

# METHODS OF USING LABOR SONGS IN THE FORMATION OF MUSICAL CULTURE OF PRIMARY SCHOOL STUDENTS

**Rahmonova Gulbahorxon Ne'matjon qizi**

Tashkent State Pedagogical University

1st year master's degree in music education and art

**Abstract:** This article discusses how to form the musical culture and worldview of primary school students through labor songs, and how to improve the musical taste of students. There are also guidelines for organizing the teaching process through labor songs.

**Keywords:** primary school students, music culture, labor songs, methodology, pedagogy.

It is known from history that our musical culture, traditional songs, maqom performances, which are the main link of our spirituality, have always been recognized as spiritual food in the daily life of our people. People sought refuge in music in difficult times, and songs and music accompanied them in times of joy. Because today, on the day of our blessed Independence, at a time when we are realizing our identity, it is natural to rely on our national musical culture, which is part of our great spirituality, inherited from our ancestors, to address our traditional songs. holdir. All this plays an important role in the upbringing of a harmoniously developed generation, in shaping the spiritual worldview of young people.

Our traditional music and songs have always called people to faith, kindness and humanity. Even today, without losing its relevance, it remains a key factor in the formation of the consciousness of the working people, as a tool for the education of a harmoniously developed generation.

The art of singing, music, dance, and folklore is one of the ancient arts that originated and developed in close connection with the life and work of the people. In particular, the songs of our people in the traditional spirit are an immortal heritage, and today, as in all times, they are called "labbay". But at the same time, it is natural that not only the worship of history, but also the creation of songs in the spirit of today should be an important task for all professionals and artists involved in the art

of music, which is a key factor in the development of our national ideology. Our country has started a completely new society, a new life and a new life. Our people's hearts, minds and imaginations have changed.

Musical culture is characterized by its diversity. In particular, the rich musical heritage of the Uzbek people, whose deep roots go back to ancient times, has not fallen from our daily lives. It includes high-quality examples of folk art, folklore performance, melody structure, content-rich instruments and songs, performance of epics, and a series of complex performances called maqom music. In addition, the works of folk composers, who have made significant contributions to the folk music culture at all times, also play an important role.

Labor songs. Songs that are content-related to the labor process are called labor songs. Labor songs have a special and independent place in the singing repertoire of our people. The content of labor songs is determined by the characteristics of the genre, the types of work and the process of its implementation. Labor songs are performed in a unique tone. Labor songs are one of the oldest forms of folk poetry. The first examples have come down to us through M. Kashgari's book "Devonu lug'atit turk". Mehnt songs originated and developed in direct connection with the labor activity of primitive man. The first labor songs consisted of poetic fragments of the character of mulov, khitob and nidal, which corresponded to a certain rhythm of movement in the process of labor. Gradually, they took on a poetic form and began to sing. **According to B. Sarimsakov, the historical development of labor songs took place in three stages:**

*1. The process of formation of labor songs:*

This process began in the early days of the primitive community system and ended in its later stages. In essence, they are motivated by one or another action, called to act as a team.

*2. The emergence of the division of labor and the stage of creation of songs for each type of labor.*

*3. Completion of the division of social labor, the formation of class society and the stage of development of the motives of social inequality in the songs of labor.*

From that time on, the ideological and aesthetic role of labor songs began to dominate. Songs have been created that are directly related to the work process. Labor songs are an independently categorized genre belonging to the lyrical genre. These songs are definitely performed during the labor process. As a result, the songs that are played in the process are lost due to the change or disappearance of the type of work. For example, since the use of the wheel and the drum, the songs of the wheel and the drum have not been sung. Labor songs contain the names of the labor and the things used in it, and refer to them. The rhythmic structure of the labor songs is simple, the poetic language and the rhyme system are simple. They do not contain complex poetic images and movements. These features help to distinguish labor songs from labor songs. Labor songs have nothing to do with the ceremony. However, there is no denying that some of the earliest examples date back to some agrarian ceremonies. For example, the song of the twins, which was performed to bring the twins out into the field, is somewhat similar to the "Horns of Oils" ceremony.

**Labor songs vary depending on the type of work. K. Ochilov, who studied them, studied labor songs in three main groups:**

1. Songs about farming.
2. Livestock songs.
3. Craft songs.

B. Sarimsakov agrees with this classification. However, there are some differences in the definition of internal diversity in both classifications. For example, K. Ochilov describes the internal types of labor songs: 1) accompaniment songs; 2) Roman songs; 3) threshing songs; 4) Singing songs. Livestock songs include: 1) good songs; 2) turey-turey songs; 3) Chnuey-churey songs are classified a little differently.

Labor songs, like other genres of folklore, have a strong position. The main reason for the appearance of the song is a deep anguish in the human mood or a sudden upliftment. Man is silent in unpleasant moments, trying to find a solution to the situation in his mind. At such moments, a melancholy melody is comforting and

writes a little bit. In moments of joy, there are songs and dances. It is these negative and positive situations that lead to the emergence of lyrical experiences in the heart of the person: the result is the creation of the song. No matter how simple the history of the term song, this genre in our oral art serves to express very complex spiritual experiences. Underlying the quatrains, which are easy to understand when read and heard, is the universe - the universe of meaning, a complex destiny. So when we come across any song, it's not right to jump to conclusions.

The state education standard for music education is a forward-looking program. The main criterion of the program is the development of children's senses, the national spirit, the melody of national music, the necessary knowledge and skills in music. The songs and melodies included in the program in accordance with the local methods of the Uzbek people are aimed at helping students to understand such qualities as love for the motherland, diligence, respect for nature, friendship, solidarity, compassion through musical images.

Music education is one of the priorities in the spiritual and cultural upbringing of primary school children. The main purpose of music lessons in schools should be to serve the task of forming a harmonious personality based on the laws of beauty.

Local patterns, which reflect the national spirit, help children to feel and understand the world artistically. In particular, it is recommended for primary school children to learn folk songs "Oymoma tilla", "Olmajon", "Zuv-zuv", "boragay", "Kichkinajon". In the upper grades, the music teacher taught "Oshkhorakam kaptar", "Besh tosh", "Oynaylik omon", "Bu bogchda chercha", "Oq sholi", "Kok sholi", "Dasta-dasta". , Local patterns such as "Boychechak", "Swallow" should be taught throughout the year.

The teacher not only teaches exemplary songs from local styles of Uzbek music, but also selects samples from labor songs, epics, maqom tracks, instrumental melodies, yallas and great songs and listens to them. they can shape their musical perception. When teaching appropriate folk songs to students, it is important to take into account the emerging sound characteristics of the students, their level of musical ability, as well as the need to properly educate them religiously and meet

their needs for music. For students, samples of Uzbek music from local methods, as well as other works, are simple, concise and perfect forms of artistic and ideological content, with a lot of historical evidence.

It reflects the brightest colors of national music, the essence of which is rich in philosophical and social thinking, thoughts and ideas of the people. At the heart of the local style can be seen the experiences of each local people, their struggle for freedom and happiness. Local styles of Uzbek music are also a mirror of the period. Consequently, it reflects the essence of the period in which it was created, the love, misery, struggle for freedom and history of that people, their dreams and aspirations for happiness, that is, they have their own artistic language.

The local styles of Uzbek music described in the course work as a textbook will help children to instill in the hearts of such ancient and always young wonderful melodies of our people.

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