

CONTAINING FEELINGS OF ATTITUDE TO WORK IN CHILDREN'S FOLKLORE

Abdulbokiyeva Moxichehra Hamidulla qizi

Student of Music education and culture of Namangan state university

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Abstract: Children play with words and learn from the steps of spiritual maturity. A child is far from understanding the meaning of words at the first stage of his development. However, he enters the magical world of words while playing with them. In order to satisfy this spiritual need in children, adults sometimes invented spiritual games such as riddles and quick sayings. The children liked them very much and really adopted them and even made them their own.

Key words: song, game, folk song, rhythmic learning.

СОДЕРЖАЩИЕ ЧУВСТВА ОТНОШЕНИЯ К ТРУДУ В ДЕТСКОМ ФОЛЬКЛОРЕ

Аннотация: Дети играют словами и учатся на ступенях духовной зрелости. Ребенок далек от понимания значения слов на первом этапе своего развития. Однако он входит в волшебный мир слов, играя с ними. Чтобы удовлетворить эту духовную потребность у детей, взрослые иногда придумывали такие духовные игры, как загадки и скороговорки. Детям они очень понравились и действительно усыновили их и даже сделали своими.

Ключевые слова: песня, игра, народная песня, ритмическое разучивание.

INTRODUCTION

It is known that most of children's songs are based on movement, and they also learn more about labor relations through movement games. However, there are songs performed by children that serve to fill the meaning of some part of these songs consisting of action: either they invite to play, or they are the basis for the game, or they serve as a condition for the game. 'taydi, that is, performs the function of introduction to the game; or determines the direction of action in the game and creates a dramatic situation; or ends the game and invites the participants to disperse.

The teacher does not limit himself to teaching sample songs from the national songs of Uzbek music, he chooses samples from work songs, epics, status songs, instrumental tunes, big songs and gives them to the students. It is possible to form a musical perception of them by listening.

When teaching folk songs suitable for children, it is necessary to take into account the newly developing vocal characteristics of students, the level of their musical ability, the need to properly educate them artistically and religiously and to satisfy their musical needs.

MATERIALS AND METHODS

For students, the samples taken from the local styles of Uzbek music, like other works, are simple, concise and perfect forms of artistic and ideological content, and have a lot of historical evidence. It reflects the brightest chords and elegance of national music, rich in philosophical and social thinking, thoughts and ideas of the people. At the heart of the local style, you can see the experiences of each local people, their struggles for freedom and happiness. Local styles of Uzbek music are also a mirror of the era. Therefore, it reflects the essence of the era in which it was created, the love, suffering, struggle for freedom and history, dreams and desires of that people, that is, they have their own artistic language.

Connecting children's singing lessons at school with a conversation about national songs, the local style is rich in types and genres, means of expression, it is the local pride of our people

and a source of inspiration for people in work, struggle and creativity for centuries. It is useful to explain to the students in a very simple language that the events of the history of our nation are reflected in various genres of music and songs.

With the honor of independence, special attention is being paid to our centuries-old musical heritage as part of our national and spiritual values. Now, we also had the opportunity to enjoy spiritually and spiritually the great masterpieces of classical music from the wonderful, diverse and beautiful local musical traditions of our people. Songs of this type create a working relationship within the game. This is the nature of chants, refrains, rhymes, rhymes, game songs, and songs of dispersion. For example, through songs that represent game actions such as "who picks the most", "who gathers the most", "who covers the most", "who mows the most" he can form an attitude to work, learn how to mow, pick, collect, cover.

These are also called puns. Such word games encourage children not to get tired quickly, or to continue their work without getting bored. For example, children use words to count the number of apples they have picked:

RESULTS

Children play with words and learn from the steps of spiritual maturity. A child is far from understanding the meaning of words at the first stage of his development. However, he enters the magical world of words while playing with them. In order to satisfy this spiritual need in children, adults sometimes invented spiritual games such as riddles and quick sayings. The children liked them very much and really adopted them and even made them their own. At the same time, they themselves take their wordplay to the level of a truly spiritual game, inventing a variety of secret language forms, as well as gaining the fruits of their labor during the game.

Children whose rhythmic learning is formed by their mothers have a tendency to rhythmically evaluate their actions and games at the age of 2-5 years. This is not just an evaluation, but a poetic elation, which consists in putting the vital content of their actions and games into rhythm. For this reason, they are recited loudly and in most cases do not exceed two verses. It was the product of the rhythmic harmony of the noise of sounds. Usually, 3-year-old children play more in special playgrounds covered with sand. At such a time, it is natural for them to have buckets and straw shovels in their hands. The child performs the process of shoveling sand into a bucket with a unique rhythm. He also follows the boy next to him. That is, it aims to put more sand and deliver it to its destination faster.

He tunes the song he hums over and over to the action. This also shows the child's tendency to work and the work he does to avoid boredom. Therefore, labor relations are formed through the games that are sung and played among children. Usually, such songs are also called sayings. So, regardless of the size and shape of the songs, they are mainly written as an expression of poetic relations to social reality at the level of children's age and level.

DISCUSSION

Many children's work songs are humorous, and children are particularly enthusiastic about them. When they notice each other's natural or moral flaws, they start by finding a nickname that rhymes with the name, and then, as the process deepens, they make fun of each other by deepening the joke, which is combined with a soft rhythm to the melody of this nickname. It is known that the oldest and richest source of sophistication is nature. Man does not just love nature, he preserves it, changes it and makes it more beautiful with his creative work. The desire to create is an inseparable characteristic of a person. That's why we can't stand by those who abuse Mother Nature. After all, love for nature means love for one's home, one's homeland.

CONCLUSIONS

Also, the task of music education is to create the necessary conditions for the development of students' talents and to satisfy their artistic needs. Current music education shows that the importance of music training and extracurricular music education system is great for learning our national musical heritage. It is necessary to be connected with this educational system and put it into practice. Among elementary school students, there are also the "Fun and Smart" pageant, "My parents and me in the sports family" (game), "Ball girls" (competition), "Ball boys" (selection), "What, where, when?", "Think, search, find" (intellectual game), etc. music gives its expression. In the years of independence, it is appropriate to use the compositions published for children and the songs of local compositions at events. In this field, composers such as Nodim Norkhojaev, Avaz Mansurov, Dilorom Omonullaeva, Alisher Rasulov, Sheramat Yormatov wrote "Forzandlarim Turkistan", "Healthy Generation", "Khumo Kushi", "Ramadan", "White poplar or blue poplar?", "Istiklalim", "O'zim aylanay", "Boychechak" should be used in schools and extracurricular activities.

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