

ASPECTS OF DEVELOPMENT THE CREATIVE ABILITY OF PRIMARY CLASS PUPILS BASED ON THE TRADITIONS OF THE UZBEK PEOPLE

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Abstract. *In the article, habits are a number of members of the development of creative features of Uzbek folk traditions - pedagogical mechanisms of education based on folk traditions, family ritual sayings, songs, epics, customs and values.*

Keywords: *primary school, music culture, aspect, family ritual, tradition, value, custom, epic, song, education.*

Introduction. Methodical support for the development of creativity in primary school students through musical culture, introduction of a new and innovative educational environment, the educational process based on national traditions can be imagined without relying on primary education. The analysis of research on the problems of using the possibilities of folk pedagogy in the education of primary school pupils showed that young teachers should use the content of the cultural and ethnic heritage of the Uzbek people in the educational system, teach primary school pupils are facing a number of difficulties in choosing teaching and education technologies. At the same time, the issue of applying the traditions of public education based on national-cultural, regional-ethnic values to primary education is of particular importance.

Folk traditions are effective regulators of social behavior and reflect the pedagogical-ethnic image of a certain nation. Through traditions, every nation evaluates reality, traditions reflect the history of the nation, its national identity. Traditions are considered as stable connections of cultural stages, repeated over generations, and act as a form and method of transfer of cultural heritage of positive and negative nature from one level of cultural activity to another [1].

Main part. In Uzbek pedagogy, the famous pedagogue A. Fitrat, who was one of the first to demonstrate the educational impact of cultural tools, literary works, children's folklore, music, and musical traditions on elementary school students, is full of adult content. should be defeated, believes that it is necessary to introduce young students to the culture and life, customs, traditions, and language of their people very early.

It is recommended to use folk games, songs, and small forms of folklore to educate elementary school students about the educational nation as a condition for familiarizing the student with national cultural traditions. Pedagogical conditions for the development of this content, emotionality of musical perception, activity, creativity in the work of teachers.

In the mid-1920s, the importance of folklore and musical folklore traditions in the educational system of Uzbekistan increased [3]. The introduction of folk song into the education of elementary school students who knew the folk song, loved and appreciated it very much as a musician, the gap that exists between the real folklore and its weak impression. It is no exaggeration to say that it is one of the educational discoveries of the era. He also found out that pedagogues are not ready for folklore activities.

H. Zaripov, B. Sarimsakov, Malik Murodov and others were the collectors and promoters of folklore at different times; Pedagogical science, ethnography and emphasizes the need for a connection between folklore.

The analysis of literary sources and scientific works on the problem of studying folklore made it possible to classify them in the following directions:

dedicated to studying the educational role of folklore;

development of ideas and experiences of folk culture and their use in educating the younger generation;

implementation of valuable ideas on the study of the educational, developmental and educational role of folk art.

In the research conducted in the last decade, the emotional and aesthetic attitude to national identity and folk traditions, the theoretical and practical importance of the identified pedagogical conditions necessary for the inclusion of folk traditions in the primary education system, they are represented by their ethno-pedagogical functions (educational, cognitive, suggestive, evaluative, etc.) and development opportunities for primary school students.

The term tradition was widely used in the research work. Tradition means the transfer of social and cultural heritage from generation to generation. Tradition is defined as a well-developed creative direction of any field associated with a firmly established custom, a way of acting, inherited from previous generations, and the name of famous figures of the past. Traditions that serve as collective memory are at the same time an element of ethnic self-awareness. Folk tradition is a social property of an ethnic group that is naturally created by a certain ethnic group in the process of its formation and renewed in its further development. used as one of the elements [3].

Traditions often work together with customs, which are always closely related to the social life of the population. Simple relations strengthened by traditions and folk customs formed as a result of these relations contain the initial material for the stabilization and increase of new generations of complex social relations, socially significant, public moral qualities. And only by accepting traditions and realizing their importance, role and necessity, a person can follow them in all situations and rely on them in practical work and actions.

Traditions can be considered as a tool, a method and a method of education. In fact, the traditions included in the life activities of the young generation are one of the components of the educational system and become one of the educational tools. Therefore, the process of using the traditions of the Uzbek people inevitably turns out to be one of the working points of the education system.

Tradition performs very important and useful functions:

1) plays the role of a unique stimulator of the creator, inspires elementary school students to create musical culture;

2) it can be a leading, initial principle in the creative process;

3) in the search for new ways, a person acts as an equivalent standard.

In the course of our research work, we consider ethnopedagogical values as the main means of developing the musical culture of elementary school students we emphasize as It reflects the content, traditions, customs and national identity of the spiritual and moral education of the Uzbek people. They have mastered the highest national values, they express national identity awareness, people's pedagogy, ideals and values of people. Therefore, the use of folk music as a part of the

musical traditions of the people in primary education music lessons is not only educational, but also of great educational importance.

Therefore, it is necessary to educate students with a diverse and rich musical-intonational and rhythmic language and moral potential based on the musical traditions of their people for the development of the musical culture of the student's personality. It is a very important responsibility of educational work to educate and preserve the musical culture of elementary school students based on traditions [4].

Heritage is the result of past cultural activities recorded in relevant cultural objects and testifying to the feelings and experiences, knowledge and practical experience of people in the past periods of the historical movement of people.

Among the scientists of the CIS, the famous scientist, ethnopedagogue, academician G.N. Volkov, "traditions form a link between generations, the spiritual and moral life of peoples is based on them. The more diverse the traditions, the more spiritually rich people are" [6]. It is especially important to express the idea that reaching an agreement between reality, tradition and musical culture is increasingly becoming an urgent problem of science.

If we fully use folk traditions in the educational process, accept them as national values, understand them and do not treat them with a "primitive" attitude, then it will make any art a unique joy, independent value, understanding. can serve as a starting point for understanding. Folk art teaches to understand the conventions of art. Folk traditions serve as the original and best teacher, because the thousand-year experience is embodied in folk art [7].

It includes folk holidays, production practices, gestures, skills, rituals, etc., because all of them have the ability to move to the next stages of development in a certain way [3]. Cultural and historical traditions in many ways develop value propositions of human existence. Traditions can be considered as a historically formed conglomerate of certain ideas, unwritten laws of behavior, systems of attitudes and views.

Customs are specific life situations that regulate relationships between people through moral principles and actions arising from moral principles considered as The attitude to customs is interesting and important for our research: "customs are created for a reason. They are the result of a centuries-old competition for their suitability, and folk art is a competition for beauty. This does not mean that traditional forms are always best and should always be followed. It is necessary to strive for new, artistic discoveries (traditional forms were also discoveries at the same time), but the new should be created taking into account the previous, traditional, and not as a cancellation of the old and accumulated things [4]. With social development, traditions change and develop, preserving ethnic characteristics. From this point of view, the main means of educating elementary school students in an ethnic family are family and daily traditions, and another means is the neighborhood institution.

We think that the educational potential of the folk traditions characteristic of the Uzbek nation does not require various grounds and evidence. Because this is the most sensitive, individual, adapted to a certain ethnic group, specific natural conditions, and moreover, as a means of communication with a more sensitive nature called "child" in the "neighborhood" (mahalla) institute, which is the only one in the state system of the world. we admit [5].

The use of the folklore genre, the most important, interesting and extensive part of folk traditions, is of great importance in revealing the topic by means of musical culture to develop

creativity in elementary school students. The term musical folklore is also widely used in this study.

Musical folklore is a part of musical culture that reflects the history, life and traditions of the people. Musical folklore is actually an expression of non-professional oral musical culture of people's life. In this sense, folklore is not only a collection of musical works, but, like any culture, it is a system of values, activities, its subjects, social institutions, and material resources [9].

The term folklore refers to the field of folk art, where the artistic reflection of reality is expressed in the form of collective Uzbek folk art, which expresses the worldview of the working masses and is inextricably linked with their social lifestyle, in oral, musical, game, holiday, and ritual forms. is done. Folklore is a unique field of spiritual culture, it is a non-specific and intrasituational artistic creation that works both in closed and open environments [3]. In this environment, the acquired knowledge and traditions are formed, developed and improved over the centuries, and are directly transmitted from generation to generation, from father to son, from mother to daughter.

Folklore is a tool that develops, preserves and conveys the most important folk concepts about truth, man and good and evil. Also, the folk songs performed there are a means of learning, transmitting and teaching the native language and native speech through its best examples. Folklore shapes the national worldview, especially elementary school students are taught to see the world through the eyes of their people.

It is no coincidence that we refer to folklore genres as part of the research topic. It is of great importance in the development of the personality, musical culture of elementary school students and in mastering folk traditions, their tastes, inclinations and interests. It is known that folk music is a tool that has great potential for achieving unlimited ideal resources, harmony of soul and body, and for educating a person.

There is no doubt that the use of musical folklore in the methodical support of the development of creativity in elementary school students by means of musical culture will give the expected results. In fact, a primary school student is naturally and naturally inclined to folklore. It is the same truth if we say that it is indivisibility, the integrity of the worldview and lack of direction, the content of the game of life, the desire of students to create a collective [9].

There are different classifications of folklore. J.L. Gomm "united all forms of folk traditions into two main groups: one is fairy tales, and the other is traditions, rituals, traditions, values, rituals and beliefs. Researcher Sh.S. According to Ben, all types of folklore are grouped into three main groups with the following divisions:

I. Related Beliefs and Actions: Earth and Heaven, Flora and Fauna, Human Life, Man-Made Things, Spirit and Otherworld, Supernatural Being, Prophecy and Omens, Magical Arts, Disease and Healing ;

II. Customs: social and political institutions, individual life rituals, activities and productions, calendar holidays, games, dances, sports and entertainment;

III. Prose, song and speech: stories, songs and ballads, proverbs and sayings, proverbs and nursery rhymes and vernacular words.

The special feature of this concept proposed by us is that it is based on the opinion of folklorist scientists that "folklore consists of oral works of art" and therefore considers "genre poetics" as the main criterion. From this point of view, two more the criterion arises in its place. This is the "form of performance", the next is the "relation to music" of this or that genre, however, it gives

them a secondary and optional meaning. In the traditions of folk music culture, folklore development of national material classifications is of priority as a condition for creating an international classification.

The famous folklorist B. Sarimsakov, one of the local scholars on the types of epics, divides the genres and types of epic folk art, prose and song genres into the following groups:

a) religious and mythological epic: legends, narratives, fairy tales, epics, legendary songs, heroic songs, songs related to the social lifestyle of the population, yalla, lapar, terma, spiritual poems;

b) epic magic-fantasy genres: fairy tales, animal and animal tales, fantastic stories, epics, thermals, parables, musical ghazals;

s) heroic epic: heroic tales, heroic terms, heroic poems, ghazals, narratives;

d) historical epic: legends, historical tales, epic historical songs;

e) social epic: adventure tales, everyday tales, anecdotes, stories, narratives;

e) didactic saga: proverbs, sayings, parables;

g) comic saga: word of mouth, fairy tales, satirical tales, anecdotes, pranks, askiyas.

Genres of Uzbek folk folklore and the works in it undoubtedly bring great aesthetic pleasure to every person, educate and develop a beautiful, high feeling. In folk poetic creation, people not only organize and educate their national-spiritual image, but also anti-social phenomena of reality that contradict the traditional ethnic ideas of truth, goodness, and beauty. He criticizes the discord among the students.

The social nature of folklore is determined, first of all, by the fact that it arose in the creative life of hardworking people and was created due to its colorful manifestations. The content of Uzbek folk music is distinguished by its deep vitality, as well as the emergence of the process of social labor activity of the population. The basis of the plots of events and events reflected in it are only and only social events that reflect the interests and lifestyle of the Uzbek people. Current events of life are described in works of folk art. The great historical experience of the people is summarized in the epic genres of ritual poetry and folklore.

It would not be an exaggeration to say that the national holiday, which was formed among the peoples of Central Asia and developed on the basis of the rules of the Islamic religion, is a unique school of the national culture of our people. In ancient times, religious holidays were celebrated as a ritual that people learned during their lifetime in accordance with the rules of Islam and Sharia. As one of such public holidays, we can take Navroz holiday as an example. These holidays help elementary school students not only to learn about music, but also to refresh them, introduce them to beauty, and help them develop their feelings. Students get to know nature and beauty. A number of wedding rituals, such as showing respect and honor to elders and guests, showing the hospitality of the owners of the house, including dealing with Uzbek national dishes, the national flavor of the clothes of primary school students and adults, especially women clothes and jewelry made of gold and silver, style and color are familiar with the national characteristics of national costumes and items.

Another feature of each element of national holidays helps to develop the personal spirituality of elementary school students. It is known that Uzbek holidays are not complete without musicians, singers, performers, artists, craftsmen, gatekeepers, askiya players, stage shows, performances of folk groups and sports competitions. It is justified as a world of information about examples of national dances, musical and cultural traditions, poetry, songs,

national dances, national costumes, which are closely related to the lifestyle of the population from a didactic and cultural point of view. Primary school students see its rich content with their own eyes, participate in it and develop their national and cultural culture.

Musical traditions are one of the most important genres of Uzbek folklore, which developed in close connection with the social life of the population. Musical traditions, which are an independent genre of oral folk art of the Uzbek people, are connected with almost all types of folklore. Traditions in connection with their development, attitudes and values are formed. These topics provide new motivations for the development of the musical culture of elementary school students, who try to resemble the heroes of historical legends and folk songs.

Folk traditions are of great ideological and educational importance in the development of creativity of primary school students through national traditions. Traditions of folk heroes, tales, songs, and national music not only make them interested in bravery, but also educate them in the national spirit.

Courage and the struggle between evil and justice, the manifestation of goodness in folk traditions serve as an example for the education of the best qualities in students. Glorification of the beauty of nature and life, examples of Uzbek traditions that embody the dreams and imagination of ancient people, nurture the aesthetic feelings of elementary school students, and continue to educate them while forming their national spirit.

"The artistic value of Uzbek epic legends, their deep idealism, typicality, the correctness of heroic images, the richness of various plots, the brilliance of the poetic text form, the expressiveness of the folk language are of great importance in elementary school. educates the national music culture of its students and gives them artistic pleasure.

Ritual and ritual music are widespread among the Uzbek Muslim population. For example, zikri-samo and shaman sayings are mentioned separately as one of the rituals that have become a social lifestyle of the population. Their true essence is manifested on the surface of the interplay of melody-melody-saying. It is primary school students who see these ceremonies, being a witness, pay attention to them as the successors of the traditions of their ancestors, participate in their transmission from generation to generation [8].

If we look at the dictionary meaning of the song, it has two meanings. 1) in the narrow sense - the addition of "melody" to "word", 2) in the broad sense, "usually resonating, performed in a small range (fourth-fifth), does not require any skill from the performer, developed, is a type of statement consisting of a simple finger scale (7-9), which is performed even though it is hard work. The song genre is mainly characteristic of "Surkhandarya-Kashkadarya local style of music" and it is the leader in this style of music. The term song is widespread throughout Uzbekistan and means a song and a singer. The term song is actually derived from the verb koshmak, which means to sing, to say. In addition to this term, the following are also used for the song and the singer: singing, singing, praise, singer, especially described by terms such as badihagoy.

A unique feature of Uzbek musical folklore is the presence of two independent song styles that are significantly different from each other. Uzbek musicologists have classified "yalla", "terma", and "lapar" genres close to the song genre. Each of them is an independent genre with its own style.

Epic in terms of content and improvisational style in terms of form is important for the methodical nature of developing the creativity of primary school students based on Uzbek folk traditions. Free theme songs are distinguished by their structure and rhythmic freedom, as well as

their own significance. They often have a "cold" system, mode change, and unexpected tonal comparisons.

In this process, the use of a free-hand method guarantees the achievement of the intended goal. Conditional performance, mobile and rhythmic features cover many domestic and lyrical genres of Uzbek folk song. The melody of songs performed in a traditional way lies in this style of free singing. In comparison with the songs of the free-khirqoyi style, it is distinguished by the rhythmic and rhythmic accuracy of yalla, lapar, terma jarns.

It is very complicated and difficult to classify Uzbek folk songs, taking into account their role in the spiritual life of people, their ideological and artistic qualities. The usual division of folk poetry into epic and lyric works does not fully correspond to Uzbek songs. Also, the placement of the songs in terms of performance is very appropriate. The first type of the heritage layer of folk music is the composition of songs limited to certain situations and conditions, which are divided into the following [9]:

- 1) family ritual songs;
- 2) songs related to the seasonal ceremony;
- 3) labor songs;
- 4) religious songs.

In Saha music folklore, words and songs are closely related: a folk song and its poetic text do not exist separately. On the basis of this organic continuity of all aspects, it should be considered together with the rhythm of the melody. There is no need to explain the love of the Uzbek people for song, the power of improvisation, and the variety of poetic images. Of course, the heritage of folk music is the language of song, and song, especially lyrical, is undoubtedly the freest, most variable type in the creation of folk literature. The music and lyrics of the songs vary depending on the singer and his mood [4].

The rhythmic repository of Uzbek folk poetry is recognized by researchers as free and non-normative. It gives rise to the original assumption that the absence of a strict rhythmic order in the poetic text is a sign of the initial form of oral folk art. Folk songs, fairy tales, games, proverbs, proverbs are the richest stock of artistic folk art, an important and main tool for developing the musical culture of elementary school students. Musical traditions are based on improvisation and are a way to freely reveal the creative imagination and abilities of elementary school students. The syncretism of folklore works is manifested in singing, playing, reciting, plasticity of movements, vivid imagery of musical and poetic language, ease of understanding and performance.

Folk songs differ in content and origin, functions in everyday life, have common artistic features of style and language. The characteristics of style and means of expression are nationally specific, stable, traditional and pass from one generation to another. Naturally, with the passage of time, with the change of people's historical conditions, consciousness, mentality and taste, they face changes.

From all of the above, we can conclude that the role of traditional cultural heritage in solving the problems of artistic-aesthetic, creative development of a primary school student's personality is huge. The essence and social purpose of traditions are manifested in the following functions:

- integration and transmission of social experience from generation to generation;
- the regulatory function is based on content in the tradition of certain ethical norms and requirements;

education;

communicative;
informative [8].

Uzbek folk music traditions include wise words in genres, musical intonations refined over centuries, organic traditional performance methods, all this helps to educate the sense of beauty, especially in the young generation - allows elementary school students to respect the cultural traditions of other peoples in their mastery of musical culture activities. In practical life, the rational use of folk customs, traditions, values, and ceremonies is a source of cognitive importance and a tool that gradually develops the culture of emotions.

Summary. Uzbek folk music and instrumental and vocal works are distinguished by their unique expressiveness and clarity of form, rich in various options. The beginning of improvisation is clearly expressed in them, they are a synthesis of music, words, and movement. Children easily stage their songs, change various elements of folk dance. This feature of the art of music should be used by the teacher in the course of lessons.

Turning to Uzbek folk traditions and folklore is related to their importance in forming the personality of a primary school student, the development of his musical culture and the importance of the role they play in mastering the characteristics of the people, his needs, tastes and interests, value relationships. 'liq. It is known that folk music has unlimited ideal resources, the harmony of soul and body, and important opportunities for educating a person.

Origin of professional music art in folk music. Folk music culture has always been a means of musical education. In order not to lose the valuable source of folk culture, starting from the first academic year of primary education, it is important to introduce elementary school students to folklore genres of folk music traditions and organize the educational process on this basis.

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