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**FORMATION OF CHILDREN'S CREATIVITY THROUGH UZBEK  
FOLK SONGS**

Annotation: In Uzbekistan, great attention is paid to the revival of national, cultural and spiritual traditions. The richest musical folklore of the Uzbek people has received recognition as an effective means of spiritual, moral, aesthetic and artistic education in our time. The assimilation by the younger generation of their cultural, musical heritage contributes to a deeper understanding of their culture and the culture of other peoples, both living in our republic and beyond, as well as for the assimilation of universal values. The effect of the educational role of music, as well as the direction and nature of its social impact, seem to be the most important criteria that determine the social significance of music, its place in the system of spiritual and cultural values.

Key words: folk songs, creativity, music.

Today, when different musical styles and directions coexist in the world of music at the same time, the problem of forming a listener's musical taste, capable of distinguishing highly artistic samples of musical art from low-grade ones, becomes urgent. The mass media present, and sometimes even spread, pop music products of far from high quality to young listeners. Therefore, it is very important to develop high artistic abilities in students. For this, it is necessary to acquaint students with highly artistic samples of music from various cultures and with the musical culture of their people.

Children's musical folklore has always naturally entered folk pedagogy. With its help, in an accessible form, the transfer of aesthetic, moral and labor ideals, concepts of the world around, was carried out in an accessible form, and in the most accessible forms, it was through these artistic and aesthetic forms that the artistic and imaginative thinking of children was formed. Consolidation of

pedagogical experience in the customs, rituals associated with birth, the first steps of the child with his introduction to the interests of the family and society, the clearly expressed pedagogical orientation of songs, games, fairy tales - the world in which the child lives and forms. By creating games and fun for children, adults prepared them to learn about the world around them while playing.

In Uzbekistan, already the first expeditions of musicologists-ethnographers of the 30s recorded children's songs from Tashkent schoolchildren and were processed and published - the collection "30 ashula" or "30 songs of Tashkent schoolchildren" edited by Akbarova. One of the first collectors of children's folklore was E. E. Romanovskaya, whose arrangements of songs for a children's choir are still in the repertoire of school choirs (Pakhta teradi, etc.). Musical and folklore expeditions of the 70s – 80s – 90s also recorded samples of children's folklore, mainly from the children themselves and partly from the women of adult performers [4].

A huge number of children's songs were included in the multivolume collection of the musical heritage of the Uzbek people "Uzbek Khalk Musikasi" edited by Academician Y. Rajabi and other publications [3].

To this day, collections of these authors are almost the only source of musical scores of Uzbek folk children's songs. Many musicians, scientists, teachers, methodologists have addressed and are referring to these collections and include them in their research, educational and methodological literature, concert programs and active but they are used in the educational process aimed at children's musical education and education. In this series, the works of the following authors can be distinguished: I. Akbarov, T. Khusainov, G. Goncharova, E. Gudkova, E. Kenzer, T. Solomonova, Sh. Yarmatov, K. Mamirov, S. Khaitbaev, P. Burkhanov, D. Amanullaeva, H. Nurmatova, N. Narkhodzhaeva, R. Kadyrov, O. Ibragimova and others.

Folk songs for children, carefully preserved and passed on from generation to generation, find an emotional response with their content, vivid imagery, colorfulness among modern children: Songs about native nature and seasons

(calendar): *“Bakhor keldi”, “Binafsha”, “Boychechak”, “Hey lola”, “Qish keldi”, “Chamanda gul”* and others are filled with love for their native land. Attention and kind attitude to all living things are taught by songs - the main characters, which are animals and birds: *“Laylak keldi”, “Quyvon”, “Kichkir khurozim”, “Sichkon”,* etc. Many songs bring up respect for work, a working person and his fruits labor: *“Pakhta teradi”, “Pakhta terimi”, “Pakhta”, “Bu bogchada olisha”* and others. Until now, children sing ritual songs with pleasure, meeting together with adults the ancient and eternally young Navruz, a wonderful holiday - Ramadan: *“Gildir gul” (Navruz), “Ramazon”, “Yo Ramazon”, song-chants “Yomgir yogalok”* calling for rain and expressing the joy of children about the cheerful, spring rain, etc. Children's games, fun, ventures, life situations and scenes, fabulous and comic images have found their embodiment in songs of the most varied forms and genres. Among them: counting rhymes (*“Bir, ikki, uch”*) *“Oftob chikdi”*, song-games *“Ok terakmi kuk terak”, “Chori chanbar”, “Zuv zuv baragai”,* comic and edifying *“Dangasa”*. The songs *“Chuchvara Kainaydi”, “Chitti Gul”,* which tell about the children themselves, the song - a scene and at the same time a fairy tale - and others, are very loved and popular among children. There are many songs in children's folklore about the most dear person - mother (*Ayajon*), and in the song with the title *“Olatoy”* (Spotted foal), is sung about a son who is in a hurry to his sweet, dear mother, who is impatiently waiting for him. This song reflects the tender feelings of the son's love for his mother, the desire for a long-awaited meeting. All the longing and impatience, all the impulse of feelings is conveyed in the image of a silk-maned horse rushing faster than the wind - *Olatoy*. The Uzbek folk songs *“Alla”* are full of affection, tenderness, and care for the child.

The use of Uzbek folk songs for children in the educational process is of great educational and educational value. Through the vivid images of these songs, children are instilled in love for their native land, its nature, and traditions. The richness of intonations, melodies, rhythms, tonal deviations and, at the same time, the simplicity and accessibility of these songs are the best way to contribute to

musical development, to familiarize children with musical performance and creativity.

Interest in music, passion for music, love for it are prerequisites for it to widely reveal and give children its beauty, so that it can fulfill its educational and cognitive role, so that it serves the formation of spiritual, moral and aesthetic culture.

Musical pedagogy considers folk musical creativity to be one of the most important foundations of the system of musical education and training. Through the creativity of their people, children better understand the creativity of other peoples, more acutely perceive and feel universal humanity, knowledge of the music of other people's respect for them, love for the state in which they live.

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