

Results of Experimental Work on Teaching Bukhara Folk Songs in Music Education and their Effectiveness

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ABSTRACT

In this scientific article, it is analyzed that experimental and observational work was carried out on the aesthetic education of students through Uzbek folklore songs and the formation of their artistic worldviews. When students are involved in the activities of aesthetic education classes, first of all, it is recognized that their interest in art, singing, dancing, music, and performing talents have been comprehensively checked. It is also explained that scientific conclusions and recommendations have been developed based on the results of the experimental tests.

KEYWORDS: Music, vocal, education, school, artistic, amateur, student, folklore, experimental, aesthetics, song, performance, skill, performance skill, amateur student, professional skill, folk art, classical performance

In the framework of this research, for several years, experiment-observation work was carried out on the aesthetic education of students and the formation of their artistic outlook through Uzbek folk songs. Attracting students to the activities of the lessons conducted in aesthetic education, we first tried to check in all possible ways their interests in art in relation to singing, dancing, musicians, performance talents. After that, in the process of working with them in terms of the goals and objectives of our research, we conducted interviews with them in order to determine the level of interest and attitude of amateur

students to folklore songs. In order to get accurate information, we have prepared questionnaires and distributed them to the classes where the experiment has been conducted according to the content of their interests. In this, we paid the main attention to the concepts, knowledge, attitude to study and listening, and practical skills of the amateur students. We analyzed the received answers and divided them into three categories from the point of view of relevance.

We included in the first category those who have a high interest in folk songs, have a good imagination and understanding, and can sing them.

In the second category, we included those who have a general idea about folk songs, and expressed a desire to listen and learn them.

In the third category, we included amateurs who are almost not interested in this type of art, who are interested in other types of singing and who want to learn. In the subsequent work process, we have worked keeping these aspects in mind.

In determining the interests and attitudes of the participants towards art and folklore songs, that is, when analyzing the answers, we paid special attention to the specialties they are studying at the institute and divided them into three groups from this point of view:

Levels of students' interest in folklore songs

Classes	Number of students	Levels of interest		
		Satisfied	Middle	High
5 th grade	45	23%	35,2%	41,8%
6 th grade	58	25,4%	30,6%	44,4%
7 th grade	64	20,4%	35,9%	43,7%
General indicator	167	22,9%	33,9%	43,3%

Preliminary analysis showed that students' attitude to folklore songs, their interest in learning and listening to them is very weak. This required the radical improvement of the work in this field, the efficient and effective use of effective means in implementing the educational potential of folklore songs. Most of the students expressed their interest in pop music, vocal-instrumental music, as well as light songs that quickly become popular among the people and are quickly forgotten, as well as foreign music and songs. This was a slightly worrying situation from the educational point of view.

The purpose of our research is to provide students with comprehensive knowledge about folk songs, to introduce them to the art of national singing, to instill love for it, to teach their examples in a consistent way, and to form their

aesthetic culture on this basis. This, in turn, occurs in the course of long-term, goal-oriented educational training. Therefore, we have developed criteria for determining the efficiency of the work, recording changes in the level of general aesthetic culture of students.

We conducted our pedagogical experiments in three interrelated stages. Preparatory (determining) stage, main (formative), final (comparative and generalizing) stages. The preparatory stage included the following tasks:

To reveal the educational possibilities of folklore songs, to strengthen students' interest and enthusiasm for folklore songs, to arouse artistic and emotional feelings in young people by analyzing the ideological and artistic content of folk songs, holding various events, conversations, meetings, questionnaires.

At the first stage of our scientific-practical pedagogical experiments, we conducted a series of interviews and question-and-answer sessions to determine the general aesthetic and musical worldviews, knowledge and understanding of students. In this, of course, we paid attention to the questions that determine students' attitude to folklore songs and the performance of classical and folklore songs. For this purpose, we distributed 300 questionnaires to the amateur students who were enrolled in the amateur classes. Summarizing the answers to the questions distributed in order to find out the general aesthetic and musical knowledge levels of students of general secondary schools, and thus their attitudes towards folk songs, we tentatively defined them with 4 levels:

- lower
- medium
- good
- high

Their results in the control and experimental groups were as follows:

We used a five-point system to evaluate the answers to the questions. 50 points for detailed and comprehensive answers to 10 questions, 40 points for those who could not express their concepts clearly, but we evaluated the answers that tried to express their relationship in one way or another with 30 points, the answers consisting of short words such as "Yes", "No", "I don't know", "I'm not interested" and those who did not write an answer at all with 20 points. Although evaluating them in this way and summarizing the results shows that the level of aesthetic culture, knowledge and understanding of students is much higher than that of students studying in other specialties, in general, it has been shown that the attitudes, interests, knowledge and understanding of students towards national folk music and folklore songs are quite low.

Comparison and analysis of the answers to the survey questions gave the opportunity to form the following conclusions.

1. Students' knowledge and understanding of art, its position in aesthetic education, as well as folklore songs are very superficial, which shows the inadequacy of aesthetic education in the field of pedagogy, as well as the fact that they are not built on the basis of national folk pedagogy and folk values.
2. Students' ideas about the art of singing, especially folk songs, consist of general concepts, which shows that their skills of enjoying, feeling and evaluating works of art, that is, their aesthetic taste, are not sufficiently formed.
3. The inability of students to deeply observe the types of singing art and the educational potential of songs is also a sign that education in general secondary schools is not at the required level of musical-aesthetic education.

It is known that until now, since the work in the field of aesthetic education in pedagogic general secondary schools was not built on the basis of national culture and art, a consistent, goal-oriented program and methodology of using folklore songs in this system was not developed. Some of the work carried out in many general secondary schools is episodic in nature, while others do not have a comprehensive approach to this problem.

Based on these, in the main (formative) stage of our pedagogical experiences, we strengthen students' interest in folk art, and thus folklore songs, and their desire to study them, in order to create a comprehensive idea and knowledge about them, we first organized optional lectures to familiarize them with folklore songs, their types, social ideas presented in them, and ethnographic aspects related to people's life. In order to make the reports more interesting, we performed some songs and tunes whenever possible and used them as an appropriate tool. These experiments quickly began to show their results. Later, we organized our events in the form of lectures and concerts, and we invited experienced teachers, singers and composers to such events. Due to the fact that these activities increased the interest of students and began to have good results, we started holding them in student dormitories as well.

Music teachers working in departments specializing in "music education" took an active part in our lectures-concerts. Before performing and listening to folk songs, they gave a brief description and talked about the content and essence.

When they performed the songs, they told how or from whom they learned them and answered the questions of the students. As this creative connection was carried out regularly, the result was positive. Teachers working with different classes closely helped our group's activities. They directly took part in teaching songs to the students, sat in the ranks of the ensemble musicians and performed songs. During this process, amateur performers gave their advice on important aspects such as the fluency of pronunciation, getting into the style of singing, singing the song nicely and correctly, avoiding imitation and following a natural path.

After such preparatory work, we conducted 2nd stage questionnaires to determine the changes in students' attitudes towards folklore songs, the level of formation of their musical-aesthetic worldview, and the effectiveness of the work forms and methods we used for this purpose.

In order to get accurate information about the effectiveness of the work done, we distributed our survey questions to 300 students of the experimental and control groups, as at the beginning of the experiment. Drawing conclusions by summarizing the results of the received answers was a very complicated research process. One of the reasons for this is that it is a difficult and long-lasting process to determine the attitudes, understandings, interests, enthusiasm for learning and singing of music lessons, and performance talents of the participants of music classes, and the level of emotional influence of folklore songs on the spiritual consciousness of young people. Secondly, we have developed criteria that determine the effectiveness of experiments, their impact on the growth of general cultural levels, concepts and aesthetic levels of students. These criteria made it possible to determine the qualitative changes that occurred in the aesthetic outlook of the students between the beginning and the end of the experimental observation work. They are:

- the fact that there was a positive change in the attitude of readers to works of art, including folk songs;
- listening to songs, melodies and watching dance with understanding, artistic perception of them, being able to express their impressions;

- to be able to distinguish specific aspects of different genres in the field of art and singing, to evaluate the ideological content in works of art with understanding;
- clear understanding of folk songs, status and classical songs in the process of singing and listening, their content, musical structure, performance traditions and ways.

Based on these criteria, we tried to determine the changes in students' aesthetic knowledge and understanding and, as at the beginning of the experiment, we evaluated the answers to the questions of the questionnaire based on the point system. Then we divided them into 4 categories according to the total score.

Comparative comparison and analysis of indicators at the beginning and end of the experiment showed that the aesthetic knowledge, understanding and outlook of the students in the experimental group increased according to the criteria rated as high and good, that is, the level of aesthetic education. This proved that the forms and methods we used in the aesthetic education of students through folklore songs were effective, and that the goals and tasks of the research were successfully implemented.

We used the method of mathematical statistics to determine the level of changes in the students' aesthetic level, understanding and outlook, that is, the data obtained as a result of the experiments, and to prove the appropriateness of the developed rules and criteria. Because the rules and criteria used to determine the results of experiments are factors that show real changes in the aesthetic culture of students during the experiment.

The obtained results can be the basis for drawing conclusions contrary to the null hypothesis. At the same time, the significant difference and change between the knowledge and understanding of the students in the experimental and control groups has been proven statistically significant.

It seems that the methodology, scientific and practical recommendations that we used and developed are highly effective in the field of aesthetic education and training, and show a higher level of aesthetic education and aesthetic formation in the experimental groups compared to the control group. This confirms that they can be used in the system of aesthetic education in pedagogic general secondary education schools.

Хулоса

The work carried out on the basis of the goals and objectives of the aesthetic education of students through folklore songs and their positive results showed the correctness of the methodology used in the research process, the stages of experimental work and the correct planning of the tasks to be performed at each stage.

In the decisions of the Ministry of Education, Culture and Government of the Republic of Uzbekistan on the further development of education, culture and art, ensuring its popularity and nationalism, special importance is attached to the aesthetic education of the young generation, to educate them as people who respect our national values. However, there are quite serious problems in this regard, and we managed to eliminate them to some extent during our experiments. In this place, pedagogy is aimed at the aesthetic education of students in general secondary schools through

folk music, which is considered the most attractive and popular type of folk music, and the work we used showed that the methods, methods and tools, combined with a specific goal, have successfully passed the experimental and testing works. This was also confirmed by re-analysis based on the final indicators of the experimental tests and the mathematical-statistical (M.I. Grabar and K.A. Krasnyansky) method. This indicates that the purpose of the research work has been successfully completed.

At the same time, in our republic, it is considered one of the main tasks to educate the young generation that creates the future in the spirit of high ideals, first of all, in the spirit of respect for national-spiritual values, in pedagogic general secondary education schools aimed at training pedagogues, the aesthetic education of future specialists by means of national music, in particular folk songs, which is considered to be a huge reflection of our national values, is an urgent pedagogical issue. Already in the future, the owner of such a delicate and responsible field as children's education, instilling love and interest in folklore songs, feeling the beauty, appreciating the feeling of beauty, and thereby forming love for the people, the Motherland, by encouraging them to study their content and essence, will undoubtedly be of incomparable importance in the system of aesthetic education.

The national spirit, lifestyle, traditions, history and unique pedagogy of each nation are reflected in folklore songs. That is why the representative of each nationality quickly perceives the folk music of his country, feels the need to sing and learn. Unfortunately, as a result of the one-sided attitude towards national music during the former regime, it was far removed from our national spirituality. It is reasonable to explain that attention to folk music art is not yet at the required level in general secondary education schools, including other links of education and training. Therefore, the main attention was paid to the development of the scientific and pedagogical bases of solving the existing problems.

During the research, a practical activity program was created on the organization of aesthetic education by means of folk songs. The effectiveness of the methodology and recommendations expressed in the content of the program was reflected in the results of the experimental work.

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