raising the young generation to become morally perfect people gained practical importance. The role and importance of traditional performance is especially great in this. Its specific characteristics require deep scientific research.

Literatures.

1. Ражабов Т. И. тическая классификация узбекской детской народной музыки и игр //Наука, образование и культура. – 2020. – №. 3 (47).
2. Ражабов, Тухтасин Ибодович, and Уктам Расулович Ибодов. "Обеспечение национального наследия в обучении песням бухарского детского фольклора на уроках музыки." *Вестник науки и образования* 21-2 (99) (2020): 55-58.
3. Ражабов, Т. И. (2021). Ўқувчи-ёшларга ўзбек миллий мусиқа фольклори намуналари воситасида эстетик тарбия бериш. *Science and Education*, 2(11), 1094-1103.
4. Rajabov, T. X. I., & Ibodov, O. R. (2021). O'zbek Xalq Musiqa Merosda

O'quvchilarni Vatanparvalik Ruhida Tarbiyalash Vositasi. *Ижтимоий Фанларда Инновация онлайн илмий журнали*, 1(6), 139-145.

5. Ражабов, Т. И., & Ибодов, У. Р. (2020). Обеспечение национального наследия в обучении песням бухарского детского фольклора на уроках музыки. *Вестник науки и образования*, (21-2 (99)), 55-58.
6. Ражабов, Т. И. (2020). тическая классификация узбекской детской народной музыки и игр. *Наука, образование и культура*, (3 (47)).
7. Ражабов, Тухтасин Ибодович. "Педагогические возможности использования детских фольклорных песен в духовно-нравственном воспитании младших школьников." *Вестник науки и образования* 5-2 (83) (2020).
8. Ражабов, Тухтасин Ибодович. "тическая классификация узбекской детской народной музыки и игр." *Наука, образование и культура* 3 (47) (2020).
9. Ражабов, Тухтасин Ибодович. "УСОВЕРШЕНСТВОВАНИЕ НАУЧНО-МЕТОДИЧЕСКИХ ВОЗМОЖНОСТЕЙ ОБУЧЕНИЯ БУХАРСКИМ ДЕТСКИМ ФОЛЬКЛОРНЫМ ПЕСНЯМ В СРЕДНЕЙ ОБЩЕОБРАЗОВАТЕЛЬНОЙ ШКОЛЕ." *Наука, техника и образование* 2-2 (77) (2021): 84-86.
10. Раджабов, Тухтасин Ибодович. "Описание вековых ценностей в песне" туговое дерево-балх" и его место в воспитании учащейся молодежи." *Россия-Узбекистан. Международные образовательные и социально-культурные технологии: векторы развития*. 2019.
11. Раджабов Т. И. Описание вековых ценностей в песне" туговое дерево-балх" и его место в воспитании учащейся молодежи //Россия-Узбекистан. Международные образовательные и социально-культурные технологии: векторы развития. – 2019. – С. 70-71.
12. Раджабов, Тухтасин Ибодович. "Описание вековых ценностей в песне" туговое дерево-балх" и его место в воспитании учащейся молодежи." *Россия-Узбекистан. Международные образовательные и социально-культурные технологии: векторы развития*. 2019.
13. Ражабов, Д. З., & Ражабов, Т. И. (2018). Формирование и развитие узбекской народной лирики. In *Международная образовательная деятельность как фактор развития и сотрудничества высших учебных заведений в современном поликультурном мире* (pp. 207-212).
14. Ражабов Т. И. Ўқувчи-ёшларга ўзбек миллий мусиқа фольклори намуналари воситасида эстетик тарбия бериш //Science and Education. – 2021. – Т. 2. – №. 11. – С. 1094-1103.
15. Rajabov T. I., Ibodov O. R. O'zbek Xalq Musiqa Merosda O'quvchilarni Vatanparvalik Ruhida Tarbiyalash Vositasi //Ижтимоий Фанларда Инновация онлайн илмий журнали. – 2021. – Т. 1. – №. 6. – С. 139-145.
16. Ражабов Т. И. тическая классификация узбекской детской народной музыки и игр //Наука, образование и культура. – 2020. – №. 3 (47).

17. Ражабов, Тухтасин Ибодович, and Уктам Расулович Ибодов. "Обеспечение национального наследия в обучении песням бухарского детского фольклора на уроках музыки." *Вестник науки и образования* 21-2 (99) (2020): 55-58.
18. Ражабов, Тухтасин Ибодович, and Уктам Расулович Ибодов. "Обеспечение национального наследия в обучении песням бухарского детского фольклора на уроках музыки." *Вестник науки и образования* 21-2 (99) (2020): 55-58.
19. Ражабов, Тухтасин Ибодович. "Педагогические возможности использования детских фольклорных песен в духовно-нравственном воспитании младших школьников." *Вестник науки и образования* 5-2 (83) (2020).
20. Тухтасин Ибодович. "Педагогические возможности использования детских фольклорных песен в духовно-нравственном воспитании младших школьников." *Вестник науки и образования* 5-2 (83) (2020).
21. Ражабов Т. И. Педагогические возможности использования детских фольклорных песен в духовно-нравственном воспитании младших школьников //Вестник науки и образования. – 2020. – №. 5-2 (83).
22. Ражабов Т. И. УСОВЕРШЕНСТВОВАНИЕ НАУЧНО-МЕТОДИЧЕСКИХ ВОЗМОЖНОСТЕЙ ОБУЧЕНИЯ БУХАРСКИМ ДЕТСКИМ ФОЛЬКЛОРНЫМ ПЕСНЯМ В СРЕДНЕЙ ОБЩЕОБРАЗОВАТЕЛЬНОЙ ШКОЛЕ //Наука, техника и образование. – 2021. – №. 2-2 (77). – С. 84-86.
23. Ражабов Т. И. УСОВЕРШЕНСТВОВАНИЕ НАУЧНО-МЕТОДИЧЕСКИХ ВОЗМОЖНОСТЕЙ ОБУЧЕНИЯ БУХАРСКИМ ДЕТСКИМ ФОЛЬКЛОРНЫМ ПЕСНЯМ В СРЕДНЕЙ ОБЩЕОБРАЗОВАТЕЛЬНОЙ ШКОЛЕ //Наука, техника и образование. – 2021. – №. 2-2 (77). – С. 84-86.
24. Rajabov T. I., Ibodov O. R. O'zbek Xalq Musiqa Merosda O'quvchilarni Vatanparvalik Ruhida Tarbiyalash Vositasi //Ижтимоий Фанларда Инновация онлайн илмий журнали. – 2021. – Т. 1. – №. 6. – С. 139-145.
25. Ражабов, Тўхтасин Ибодович. "Ўқувчи-ёшларга ўзбек миллий мусика фольклори намуналари воситасида эстетик тарбия бериш." *Science and Education* 2.11 (2021): 1094-1103.
26. Rajabov T. I., Oripov N. O. Teaching Folklore Songs Bukhara Children in Continuous Education as a Dolzarb Methodological Problem //EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION. – 2022. – Т. 2. – №. 2. – С. 409-412.
27. Rajabov, Tokhtasin Ibodovich, and Mahliyo Feruzovna Rutamova. "The Formation of the Spiritual and Moral Qualities of Students through Folk Songs in Continuing Education is an Urgent Pedagogical Problem." *EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION* 2.2 (2022): 404-408.
28. Ражабов Т. И. ХАҚ ҚЎШИҚЛАРИ ОРҚАЛИ ЎҚУВЧИ-ЁШЛАРДА МИЛЛИЙ ТАФАККУРНИ ШАКЛЛАНТИРИШ ОМИЛИ //Барқарорлик ва Етакчи Тадқиқотлар онлайн илмий журнали. – 2022. – Т. 2. – №. 1. – С. 364-368.
29. Раджабов, Тохтасин Ибодович и Нигина Одилвна Орипов. «Обучение

фольклорным песням бухарских детей в системе непрерывного образования как долзарбская методическая проблема». *ЕВРОПЕЙСКИЙ ЖУРНАЛ ИННОВАЦИЙ В НЕФОРМАЛЬНОМ ОБРАЗОВАНИИ* 2.2 (2022): 409-412.

30. Раджабов Т.И. Рутамова М.Ф. (2022). Формирование духовно-нравственных качеств учащихся через народные песни в системе непрерывного образования является актуальной педагогической проблемой. *ЕВРОПЕЙСКИЙ ЖУРНАЛ ИННОВАЦИЙ В НЕФОРМАЛЬНОМ ОБРАЗОВАНИИ* ,
31. Раджабов, Тўхтасин Ибодович и Джахонгир Ихтиёрович Раджабов. «Формирование духовно-нравственных качеств учащихся через народные песни – актуальная педагогическая проблема». *ЕВРОПЕЙСКИЙ ЖУРНАЛ ИННОВАЦИЙ В НЕФОРМАЛЬНОМ ОБРАЗОВАНИИ* 2.1 (2022): 331-335.
32. Раджабов Т.И. УЗЛУКСИЗ ТАЛИМДА ФОЛЬКЛОР КО'ШИКЛАРИНИ ЙДЖРО ЭТИШИХГ О'ЗИГА ХОС УСЛУБЛАРИ //Научный прогресс. – 2021. – Т. 1. – №. 5.
33. Раджабов Токстасин Ибодович. "УЗЛУКСИЗ ТАЛИМДА ФОЛЬКЛОР КО'ШИКЛАРИНИ ЙДЖРО ЭТИШИХГ О'ЗИГА ХОС УСЛУБЛАРИ." *Научный прогресс* 1.5 (2021).