

THE ROLE OF FOLK SONGS IN UZBEK NATIONAL TRADITIONS

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Annotation:The article deals with the way of life of people, social and everyday life, labor activity, views on nature and society, beliefs and religious beliefs, feelings for people and the world, the artistic world, the level of knowledge, a happy and fair time on the examples of folk art. thoughts are expressed.

Keywords:Traditional, material, amateur, oral, theatrical, professional, live, diploma, gallows, wooden, spectacular, game, dance, puppet, social, folk.

Uzbek folk music - artistic, creative-practical and amateur activities of the public, folk oral artistic creation of traditional material and non-material culture, i.e. folklore, folk music, i.e. musical folklore, folk theater, including performing arts, folk games, i.e. dance, puppetry, gallows and wooden leg games, including folk circuses, are products of musical folklore.

The types of folk art, the creation and creative process of which was the participation of many people, were formed in accordance with the people's lifestyle, living conditions, level of social work, passed from generation to generation, from teacher to student, constantly perfected, polished, becoming more and more traditional and finally, professionalism, that is, with the characteristic of professionalism, has come down to us in live performance conditions and everyday practice.

People's lifestyle, social and domestic life, work activities, views on nature and society, beliefs and religious ideas, feelings towards man and the world, artistic world, level of knowledge, happy and just time are reflected in the samples of folk art. y-thoughts are expressed. Folk art has been developed since ancient times. With the development of society and the increasing division of labor, the specialization of some talented individuals in the genres of folk art has increased. In this way, entertainers, clowns, entertainers, puppeteers, dancers, entertainers, painters, potters, engravers, embroiderers, and folk art emerged, and lovers appeared. But the participation of the majority in its creation and adoption, and the fact that each performance or practice should take place within the framework of strong traditions that have been decided since time immemorial, have been missing. Any art, creative activity, innovation took place within the framework of stable traditions and master-student relationships. On the one hand, the traditions themselves have been developing, on the other hand, during each performance or practice, changes and innovations have been introduced, and new copies of works have been created. Some of them have been forgotten and have fallen out of practice.

Folk creativity plays a major role in the emergence and development of perfect art. On the other hand, perfect art also affects the development of national creativity and enriches it. The desire to preserve and develop examples of folk art in society, to restore lost ones, arose from the desire to satisfy one's own elegant requirements, to live well, and to perfect one's life. Today, great opportunities and conditions have been created for the preservation and development of national creativity. This is confirmed by the functioning of state-level museum reserves, the scientific study and publication of samples of folk art, the existence of many folklore-ethnographic ensembles, and the implementation of activities aimed at improving artistic amateurism.

The role and importance of song and music in the formation of personality has been shown in the scientific research works of musicologists with the help of many evidences. According to the sources, music education has a special place in the development of a person's outlook, spirituality, morals, level of civilization, feelings.

The famous Russian composer D. B. Kabalevsky writes: "The great role of art and literature in moral education continues throughout a person's life. In this case, art cannot be replaced by a school subject or a textbook."

Based on this idea, it can be said that the spiritual and moral development of the child's personality is successfully carried out directly through music, its folk songs, which are an oriental genre. In order to inculcate spiritual and moral standards in children, first of all, it is necessary to introduce them to spiritual and moral concepts. Based on the opinion of experts, spiritual and moral concepts can be divided into the following three groups:

- 1) to describe spiritual and moral concepts;
- 2) spiritual and moral thinking;
- 3) making moral and ethical conclusions.

Moral and moral standards mean learning the meaning of terms such as generosity, charity, goodness, respect, benevolence, responsibility, hard work, and following them in one's work.

According to the Russian writer N.A. Dobrolyubov, the real reason why most people commit good and bad deeds is that they cannot clearly imagine the essence of moral standards.

In order to clearly feel the essence of spiritual and moral concepts, in one case or another, everyone should follow it and carefully observe how it ended, think and draw their own personal conclusion. Deep learning of spiritual and moral standards in the educational process is desirable. Music education has great potential in this regard. Moral and moral standards gain stability only when they are tested many times, and as the real support of a person, his life line motivates his efforts. It clearly shows how to act in any situation.

The appeals, advices, and instructions contained in the thoughts and melodies of the folk songs are the product of his life conclusions that have been re-examined and polished as a result of the experience gained over the centuries. Every word spoken by the people is an "arrow" and it is natural that a person who does not read it will suffer in life. As a result of learning spiritual and moral concepts, comparing them to various events and psychological situations that occur in everyday life, perfectly formed habits, skills and abilities begin to form.

Music education plays a special role in children's ability to find their place in the class, school community, family, neighborhood during the period spent in general secondary education schools. Content-specific music lessons, extracurricular activities, and a general musical environment are also important resources for developing children's spirituality.

The teacher's knowledge, talent, enthusiasm, advocacy, kindness, and advice are of leading importance in turning music lessons into a real educational tool.

The great power of music is that it can enter the inner world of a child and arouse his emotions. Psychologists say that music can penetrate into the largest, most delicate layer of the nerve nets in the hemispheres of the human brain, which cannot be affected by any other means. In these layers, huge reserves of human energy are stored, and good music can activate these mental energy and emotional reserves.

Psychologist I.A. Vartanyan explains that music has a special place among the blessings that man creates for himself as follows: "...man creates another sound language for himself, that is, music - emotion, feeling, mood, created the art of music."

The art of music has its own unique power, which is not found in any other subject or art form. In this stockpile of "weapons" that can have a strong influence on a person, the unique professional characteristics of the art of music, tools "Arsenal" includes sound timbre, i.e. color, high and low sounds, variety of rhythm (method), harmony structures, diversity in the structure of intervals and chords, dynamic tone, etc., which excite a person, his It is an incomparable tool that works wonders in the world of emotions.

In the formation and development of a child's personality, the role of music, especially folk songs created from a series of people's heartaches, joys, sorrows, and hopes, is incomparable.

Folk songs are an art form that has been ingrained in the blood of the Uzbek people from generation to generation, and therefore a person who listens to folk melodies, laments and other national decorations cannot remain indifferent to it. directly follows him, sings and dances along, that is, music leads him to his magical world. Folk songs are not only a world of aesthetic appeal, but also a huge educational tool. Because at the core of human emotions lie spiritual and moral concepts, feelings, and conclusions.

In the words of the famous Russian pedagogue scientist V.A. Sukhomlinsky: "emotional-spirituality is the blood, body and heart of the profession, the firmness and strength of the soul, morality without emotion becomes a dry, lightless word that educates hypocrites."

In the process of mastering spiritual and moral qualities, new spiritual needs of children appear. Trying to satisfy these needs makes the child decide to strive and search for the goals and tasks he has set for himself. This movement is clearly visible in the child's childhood. To the opinions of pedagogic scientists. based on this, it can be said that the formation of children's spiritual and moral qualities by means of folk songs can be carried out in four main directions:

1. The feeling of love for one's motherland and people.
2. Formation of children's attitude towards work, people and blessings created by them.
3. The child's attitude towards society members, relatives and peers surrounding him.
4. Determines his views on himself as a person.

After the Uzbek people gained independence, ample opportunities were created for them to become the true owners of our national spirituality. One of the main goals of education today is to instill in the young generation the spiritual wealth acquired by our ancestors over the centuries, to establish and regularly develop human qualities in them, to teach them to feel their duty and responsibility towards the Motherland and the nation. . Spiritual and moral qualities, such as children's love for the Motherland, work, and people, are the sources of spiritual need and interest in them, spiritual activity and value plays an important role in raising children. Also, spiritual and moral resources are a means of forming the components of moral virtue in a child.

Children's spiritual qualities consist of their multifaceted components, such as intellectual, moral, political, economic, legal, ecological, aesthetic, artistic, religious culture. In the process of music education, the parts of the structure of spiritual virtue are inculcated in the mind of the child in mutual unity and connection. By means of folk songs, high moral values such as humanity, loyalty, contentment, love, justice, sophistication, faith, positive attitude to work, distinguishing between religion and heresy, love for nature, understanding of duty and rights are developed in children. qualities are formed.

If we look at the history of our country, in ancient times, our ancestors and grandmothers used national sports, active games and entertainment on holidays and outings. In particular, goat racing, wrestling on "Navroz holiday", "Harvest holidays", "Ramadan holiday", "Qurban holiday" and other holidays. Many different games and entertainments were held.

It is worth noting that, despite the long-lasting severe ideological pressure, the people of Uzbekistan as a whole managed to preserve their historical and cultural values and unique traditions that have been passed down from generation to generation. In particular, it is our duty to study the musical heritage of our musical culture and art created by our ancestors over the centuries. In our folklore practice, along with other genres such as alla, lapar, yalla, which have been preserved from the ancient past until today, the genre "Karsak" is of special importance. Applause is widely used and accompanied not only in Uzbek expressions, but also in musical expressions, performances and dance expressions that are the heritage of many other nations. Among them are theatrical "Maskharao'in" or "Horse game" and "Bear game" in the form of pantomime. They also have choruses, where the "choristers" accompany the player in the middle by clapping in various rhythmic patterns. In particular, it is our word that there are such games in Bulungur, Jomboy, Urgut districts of Samarkand region, and these games are still being performed during the Sayils and "Navroz" holidays. The game is, of course, led by applause. As the games gradually heat up, the performing clappers connect with each other through single claps, triple claps, five claps, seven and even nine claps, and develop a rhythmically diverse character. is enough. Yallachi and laparists pay attention to the playful, satirical and humorous aspects of the verse that is sung to attract the attention of the audience. Performances of the "Karsak" genre are almost the same as those of the Yalla genre.

Let's go. Beshkarsak karsak is a men's round game song. Widespread among the Uzbek and Tajik peoples. It is especially popular in Samarkand, Bukhara, Surkhandarya, Kashkadarya regions. Beshkarsak is played with the help of clapping and squealing sounds. According to some assumptions, its origin goes back to Zoroastrian rituals. The game and term, which is performed in turn in series, consists of "single kars", "double kars", "five kars". In the recent past, the game of beshkarsak lasted for hours at weddings and parties in rural areas. Currently, mainly folklore-ethnographic and amateur ensembles, for example, "Beshkarsak" ensemble from Urgut, are included in the program.

Some researchers include "Beshkarsak" or "Karsak Oyin" in the group of serial works, the small evidence of which is reflected in the naming of its components. For example: Five kars, three kars, double kars, one kars, seven kars and so on. Each of the claps has different content and performance characteristics. However, the number of claps in them may not correspond to the name of this genre. Nevertheless, the rhythmic basis of the five claps is consistent with the various shouts in the speech. By means of these, rhythms specific to each component are given. The rhythmic structure of the applause, which is performed by many people along with the small "ha-ha-ha", is different in each part of the "Beshkarsak" series. In some utterances, there are no refrains at all, and in such cases, the last words that come after the words of the soloist are performed by several singers in unison. There are also types of performance in which he sings solo refrains, and the rest of the performers sing common refrains, for example, "chipra dalli-dalli", "yor-yor-yorone-e", "ho lallo" and so on.

In areas such as Samarkand-Bukhara, words like "oh guli bogiman biyo" are added to these general chants, and the next verses are sung again in Uzbek. This is a sign that these sayings are also spread among the Tajik peoples. "Beshkarsak" is usually performed by men, often by teenage boys. The style of performance observed in Ufaily dance games also has features related to the expression of certain emotions through masculine dance movements. In many cases, young men gather in a circle and clap their hands in some rhythmic way.

Although a special "Beshkarsak" ensemble has been formed in Urgut district, which performs clapping, currently clapping is performed mainly in folklore ethnographic ensembles and amateur circles. Folkloric samples created by the people for centuries and passed down from mouth to mouth, from generation to generation, have not lost their importance even today.

At this point, it should be mentioned that in recent years, the attention to Uzbek national music traditions has increased, and the processes of restoration of national values, customs and rituals are continuing. A number of important works aimed at learning, mastering and further development of them are being carried out. After all, instilling these rare treasures into the minds of young people is equal to ensuring the succession of generations and values, the longevity of traditions, and the future of our music's prospects and development.

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