

Forming A Sense Of Love For The Profession By Teaching Labor Songs To 4th Class Students In Music Culture Lessons

E'ZOZXON QOBILOVA

Kokand State Pedagogical Institute Associate Professor of the Department of Music Education

Abstract: In this article, the role of labor songs and selflessness in forming the quality of hard work and love for the profession in young people was discussed. In school, in the subject of music culture, the teacher's methods of instilling love for the profession through songs are revealed in the memory of examples.

Keywords: term, creator, death, tradition, habit, song, manners, education, knowledge, art, ability.

Introduction

A person gets to know music through his mother and enjoys music for life. In order to get nourishment from music, a person must be highly cultured, have a pure heart, and be able to feel beauty. One of the scientists said, "In order to become a person, he must develop spiritually and feel himself as a whole person." Music is an art form that plays an important role in the formation of human personality, which occupies a large place in our cultural life. Music education is one of the main and complex aspects of the education of sophistication, it teaches to correctly perceive and frame the beautiful things around. Musical culture classes in general education schools are of great importance in forming students' sense of commitment to the profession. Students first learn to understand and appreciate the secrets of art, to enjoy art in schools. In order to form a sense of commitment to the profession, music education outside the classroom is of great importance, along with music culture programs. Because in public and club forms of music education outside the classroom, children are involved in a general way. After all, music education educates not a musician or a singer, but first of all a person. Brings the growing young generation to the world of music and beauty. Because music has the ability to have a strong influence on human life and is an important means of feeling love for one's profession along with moral sophistication.

The main part

Humanity was created with the ability to live by working. It is given to everyone. Labor songs are one of the ancient examples of folk art. These types of sayings were created in various aspects of human activity (for example, plowing, threshing, spinning, etc.) and have gained various importance. In particular, these sayings help to carry out the labor process in an orderly manner, and also created an upbeat mood in the worker's heart and served as a spiritual encouragement.

As we begin to describe the labor songs known to us now, we will highlight the following classification signs specific to them:

a) musical instruments performing the function of accompaniment are not used in labor songs;

b) their melodies are divided into small voices (fourths-fifths) and are sung by a soloist on the basis of poetic quatrains related to the content of the work;

c) in labor songs, independent refrains are almost never used before or after poetic clauses, but special repeated word phrases connected to clause verses (for example, Khosh-hosh, turey-turey, mayday -mayda, etc.) can be used in the end as a derogatory significance.

g) the rhythm tool is one of the leading factors, and the "seven" syllable-rhythm structure takes the leading place.

d) in his sayings, speech-like and word-like tones are of primary importance.

According to the type of work performed, the statements can be divided into three groups:

1. Cattle song;
2. Farming song;
3. Craft song.

Livestock songs are formed in the process of life and work of the population related to cattle breeding. Their examples that have reached us are mainly "milking songs", that is, these words are sung while milking domestic animals such as cows, goats, camels, and goats. There are different types of Sogim songs and corresponding names. For example, special sayings such as "khosh-khosh"

are sung when milking black cattle, "turey-turey" and "churey-churey" when milking goats.

Sogim songs are usually sung slowly in a quarter (quarta) or fifth (quinta) range. In this case, the melodies are mainly sounded with steps located next to each other. The occurrence of such characteristics is required by the situation and the main goal of the milking - the milker should make the animal milk with soft sounds and get a lot of milk. As an example, let's refer to the saying "khosh-khosh".

Example: Xo`sh-xo`sh.

Note taker. N. Toshtemirov

The tone structure (formula) of minor triplets forms the basis of the melody of this statement, which is in the volume of a fourth (pure fourth) note. The structure is initially formed during the second measure, changes in rhythm and pitch in the following measures, and always ends with its main support note - the sound "Iya".

It should also be said that "magical" numbers believed in ancient times and the state of reciting apologetics related to them were also reflected in Sogim songs. Every herdsman was looking for ways to protect his family from the sight of the black cattle or from the eyes of evil spirits. In particular, in the saying "khush-khush" the 4th and 7th stanzas of the poem are of great importance. These numbers were honored as faith numbers, which are especially important among our ancestors. For example, the number "four" is used as a symbol of health, along with concepts such as four directions and four seasons.

At the root of the "seven" verses in Sotim's songs is often the patron:

Drink water and give milk
May there be no such thing

The 4- and 7-syllable-rhythm verses from Khush-khush are often used in sayings with domestic animals (driving, milking, threshing, etc.). For example, let's take the saying "turey-turey" when singing. In it, for example, the herdsman caresses and sings a tune based on the "sevens", after each praise he recites a four-syllable spell "turey-turey" meaning "keep your eyes safe". As a result, the structure of the II syllable consisting of the addition of 7 and 4 khijoli weights is derived:

You are black in the tune (7) turey-turey (4)

II

You are smart, wise (7) turey-turey (4) II

Many similar examples can be observed in the described statements.

Farming songs are also a significant part of labor sayings. Samples related to them were created in connection with various farming activities. For example, "Double ploughing" was sung during plowing, "Orim kushiki" was sung during harvest, and "Khop mayda" or "Mada, mayda" were sung during the threshing.

The song "Double Plowing" is sung by a farmer driving a plow with an ox. This song can be sung with a barilla voice, in contrast to the soft sayings. Because the farmer aims to encourage himself and his rights by means of the song, and he helps the movement of labor participants to be proportional to each other. The phrase "double driving" consists of two characteristic melodic structures, reminiscent of the "question-answer"

style. The first structure is an "impulsive" tone made up of two syllables, each time ending with an interrogative syllable "si". (1) The second melodic structure in the size of the minor triplet that comes in response to it confirms the main support layer of the saying - "fa-diyoz". (III-V) From the summation of both tones, a four-tone arrangement is determined.

Example: Qo'sh haydash.

Note taker. N.Toshtemirov

Daz-yo-ning nar-yo-gi-da qo'sh hay-da-dim,
qo'sh hay-da-dim Qu-loch yo-lin yo-go-tib
qo'sh hay-da-dim.

Most of the artistic features characteristic of the phrase "double plowing" are also evident in the songs "Kho`p hayda" ("or Mayday, Mayday", "Hop mayda"), which are sung during the threshing of wheat grains or barley stalks. he did.

It should also be said that, due to the mechanization of peasants' work, examples of this process are being forgotten. An example of this is, for example, the song of the reapers, "Orim Koshegi". This type of songs, according to tradition, is sung by farmers mainly in autumn, when they are reaping a bountiful harvest.

Craft songs are another group of sayings related to the labor process. These samples are

mainly women's creations related to work situations such as spinning a wheel (yarn), weaving carpets and sewing hats, and they were formed later than the songs of cattle breeding and agriculture. The melodies of these sayings are characterized by their closeness to the sounds of labor sayings discussed above and the use of a seven-syllable rhythm. We can see an example of this in the saying "urchuk" sung while spinning yarn. This saying sounds on the basis of a simple melodic structure in the form of a minor triad consisting of adjacent steps.

Example: Urchuq (parcha)

Note taker. N.Toshtemirov

E-shik ol-di - da kum- loq Me-ning i - pim yu -ma-loq

As women perform continuous work such as spinning wheels, weaving carpets, and sewing hats, they involuntarily "write" the situations related to their personal lives through their mental experiences and pains, and thus lyrical feelings enter the work songs. Thus, in the content of the speech, which begins with the theme of work, "the heart wrote" melodies begin to appear, connect to the structure of seven, and its quality, wave-like melodies begin to sound. It can be observed that in

some sayings belonging to the most recent (that is, the new era) layers of craft songs, deviations from the scale of the selected genre have increased extremely. In particular, the phrase "Charkh", which is given as an example below, is asked for its characteristics, so that it is more natural to perform it with a dance house than with a labor process. Usually, if such sayings are intended for stage performance, circle and other bold instruments are used.

Example : Charx (parda)

Note taker: N. Toshtemirov

Handwritten musical notation for a song in G major, 2/4 time. The notation consists of three staves. The lyrics are: "Qaz - him ta-nob tash-lay-di. Oy-nang yoz, biz-ba-lo-ni bosh-lay-di. Oy-nang yoz Oy-nang".

Summary.

The social scope of labor statements was wider for our ancestors who lived in the past. Statements of this category have also appeared as a component of paintings and rituals related to various worships and beliefs. In any case, we can say that in the examples of labor statements that have reached us, signs of this have been preserved. However, it should also be taken into account that as a result of the changes in the worldview of our people over a period of one and a half thousand years, most of the songs of labor have undergone a certain transformation, and some of them (especially about labor) have been completely forgotten.

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