

## Forms of Teaching Folklore Music to Elementary School Students

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**Abstract:** To educate our students in the national spirit, with our national traditions, as well as with the most beautiful aspects of our art is one of our most important tasks. This unique place is occupied by our national traditions, melodies, folklore songs. Teaching students about musical folklore occupies a special place, and it is advisable to teach them through certain methods. Therefore, we need to define our important tasks in order to pass on our rich heritage to the next generation.

**Keywords:** folk traditions, folk songs.

Aesthetic education of students through folk songs is diverse both in content and form. Together with the song, an ensemble of musical instruments and dancers take part in this process. Therefore, this process requires from the artistic director, along with the responsibility of professional skills, diligence and dedication. When forming the content of aesthetic education, it is first of all necessary to develop the skills of performing folk songs accompanied by an ensemble and singing in a group. This negatively affects the overall success of the process of aesthetic education, limits the enjoyment of classes. In this case, it would be good to include samples of national songs of different nationalities living in our republic in the repertoire, and to have a small dance group in class. After all, many classical songs, lapar and yalla by their nature require dance accompaniment. When they are in harmony with each other, the power of influence increases, and this gives pleasure to the minds of performers, listeners and spectators. Naturally, young people have a sharp mind, a strong memory, and are very inquisitive. At the same time, imitation will be strong in them. They try to sing any song, regardless of their ability, and forcefully try to sing with their voice, like the voices of famous singers. And in this case, the leader must act very carefully and conduct explanatory work. When a leader teaches amateurs to sing, it is better to start with easier songs that can quickly influence people morally and aesthetically. Also, the fact that the presenter himself plays a melody and sings a song to the standard or broadcasts his recordings using technical means increases the interest of fans, a positive step is taken towards naturalness, and the desire to imitate is reduced. This factor once again confirms the importance of the above points. The content of the process of aesthetic education of younger students through folk songs is based on their individual vocal abilities.

When choosing a repertoire, it is appropriate to refer to the works of well-known ensembles in our republic, in all respects performed by well-known folk hafiz and singers. It is also appropriate to include in the repertoire the 9-volume book "Uzbek folk music", songs created and performed by modern composers in the folk spirit, and some samples from "Shashmaqom". When choosing a repertoire, the manager should pay special attention to the songs broadcast on radio and television and performed at concerts, for the meaningful and effective performance of his work, and use them effectively in his work.

Working with amateurs is a very complex and multi-stage process. Here it is advisable to focus on the following organizational and pedagogical aspects of the work:

- young people who have expressed a desire to attend classes should be checked in every possible way. Paying attention to the pleasantness of the voice, the range of the voice, strength, fluency of speech, the ability to clearly pronounce words, the ability to memorize, that is, musical memory, even appearance and behavior;

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- taking into account the unique characteristics of each fan. For example, some people have a good voice, but there are shortcomings, such as the inability to delve into the technique, not to feel the rhythm, not to be able to follow the melody. In such cases, slowly work on a certain plan for a long time;
- some fans are very excited. Although they have a good voice and performance skills, they cannot demonstrate it in front of a large number of people, their voice trembles, they forget the words, get out of the music or the method. In such cases, allocate a suitable place in the content of training in organizational and educational work on issues of responsibility and spirituality of work on stage;
- broadcasting the best songs of our people with examples performed by famous singers with the help of technical means has a positive effect on the growth of the performing skills of amateurs;
- holding meetings with famous singers, folk hafis, organizing conversations with them, and then listening to songs are very effective forms of work. Undoubtedly, the talent of young people develops at such events.

One of the effective means of aesthetic education is journalism, that is, the involvement of as many students as possible in amateur activities and aesthetic events organized jointly with them. This is an effective means of strengthening the ideological and aesthetic, scientific and theoretical knowledge of students. It is important to connect them with practice so that consciousness and emotionality always interact with each other, it is necessary that aesthetic education and aesthetic activity be of a diverse nature.

The use of authoritarian art and its samples in the aesthetic education of students through folk songs should also be reflected in various forms in the content of the educational process. After all, a work performed by a real master performer at a high level, professionally, in our example, a folk song, is an impressive instrument.

Aesthetic education of students with the help of folk songs should not be limited to artistic activities. That is why we invited famous artists, writers, scientists, composers, singers, famous musicologists from Tashkent and other places to our events, held conversations and meetings with them. Writers' stories about current literary processes, creative thoughts and creations, their recent works, requests and questions, composers' conversations about the creation of songs and melodies, the best songs of singers in their repertoire, their performance has become of great importance in raising the content of our activities. aimed at aesthetic education. All this effectively influenced the work on combining theoretical knowledge with practice. These events went beyond the scope of one event, and the meeting with the students turned into a live communication of the guests. In the course of a lively dialogue, students freely communicated with the creators of art and literature and received answers to their questions, which influenced their consciousness, emotions, worldview and enriched their spiritual world.

Particular attention should be paid to the principle of regularity in the formation of the content of aesthetic education. As mentioned above, meetings and dialogues should be regular.

After all, meetings with artists, as well as a series of conversations about folk songs and the tunes that accompany them, will somewhat expand students' knowledge in the field of art and create a certain ground for learning. However, as in work with schoolchildren, pedagogy must carry out appropriate preparatory work for the aesthetic education of students in general education schools. Discussions and a series of lectures on the essence and social significance of folk art serve as such preparation.

The definition of the content of aesthetic education with schoolchildren is carried out according to the principle of didactics from simple to complex. The level of education of students, the level of aesthetic knowledge, the level of musical literacy are taken into account.

Therefore, depending on the level of formation of the worldviews of the students in the field of aesthetic education, they are divided into several groups. . It is this approach that creates a convenient methodical basis for drawing up work plans based on the capabilities and characteristics of each group.



In this way, the system of work gradually turns into a consistent program of aesthetic education work and an approximate, then concrete form of work of a singing circle, a consistent means of creating a repertoire.

Since the singing and dancing group is our main resource among the groups to be organized, it was regularly replenished with young people with good, talented, high knowledge, performance and singing skills.

In the process of testing the vocal capabilities of young amateurs, we try to sing complex works performed by great folk singers and artists, which is a habit for most amateurs, that is, they do not match their abilities to perform. Naturally, we witnessed their suffering. For example, many young amateurs sing such songs as "Munojot", "Kocha Bogi", "Yovvoyi Tanovor", "Mustahzad", "Dilkhiloh", "Karo Kozym", "Kim Desun" from classical songs. , they also try to perform the songs of young singers, which have been popular for a while. It is self-evident that in this place, the influence of the rich songs sung at weddings is great. Many young people, who are passionate about singing, distort the words of the songs, do not pay attention to the pauses in the tunes, and do not follow the method. This requires serious and regular, patient work with them. In this regard, it takes months to teach some songs to students and bring them to the attention of listeners. Especially, the fact that songs sung by a large number of people accompanied by an ensemble require many people to work together for a common goal increases the responsibility of the leading experts for this work.

During the sessions, there will be several conversations about famous artists of our nation, skilled performers and experts of folklore songs, Halima Nasirova, Tamarakhonim, Muhyiddin Koryakubov, Haji Abdulaziz Abdurasulov, Yunus Rajabi, Kamiljon Otaniyozov, Ma'murjon Uzokov, Mulla Toychi Tashmuhammedov. we spent. Conversations on the work of Hamza Hakimzoda Niyazi, who made a great contribution to the development of the art of Uzbekistan, left a good impression on the students. Lectures and talks were conducted along with showing the works of great artists and their songs as much as possible. The records and tape recordings released in different years were used effectively. Also, the students were constantly monitored to read books and articles about these artists, to carefully follow TV shows and radio broadcasts. Interesting information about the works of composers such as Imomjon Ikramov, Tokhtasin Jalilov, Muhammadjon Mirzayev, Nabijon Hasanov, Fahriddin Sadikov, Komiljan Jabbarov, Sayitjon Kalonov, Doni Zakirov, who enriched the treasury of folklore songs with their many creative examples, and talented amateurs of the songs they create singing in the performance serves as an important factor in increasing students' interest in the singing genre of art and the work of their major representatives.

Mukhiddin Koriyokubov, one of the skillful performers of Uzbek folk songs, and Tamarakhonim, together with their peers in the Uzbek ethnographic troupe, formed in 1923, gained fame even outside the republic. In 1923 they gave several concerts at VDNKh in Moscow. Uzbek folk songs, melodies and dances performed by them make a strong impression on the audience, so they are repeatedly invited to the stage. The concerts of this troupe, which took part in the international exhibition of applied art of the peoples of the world, held in Paris in 1925, were a great success. A number of articles were published about her in Parisian newspapers. This troupe went on a tour of Western Europe in the same year and presented a musical performance called "Children of Men". Folk lapars and thermals performed by Mukhiddin Koriyokubov will evoke applause from the audience. Famous musicians Tokhtasin Jalilov, Usta Olim Komilov and others traveled to England in the 1930s and amazed local art lovers with their art. Folk and classical melodies performed by Master Olim Komilov in a circle were published in big headlines in the foreign press, he was awarded the gold medal of the Kingdom of England.

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