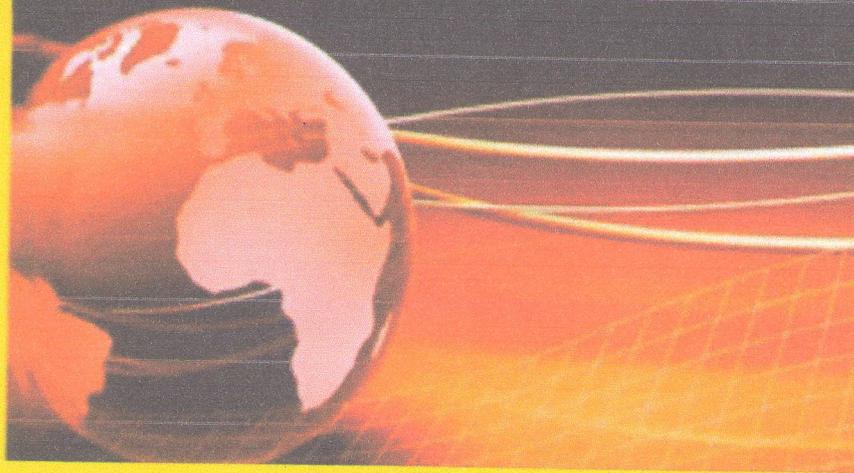


ACADEMICIA

ISSN (online) : 2249-7137

ACADEMICIA

An International
Multidisciplinary Research
Journal



Published by

South Asian Academic Research Journals

A Publication of CDL College of Education, Jagadhri
(Affiliated to Kurukshetra University, Kurukshetra, India)



ACADEMICIA

An International Multidisciplinary Research Journal

(Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2020.01198.2

ROLE AND SIGNIFICANCE OF FOLKLER MUSIC IN THE UPBRINGING OF CHILDREN OF PRESCHOOL AGE

Nurullaev Farrukh Gaibulloevich*; Nurullaev Bobirshokh Gaybulloevich**;
Nurullaeva Nodira Karimovna***

* Senior Lecturer,
Department Music education at Bukhara State University,
UZBEKISTAN

**Magister,
Bukhara State University, UZBEKISTAN

***Magister,
Bukhara State University, UZBEKISTAN

ABSTRACT

The article analyzes the need to refer to the origins of folk art, traditions, customs of the people, to oral folk art. The importance of musical and pedagogical activity in kindergarten through folklore by introducing children to folk culture, its originality, spiritual wealth is indicated. This educational-methodical complex was developed for 4-year full-time students in the speciality of music education. The discipline "music in a preschool educational institution" is included in the national-regional (university) component.

KEYWORDS: Educational-Methodical, Traditions,

INTRODUCTION

The word folklore is an English word composed of two words "folk" - people, "lor" - teaching. So, folklore is folk wisdom. Folklore has no author. This is a special art - folk songs, dances, legends and fairy tales, rituals, beliefs, etc. People who once created them were passed on to others by word of mouth, so folklore has survived to this day without leaving the names of its creators. Folklore accompanies a person from birth, taking care of in childhood, right up to the transition to youth.

One of the first to pay serious attention to children's folklore was the famous teacher of Uzbekistan, the teacher of the Department of Music Education Kholikov K.B. At the same time, a systematic collection of folk works for children in Uzbekistan began.

Musical and pedagogical activity in kindergarten is determined by the idea of teaching a child to sing well, clearly, with love and mood, with great dedication, to express himself most vividly in a song. Musicality is a complex concept characterized by a different combination of individual abilities that are manifested either weaker or brighter. It is important to know the potential of each child. Academician Y. Razhabiy, summarizing his observations of children, noted the unevenness of their development; some have a good musical memory, others have a responsiveness to music; the presence of absolute hearing and, conversely, undeveloped hearing. Ability does not exist except in movement, in development ... Musicality of a person depends on his innate individual inclinations, but it is the result of development, the result of education and training.

The musical director has a responsible task - to teach children to love a song, to give singing skills. To this end, it is advisable to carefully think over the entire vocal repertoire that will be used in working with children both for listening and for learning.

Older preschool children can already be introduced to Uzbek folk songs. Songs are the most massive and popular genre of folklore. They are sung by all the people, young and old. Truly, the song is the soul of the people. The eternal national aspirations for goodness and beauty found in her a deeply emotional and highly artistic expression. Songs spiritually unite people, educate whole generations in the spirit of folk moral and aesthetic ideals. Thanks to its exceptional sincerity and sincerity, folk songwriting has the most direct and deep impact on the emotional world of children.

Over the centuries, the people have developed special songs for children: lullabies, play, dance, etc. Pedagogical instincts told their nameless creators what children need, what can be interesting, to please them.

For a long time, people have attached great educational value to their songwriting. The songs not only entertain, but also enrich them with new impressions, give them vivid images of the surrounding reality, teach them to rejoice in the good, sympathize with other people's misfortunes, and foster a sensitive attitude towards all living things.

The figurative and poetic thinking of the people is close to children and corresponds to their ideas about the life of nature and man. Therefore, the children are interested in and accessible to many folk songs that were not created especially for them.

The emotional richness of the song vocabulary, the abundance of affectionate and diminutive words, constant epithets, the sincerity of the tone, the melodiousness make the children want to speak fluently, beautifully, and develop a sense of rhythm.

Singing folk songs acquaints children with the national traditions of the people, with its singing past. Their systematic performance contributes to aesthetic education, develops an artistic taste in children, awakens a feeling of love for their native land, nature familiar from childhood.

The folk song enriches the speech of children, improves diction and articulation, favorably affects the expressiveness of speech, and evokes positive emotions. Folk music, the song is

understandable, close to our children. There is so much affection, kindness, admiration, beauty, grace, significance in her. An increase in interest in their national culture fosters patriotic feelings in children, love for everything that is native to them: for the Motherland, for art, and a sense of national pride grows.

Folk games

“Studying children's folklore, one can understand a lot in the psychology of children of a particular age, as well as reveal their artistic preferences and the level of creative possibilities. Many genres are associated with the game, in which the life and work of elders are reproduced, therefore, economic activity is reflected here . ”

Most of the games are based on folk texts. They are especially convenient for singing expressive pronunciation (intonation). Melodic and rhythmic beginning allows you to move along the content of the text at the desired rhythm and tempo. At the same time, motor skills are improved in children: jumping, spring and fractional stomping, gallop, stride with high leg lifts, light dashing running. Games provide an opportunity to make the process of raising children interesting and joyful.

The main feature of the game is its amateur character, it is here, as nowhere else, that the child's creative potential is revealed and realized.

The most favorite games for children are those where you need to catch each other. A child in such games must show speed of movement, dexterity, intelligence ("O қ terakmi - kыk terak " , "Ha - yu - chittigul", "Kovushim", "Eshik ochik - men bor - hey" and Russian folk songs "Cat and sparrows ", " Liska-fox ", " Sun ", etc.). In Japan there is a game called "Kio - kio san", children whirl around the chair and sing this song when the teacher prompts to stop, and then sit on the chair. Who did not sit out of the game. No less interesting are games that require children to react quickly, endurance (for example, the game "Freeze", in which children take various poses and do not move for some moments). There are games that require creativity, imagination, and good coordination of movements from children. The text of any game can be specially used to develop a child's rhythm. It can be easily reproduced in claps.

Calendar Holidays

The Uzbek calendar holidays are a unique opportunity for children to immerse themselves in the world of the same folk songs, dances, and ceremonies every year. Holidays help preschoolers to easily master a large repertoire of folk songs, and, thanks to this, the quality of their performance improves from year to year, which means that children get great pleasure from meeting wonderful original folk art. Autumn holidays - a harvest festival, a holiday of bread, vegetables, fruits, nuts. And all her songs will sing and dance.

It is necessary to start teaching how to play folk musical instruments as early as possible. In folk pedagogy, sounding toys - whistles, buzzers, rattles - were used as the first musical instruments for children.

In addition, there was a number of so-called "one day" instruments - whistling from acacias and dandelions, pipes from reeds, straw, birch bark, which children made themselves.

Older children mastered playing the balalaika, harp, horn, flute, accordion. Household items - a scythe, a washboard, a grip, a stove damper, a samovar pipe, a hairbrush - were also successfully used as musical instruments.

CONCLUSIONS

The society is interested in preserving and passing on to future generations spiritual values, including musical culture. Children should develop through the knowledge of cultural heritage, be brought up to be able to multiply it.

Folklore is precisely that, accessible to all, variable, improvisational form of expressing one's worldview, combining the collective and individual principles.

At present, many children know little about folk songs and are not very familiar with Russian folklore. This problem is very important, because children must necessarily know the culture of their homeland and everything that is directly related to it.

Musical folklore is a syncretic phenomenon. Music, word and movement are inextricably linked in it. In the combination of these elements, there is a great power of pedagogical influence, which allows a comprehensive approach to the problem of the complex development of various types of arts by a child.

LITERATURE

1. Y.Razhabiy "Folk songs and melodies"
2. Anikin VP Russian folk proverbs, sayings, riddles and children's folklore. [Text] M.: Higher school, 1987. - 254 p.
3. Vasilenko V. A. Children's folklore [Text]. - M.: Higher school, 1978. -- 198 p.
4. Vetlugina N. A. "Musical development of the child", M. Education, 1988
5. Vetlugina N. A. Methods of musical education of children. M.: Education, 1989.
6. Gotovtsev G. A. "Mythology and folklore".
7. Zatssepina MB Development of the child in musical activity.
8. Knyazeva O. "Introduction of children to the origins of Russian folk culture." 2006 year
9. Melnikov M. N. "Children's folklore and problems of folk pedagogy",
10. "The world of childhood. Younger preschooler", M. Pedagogika 1988
11. Starikova K. L. "At the origins of folk wisdom",
12. Tarabarina T. "Proverbs, sayings, nursery rhymes, tongue twisters." 2004g.
13. Levidov I.I. Protection and culture of children's voice.
14. Menabeni A.G. Solo singing teaching method:
15. Prevention of voice disorders in persons of speech professions.
16. Savostyanov A.I. Speech technique in the professional training of teachers.
17. Frolov Yu. Singing and speaking in the light of the teachings of I.P. Pavlova.

18. Adulov N. Guidelines for the production of singing and spoken voice. Lipetsk, 1996.
19. Aliev Y.B. Singing in Music Lessons: A Methodological Guide for Primary School Teachers. M.: Education, 1978.
20. Anikeeva Z.I. Violation and rehabilitation treatment of voice in vocalists. Chisinau: Shtiintsa, 1985.
21. Norova Sh.U. The educational value of classical music in the education of students // Academies. Scientific-methodical journal, 2020 №5 (56). Pages 55-56



ACADEMIA :

**An International Multidisciplinary
Research Journal**

This certificate presented to :

**Nurullaev Farrukh Gaibulloevich,
Nurullaev Bobirshokh Gaybulloevich,
Nurullaeva Nodira Karimovna**



Verify Us Here

for publication of research article :

**ROLE AND SIGNIFICANCE OF FOLKLER MUSIC IN THE UPBRINGING OF CHILDREN
OF PRESCHOOL AGE**

Vol 10, Issue 10, October 2020 |

doi : 10.5958/2249-7137.2020.01198.2



DR. B.S. RAI
PUBLISHING EDITOR