



Development of musical culture of preschool children based on folk traditions

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ABSTRACT

A child's relationship with singing folk songs, playing folk instruments, and listening to folk music should start at a very young age. Our research study, which involved teachers and parents of preschoolers, aimed to find out how much time families and kindergarten classes spend singing or listening to folk songs and playing folk instruments, as well as what level of interest preschoolers, their parents, and their teachers have in folk music.

Keywords:

folk music, music activities, preschool child, kindergarten

Introduction: The search for a new educational paradigm result in the realization that education must be culturalized, or that a person must return to their culture and values. The foundation of education, whose purpose constitutes the educational system, is to transmit to young generations the entirety of culture for development in any era and in any society.

The primary distinction between ancient world culture and prehistoric culture is that man is no longer considered to be "the best friend of any god." The gods now take advantage of him, give him orders, and severely punish him for attempting to establish his equality. In addition, destiny, a third force, influences how people interact with the gods. During the Renaissance, man was able to address his "I" for the first time. He realized individuality in himself and others. Culture, as a symbol of existence in the world, is built on the basis of the laws of polyphony and is saturated with it. This period is characterized by the gradual separation of the individual from the society, the realization of the individual's "I", the importance of the "I". Despite the diversity of views on culture, its definition and functions, many approaches are the result of human cultural and historical process[1,3,9]. Culture is

the way we live in this world. In fact, a person who is cut off from the context of culture for some reason retains only biological characteristics. Culture creates us outside of its influence, out of touch with it, the fullness of human existence becomes impossible, lost forever.

The level of culture describes the level of perfection of historical periods, peoples, nations, and various spheres of human activity. All studies with significant differences in approaches to the definition of the concept of culture emphasize its main descriptive feature: culture is not a biological inheritance, but is transmitted through education and upbringing, that is, in the educational process. Therefore, culture is an important quality that distinguishes man from representatives of wild nature.

Its main concept, "personal culture," can be distinguished based on the scope of cultural problems. A measure of the active individual development of human and national cultural assets, personal culture is an individual's way of expressing the outcomes of the society's cultural influence on them as well as the outcomes of how they perceive their own cultural values. The elements of personal culture are a person's values, which are

deliberately developed and put into practice in situations where the accomplishments of social culture are seen as personal accomplishments. The renowned German scientist E. Meimann coined the phrase "aesthetic culture" first. However, culture itself lacks a theoretical grasp of its organic systemic nature. Aesthetic culture and artistic culture are not the same concepts. They have not only a different size, but also a different status in the general structure of culture. Aesthetic culture permeates all spheres of human life, its behavior and activities (both material, spiritual, and artistic). It covers moral, religious, political culture, technical and physical culture, culture of everyday life, communication, speech and other methods of organization and expression. It manifests itself both as the aesthetic culture of the society and as the aesthetic culture of the individual. And at all levels it has a certain structure: in the minds of people, in their practical activities, creativity, various forms of behavior; in aesthetic education.

The modernization of modern education cannot be imagined without relying on the traditions of its people. The analysis of the research on the problems of using the opportunities of folk pedagogy in raising children showed that teachers have difficulties in choosing the content of education, the technologies of teaching and raising children in connection with the cultural and ethnic heritage of the community. At the moment, the issues of restoring the traditions of public education based on national-cultural, regional and ethnic values are becoming especially urgent.

Folk traditions are an effective regulator of social behavior and reflect the psychological image of a certain people. Through traditions, every nation assesses reality, traditions reflect the history of the nation, national identity. Traditions are considered as stable links of cultural stages that are repeated between generations, act as a form and means of transferring cultural heritage of positive and negative characteristics from one level of cultural activity to another.

Cvetko, I. was one of the first teachers in his pedagogy to demonstrate the educational

impact of cultural tools, literary works, and children's folklore on children. In his opinion, child education should be saturated with adult content, very early children should be introduced to the culture and life, traditions, customs and language of their people.

Fu L. developed the ideas of Cvetko, I. about the nationality of education as a condition for introducing the child to the national culture, recommended the use of folk games, songs, and small forms of folklore in child education. For the first time, he puts forward the pedagogical conditions for the child to acquire this content. This is the emotionality of the manifestation of perception, activity, creativity in the activities of pedagogues.

Fu L., who knew the folk song from childhood, loved and appreciated it passionately as a musician, understood very well the difference between a real folk oral creation and a weak copy of it that can be included in education. It was also revealed that professors and teachers are not ready for activities related to folklore.

Zgavec M., Fu L., Cvetko I., V. Dal and others were the promoters of folk art in different periods; musicians - A. Grechaninov, V. Kalinnikov, Fu L., Miropolsky; Researcher, folklorist, ethnographer and teacher Professor G.S. Vinogradov emphasized the need for connection with pedagogy science, ethnography and folklore in order to strengthen the role of folklore in children's education.

Traditions often work in conjunction with customs, which are always based on the latter. Simple relations strengthened by traditions and folk traditions formed as a result of these relations contain the source material for stabilization and increase of complex social relations, socially significant, public moral qualities in the life of new generations. A person can follow them in all cases, rely on them in practical work and behavior only when he accepts traditions and understands their importance, place and necessity.

Traditions can be seen as both a tool and a method of education. In fact, traditions are introduced into the life of the young

generation, become one of the components of the educational system, and become one of the means of education. Consequently, the process of using folk traditions inevitably turns out to be a moment of the activity of the educational system.

Tradition performs very important and useful functions:

1) plays the role of a unique creative stimulator that inspires the creator;

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

3) acts as a standard equal to personality in search of new ways.

In our research, we highlight ethnopedagogical values as the main means of developing musical culture of preschool children. The content and traditions of spiritual and moral education reflect national identity. They contain the highest national values, represent national identity, national philosophy, national ideas and values. Therefore, the use of folk music in music lessons in a preschool educational institution is not only educational, but also of great educational importance.

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

It is not without reason that we refer to folklore. This is related to the importance of the formation of a child's personality, the importance of raising his musical culture, and the importance of his role in the assimilation of national characteristics, tastes, inclinations and interests. It is known that folk music has great potential in achieving unlimited ideal-forming sources, harmony of soul and body, and personal education.

A child is naturally inclined to folklore, he "... does not lose cultural and spiritual views that adults have lost with the development of civilization, but preserves them. These are inseparability, integrity of perception of the world, involvement in collective creativity," writes Zgavec M. in her work.

There are different classifications of folklore. Thus, Fu L. united all the products of folk traditions into two main groups: one is legends, tales, and the other is traditions, rituals, actions and beliefs. According to the researcher Zgavec M., all types of folklore can be combined into three main groups with the following sections.

I: 1) earth and sky, 2) flora, 3) animal world, 4) human existence, 5) man-made things, 6) soul and other world, 7) beliefs and actions, 8) omens and prophecies, 9) the art of magic, 10) diseases and healing.

II. Activities: 1) socio-political institutions, 2) ceremonies, 3) profession and production, 4) holidays, 5) games, dances, sports and entertainment events.

III. Prose, songs and proverbs: 1) stories, 2) songs, 3) proverbs, 4) proverbs. The concept proposed by Zgavec M. is of particular interest. The folklorist comes from the opinion that "folk oral creativity consists of works of verbal art" and therefore considers "genre poetics" to be the main criterion. At the same time, Zgavec M. recognizes two more criteria: "form of performance" and the relevance of this or that genre to music, but gives them secondary and facultative importance. Proposals made by Zgavec M. deserve attention.

Well-known folklorist, researcher V. E. Gusev groups the genres and types of epic folk art (prose and song) according to epic types:

a) religious-mythological saga: myths, legends, fairy tales, legendary songs, spiritual poems;

b) magical and fantastic epics: fairy tales, animal tales, fantastic stories, fairy-songs (fairy tale epics);

c) heroic epic: heroic tales, heroic songs, heroic ballads, romances;

d) historical epics: legends, historical tales, epic historical songs, historical ballads and romances;

e) social epics: adventure tales, everyday tales, anecdotes, novellas, everyday ballads and romances;

f) didactic epics: matals;

g) comic epics: fairy tales, satirical tales, anecdotes.

Folklore works give great aesthetic pleasure, educate and develop a sense of beauty and sublimity. In folklore, the people not only confirm their ideals, but also criticize the antisocial phenomena of reality, which contradict the traditional ethnic ideas about truth, goodness, and beauty, and human inequality.

A distinctive feature of Yakut musical folklore is the presence of two independent song styles that are significantly different from each other. The "Dieretii iria" song style (roughly translated) contains the most characteristic features of the national singing style. On its basis, the art of toyuksuts, Yakut folk singers has developed and is developing. The ideal of the ethnic voice of the Yakuts (A.P. Reshetnikova) is the high style of "deretii iria" songs that create the illusion of "two voices", and the unique tones of "kilibakh" are an integral part of them.

It is very complicated and difficult to classify folk songs, taking into account their place in the spiritual life of the people, their ideological and artistic qualities. The usual division of folk poetry into epic and lyric is not quite correct. Also, the arrangement of the songs in the form of performance is not very suitable.

G. U. Ergis divides all traditional songs into:

- 1) songs about nature and motherland;
- 2) songs about love, marriage, family life;
- 3) songs about work and life;
- 4) songs and poems expressing social protest against oppression and injustice.

In musical folklore, words and melody are closely related: neither the melody of a folk song nor its poetic text exist separately. Based on this integral inseparability of all sides, the rhythm of the melody should be considered together with the rhythm of the stanza. Ethnographer V. L. Seroshevskiy emphasized the diversity of poetic images of the people's love for song. He wrote: "The music and the lyrics are different depending on the singer and his mood. "Folk songs, fairy tales, games, proverbs, proverbs are the richest stock of artistic folk art, the ground for the

development of musical culture of preschool children. Musical traditions are a way to freely reveal the creative imagination and abilities of children. plasticity, a vivid image of musical and poetic language, is manifested in the organic connection of understanding and performance

Methodology: Art and music have a beautiful way of intertwining, and folk traditions often celebrate this connection. Encouraging children to create artwork inspired by the music they listen to can be a wonderful way for them to express their creativity and explore the relationship between sound and visual representation. This activity aims to provide children with materials and guidance to create art inspired by folk music, allowing them to immerse themselves in a world where colors, patterns, and melodies harmoniously come together.

Materials Needed:

1. Paper or canvas
2. Crayons, colored pencils, or paints
3. Craft supplies (e.g., glue, scissors, colored paper, yarn, buttons)
4. Folk music playlist (a collection of folk songs from different cultures and regions)
 1. Set up a creative and comfortable space for children to work on their artwork. Ensure there is enough space for them to listen to music and spread out their materials.
 2. Begin by introducing the concept of folk music to the children. You can discuss its cultural significance, historical background, and how it often reflects the traditions and stories of a particular community.
 3. Play a selection of folk songs from various regions and encourage the children to actively listen to the music. Discuss the emotions, imagery, and themes evoked by the music together.
 4. Provide each child with paper or canvas and their choice of art materials (crayons, colored pencils, or paints). Alternatively, you can set up stations with different art supplies to give children more options.
 5. Instruct the children to create artwork inspired by the folk music they are listening to. Encourage them to depict the emotions,

images, and stories that the music evokes for them.

6. Let the children explore their creativity freely. They can experiment with different techniques, colors, and textures to bring their visions to life. Remind them that there are no right or wrong ways to create art inspired by music.

7. If desired, provide additional craft supplies (such as glue, scissors, colored paper, yarn, buttons) for children to incorporate into their artwork. This can add a tactile and three-dimensional element to their creations.

8. As the children work, engage in conversations about their artistic choices. Ask them about the connections they see between the music and their artwork. Encourage them to express their thoughts and interpretations.

9. Allow enough time for the children to complete their artwork. Once finished, invite them to share their creations with the group, explaining what inspired them and how the music influenced their artwork.

10. Consider displaying the artwork in a designated area, creating an exhibition that celebrates the children's creative expressions inspired by folk music.

Folk songs are different in content and origin, according to their function in everyday life, and have common artistic features of style and language. Features of style and means of expression are nationally specific, stable, traditional and passed from one generation to another. Naturally, with the passage of time, people's historical living conditions, consciousness, psychology, and taste change, they also undergo changes. Exposing children to diverse folk music is a wonderful way to broaden their musical horizons and encourage appreciation for different cultures. Here are some strategies to introduce children to a variety of folk music:

1. Create a playlist: Compile a playlist of diverse folk music from different regions and cultures, including songs, instrumental pieces, and dances. Choose age-appropriate songs that have catchy tunes and engaging rhythms. You can find many curated playlists or create your own on music streaming platforms like Spotify or YouTube.

2. Utilize picture books: Look for age-appropriate picture books that introduce children to folk music and cultures. Some books come with accompanying audio CDs or QR codes to access recordings. Read the books aloud, showing pictures from the cultures and regions the music originates from, and play the accompanying recordings for an immersive experience.

3. Explore online platforms: Many online platforms focus on folk music for children, providing a wealth of resources to explore different genres and cultures. Websites like Smithsonian Folkways, World Music Network, or Virtual Music Education offer videos, audio recordings, and interactive activities to engage children in learning about folk music from around the world.

4. Organize a virtual concert: Invite local folk musicians or groups to perform a virtual concert for children. This can be done through video conferencing platforms like Zoom or by recording performances to share with children. Encourage children to ask questions about the music, instruments used, or cultural traditions related to the songs.

5. Incorporate music in play: Use folk music as a background while children engage in arts and crafts or imaginative play. Playing music from different regions can inspire children to create art or scenarios related to that culture. For example, playing African folk music could encourage children to create African-inspired artwork or imagine themselves on a safari.

6. Engage children in rhythm and dance: Folk music often involves various traditional dances and rhythms. Teach children some basic folk dance steps that go along with the music. Encourage them to clap or stomp their feet in rhythm while listening or playing folk songs.

7. Attend live performances: When possible, take children to live folk music performances. Local community events, cultural festivals, or family-friendly concerts might showcase folk musicians or groups. Experiencing music in person can create a lasting impact and foster a deeper connection with different cultures.

The key is to make the experience enjoyable and age-appropriate, ensuring that the children have fun while learning about different cultures and their musical traditions.

We can conclude from the above that traditional cultural heritage has a great role in solving the problems of artistic, aesthetic and creative development of a person.

The essence and social purpose of traditions are manifested in the following functions:

- unification of social experience and transmission from generation to generation;
- the regulatory function is based on the traditional content of certain ethical standards and requirements;
- educational;
- communicative;
- informative.

As L.L. Kupriyanova pointed out, wise words, musical intonations polished over the centuries - all this helps to cultivate the sense of beauty, allows you to treat your own and others' cultural traditions with care. The rational use of folk traditions, customs, rituals in practical life has great cognitive value and gradually forms the culture of feelings.

Folk art is characterized by its expressiveness, clarity of form, and abundance of options. Children can easily adapt folk songs and alter different aspects of folk games. This aspect of folk art should be used by the teacher in his lessons.

Appealing to folklore and traditions is related to their significance in developing a child's personality, enhancing his musical culture, and the significance of his role in mastering folk characteristics, as well as his needs, tastes, and interest. Folk music is known to have a great potential for achieving endless ideal-forming sources, soul and body harmony, and personal education.

Folk music is where professional music art began. Music education has long been a part of folk music culture. To prevent misplacing a priceless item in order not to lose a valuable source of folk culture, it is important to bring folklore closer to children from the first years. Analyzing the philosophical, cultural, sociological, psychological, and pedagogical

literature on the topic of research can lead to a number of conclusions.

One of the main directions of the theoretical development of the problem under study is the identification of the rules and principles governing the development of the musical culture of preschool-aged children, along with the distinctiveness of the essence of children's music culture as a foundation for the development of a person's spiritual culture and the characteristics of the development of musical culture in preschoolers based on folk traditions.

Conclusion: By providing children with the opportunity to create artwork inspired by folk music, we can encourage their imagination, foster their artistic skills, and deepen their appreciation for the connections between music and visual representation. This activity allows them to explore diverse cultural expressions, engage with emotions, and develop their own unique interpretations. Through the harmonious blending of colors, melodies, and stories, children can discover new and exciting ways to express their creativity and celebrate the rich tapestry of folk traditions.

The concept of "culture" is considered in our research as a complex opposite world of the inner and objective world of a person, the world of activity and communication. A person who has mastered the values of culture forms his spiritual image, makes his life full. In modern science, different approaches to understanding culture are developing: socio-historical, social, functional. In our research, we rely on a functional approach.

We define the musical culture of children of preschool age as an integral quality of a person formed in the process of systematic, purposeful education and upbringing. Its content is a conscious value attitude to music at different levels, which is manifested in the recognition of its beauty, the need to listen, and the initial evaluation of musical works. Musical art, as the essence of musical culture, performs the following functions: practical, communicative, educational, cognitive. The mechanisms of influence of musical art on the

inner world of a person are determined by the uniqueness of music and its pedagogical value.

Folk traditions embody the highest national values, they express national identity, national philosophy, ideas and values of the people. The use of folk music with its colorful and rich musical, intonation and rhythmic language, moral potential as a part of folk music traditions in music lessons in preschool educational institutions is necessary for the development of children's musical culture.

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