

THE ROLE OF NATIONAL MUSICAL HERITAGE AND FOLKLORE IN YOUTH EDUCATION

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ABSTRACT:

This article discusses the ideas on the importance of Uzbek folklore, music art in studying the history and spiritual heritage of our nation, establishing national ideology, and upbringing physically and spiritually mature generation and enroot love to Motherland, national values and traditions in youngsters' hearts.

KEY WORDS: culture, spirituality, upbringing, music, behsqarsak, lullaby, lapar, yalla, horse game, folklore.

INTRODUCTION:

Democratic reforms taking place in very sphere of social life in our Republic are the foundation for our society to have a fixed place among economically, politically, culturally and spiritually most developed countries of the world. It is gratifying that such changes are also taking place consistently in education system and this is giving its fruits in the development and improvement of education on national basis.

Just as each society has its own culture and spiritual factors, the national values, customs and morals of our people are the most important factors in building a new society. In this regard, the most important tasks today are to study the spiritual heritage of our people, to create a national ideology, to bring up a new generation of physical and spiritual maturity, to instill in them a sense of patriotism, love and appreciation of our national values and traditions. After all, the feeling of love for the

motherland, honour for it, and respect for national values is as ancient and sacred as the history of mankind. Ideological, artistic and aesthetic expression of such feelings left an indelible mark on the national musical traditions of our people, particularly, on folk, classical, maqam and, epic songs. Therefore, their widespread use in the music education system today serves to enrich and strengthen the national content of education.

MAIN PART:

It is true that the art of music has always been a powerful means of education, and even today its possibilities of educational influence are growing. It's hard to find someone in our country who lives without feeling the life-giving effects of music in their own lives. Most importantly, today the art of music has a greater and stronger impact on the development of our young generation in the spirit of high spirituality than any other art form. So, it is necessary to thoroughly and comprehensively acquaint students with the samples of our national musical heritage at all levels of education, especially in the primary grades of secondary schools. In this respect I believe it is appropriate to pay special attention to the following aspects:

1. Primary attention to the samples of children's folk songs, and folk music in the repertoire that students choose to sing and listen to in class (In addition to those shown in the program). This is because in the formation of children's first singing skills, children's folk

songs are easy to remember with their melody, lightness, playfulness, intelligibility and easiness to remember.

2. Collecting information which gives knowledge and imagination about the characteristics of those samples as performance traditions, genre, ideological and artistic content, which local style they belong to, their mature performers, in what situation, by whom, in what musical instruments to be performed.
3. Paying attention to the fact that the samples selected for singing correspond to the psychological and physiological characteristics of students, the capabilities of musical perception and practical performance.
4. Creation and popularization of a set of effective forms and methods of work (unique interesting and meaningful technologies) to work with songs and music specific to folk music.
5. Systematical organization of various cultural events in the field of folk music, classical and maqam, thematic musical compositions, competitions, meetings with famous singers and musicians, musical tours for team members.
6. Effective use of educational opportunities in the classroom and extracurricular activities in the spiritual and aesthetic education of students through examples of folk music is important for students to love and appreciate our national music, to develop it as a person who will inherit it in the future. Increases the effectiveness of education.

At the same time, it is worth noting that the growing number of young people listening to, singing and imitating popular pop songs is a consequence of the fact that the work on music and aesthetic education does not yield the expected results. The only way to combat this situation is to protect young people from the destructive effects of "popular music". to carry out comprehensive educational work in order

to inculcate them in their consciousness and spirituality.

It is known from the past that the ancient and rich musical culture of the Uzbek people has been a powerful source of spirituality for centuries. Various genres and samples of traditional music created by our ancestors, as well as our people, have become an integral part of our musical heritage. The rich and varied forms of our music, which have been formed since ancient times, have been studied as much as possible in the 20s and 30s of the twentieth century, and some have been notated and documented. However, a large part of these invaluable examples of folk art has not yet been sufficiently studied and is performed orally at various folk festivals in different parts of the country.

Along with the genres such as alla, lapar, yalla, which have survived from the ancient past to the present day, the genre of "Claps" ("Qarsak") has a special significance in our folklore practice. Claps have been widely used not only in Uzbek sayings, but also in the heritage of many other peoples: musical sayings, performances and dance sayings. These include theatrical "Joke Games" or pantomime "Horse Game", "Bear Game". They also have drums, and the "drummers" accompany the player in the middle with various rhythmic applause.

The genre of "Clap" is almost identical to the genre of yalla in its performance. They also alternate soloists and many unison performers. In the Fergana Valley, a special female singer called yallachi, and in Samarkand-Bukhara, a musician, also performs "Claps", while the majority (doiradastalar, sometimes a group of spectators) sing in unison. At the same time, they show a certain rhythmic structure or method and are accompanied by Claps.

Each Clap has different character traits, however, the number of Claps in them may not match the name of this genre. Yet the rhythmic

basis of the Beshqarsak (Five Claps) is consistent with the various shouting in the saying. Through them, the rhythms specific to each component are given. The rhythmic structure of the Clap, which is performed by many with a "ha-ha-ha-" shout, is different in each part of the Beshqarsak series.

In some songs, the last words that follow the solo singer in such cases are performed in unison by several singers. There are other types of performance in which the solo sings the refrain themselves, and the rest of the performers recite the common refrain like "chipra dalli-dalli", "yor-yor-yorone-e", "ho lallo" and so on. In areas such as Samarkand-Bukhara, the words "oh guli bogiman bio" are added to these general refrains, and the following verses are sung again in Uzbek. This is a sign that these sayings are widespread among the Tajik people.

Because 'Beshqarsak' is usually performed by men, often adolescent boys, the style of performance observed in dance games also has features associated with the expression of certain emotions through masculine dance movements. In most cases, the guys are gathered in a circle and applaud in a rhythmic way. In the rhythmic structure of the same method, they say "Ha-ha-ha" in a hoarse voice and are accompanied by uplifting movements. One man separated from the circle of clappers plays in the middle. In some cases, the clappers standing around also encourages the dancer, and many of them also dance as well as clapping.

Interestingly, when the recitation is over, clappers drop their hands freely, shrug their shoulders, and sway. In this dance-song, the badiha is so strong that even if one of the spectators accidentally dances and breaks the rhythm of the applause, the clappers encourage him and create a new Clap rhythm. Also, the clauses in this song require that the word text be performed in a dialogue style between men

and women. This is due to the past experiences of these statements being performed by separate male and female groups. Sometimes a man in a woman's dress performed in the men's circle and a woman in a man's dress in the women's circle.

The performers of these songs recited them at weddings in Bakhmal district, Urgut district and villages of Samarkand's Jizzakh region, and learned these sayings mainly from local singers as amateurs. In Urgut district although a special "Beshqarsak" ensemble was formed, currently Clap songs are mainly performed by folklore and ethnographic ensembles or amateur courses.

CONCLUSION:

Folklore samples that have been created and passed down from generation to generation over the centuries by people have not lost their importance even today. For the last years Uzbek national musical traditions have been paid even more attention and the progress of recovering national values, traditions, events and customs is continuing. A number of important measures have been taken to study, master and develop them. It is not surprising that the nationwide contests raise the positive impact of national genres on the spirituality of young people. After all, the inculcation of these rare treasures in the minds of young people is tantamount to ensuring the succession of generations and values, the perpetuation of traditions, the future of our music, the future of development.

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