The Importance of Using The Game Folklore Genre in Developing Children's Artistic Sense Of Music

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Abstract
The article presents scientific views on the role and significance of children's play folklore in the development of children's abilities and creative ability. In children's games, both the participant and the spectator are considered the children themselves. In this case, the author declares in his article that the player and the spectator appear in the same image and are connected with each other.

Key words: game folklore, dates, introduction, challenge, final part, compositional aspect, psychological aspect, impulses of creative activity

Introduction
In the conditions of Uzbekistan, which is moving towards great reforms, it is necessary to have mature, creative and active youth. Because only well-rounded people are able to achieve success that ensures the development of society. One of the main directions of the policy pursued in the country is the development and upbringing of mature, talented, intelligent and independent-minded young people. The fate of the Motherland depends on the level of knowledge, intelligence, creativity and enlightenment of the younger generation.

That is why the First President of the Republic of Uzbekistan IA Karimov put the issue of training at the center of reforms, because it was difficult to achieve our great goals without reforming the education system. Many positive works and radical reforms have been carried out in this regard since independence. Now the goals and objectives of pedagogy have changed, and not only education, but also the education of a creative, active, deep-thinking person in all respects has become a priority.

Therefore, it is the duty of every educator to bring up our children on the basis of the millennial heritage of our people, to form a sense of devotion to our values, to reach the level of free expression of their creativity and potential.

The role and importance of children's play folklore in the development of children's abilities and creativity is great. In children's games, both the participant and the spectator are considered to be the children themselves. In this, the player and the spectator appear in a single image, which is interconnected. Therefore, each play is like a dramatic work, a play that reflects a part of life, a pain, a problem, and its author and performer are the same children. This really shows the creative potential of children. After all, children enjoy playing, struggling, playing, losing, playing, learning, playing, discovering and creating, playing, singing, playing and feeling united. Although the action in the game acquires a meaning that expresses the meanings of life, it is mainly of an imitative nature. Because children play by imitating adults, imitation becomes a means for them to master the world and man. "There are special points in the lives of children living in the bosom of the people," wrote the Russian folklorist G. Vinogradov, "Children understand and live as a separate world. Adults can
play games without participation, learn while playing, learn to dance - and it is not always from those adults, but often from them, that understanding the world around them is not always under the influence and guidance of adults. The child learns life through play, forms his creative potential through play, and therefore play is the alphabet of learning and mastering life for children, in the words of the wise, "the alphabet of any knowledge, they are the great first steps of science and knowledge."

The games reflect the historical destiny of the people, the way of life of the distant past, the traditions. In the process of play, the child becomes aware of this history of the ancestors, and on the basis of such awareness awakens the feeling of understanding the Motherland, looking at it with kindness, opens the way to self-realization.

The peculiarities of children's play folklore are scientifically analyzed in G. Jahongirov's book "Uzbek children's folklore". He theoretically substantiated the genre features of Uzbek children's games, their peculiarities. G.Jahongirov does not classify games separately, but tries to differentiate between spiritual and action games and to react to them.

Extensive research in the field of children's folklore was also conducted by O. Safarov. He made an in-depth analysis of children’s games and viewed them as an important didactic event that develops children mentally. He divided children's games into the following components:
- dates) - introduction; (call, restriction
- the game itself;
- the final part (scattering)

O.Safarov identified and theoretically and didactically described the role, essence, peculiarities, differences and similarities of the parts of the game in its construction. He also theoretically substantiated that games perform many functions.

An important pedagogical aspect and importance of games is that they can be presented to children as learning tasks. Students do not realize that they are acquiring knowledge in the process of play, acquiring skills in the use of certain objects and a culture of interaction. The educational and pedagogical essence of each game is reflected in its content, game tasks, game actions, play and organizational relationships.

Sh.Galiev's research work covers the history of collection and study of Uzbek children's games. Research has been conducted to classify games and identify their genetic roots to reveal the poetic features of game folklore as part of popular folk festivals. The author also tried to show the sources of some of the games, classifying the games in different directions. He also analyzed the popular features of the games, and was able to identify their socio-aesthetic and artistic-ideological functions. At the same time, S. Avezov's research is a prelude to children's games - the substantiation of the features of the development of Uzbek folklore, genres, specific nature, poetic aspects, historical roots and peculiarities of performance. The structure of games, their diversity, their place in children's folklore, socio-aesthetic function and importance are studied. Alternatively, the impact of the enumerations on current children’s play topics and trends, and their attitudes toward reality, are illustrated using concrete examples. He spoke about the origin, pronunciation, essence of the independent game in the form of an independent game, the number, word, slang word, rhythm and meaning in its formation in the poetic text, the role of emphasis and conclusion in its formation, the beginning of the census, showing the compositional features of direction and ending, and studied them as an independent genre. The author divides the censuses into groups in the form of incidental clauses, revealing the importance of teaching children physical fitness, ingenuity, agility, internal discipline.

H. In Ruzmetov's research, children's folklore, mainly the vocal features, classification and
artistic aspects of Khorezm children's folklore were studied. These include gods, caresses, rubbish, Ramadan songs, enumerations, word games. The study analyzes the censuses, copies of Chandish written in the language of Khorezm children, and notes that there are specimens of their typological type for Khorezm - counting from one year to a hundred years of human life, which is almost unheard of in other regions.

N.Safarova's research has tried to clarify the historical and genetic basis of children's games. In doing so, it reveals the aesthetic essence of the vital, religious and fairy-tale motif that gave rise to this or that game, evaluates the aesthetic role in the plot and images of the game, the living, such as the playmaker, grouper, tutarmon (catcher), runaway (runner). the peculiarities of the world of images consisting of puppets, toys, and other objects, as well as the ability to classify them on the basis of the study of the sources on which the formation of game objects is based. It also sought to justify the multi-functionality of games.

A number of Western researchers have also commented on children’s folklore games and the development of their children’s creativity and potential. In particular, according to S.L.Rubinstein, L.S.Vygotsky, A.N.Leontev, B.T.Ananev, the main activity of preschool children consists of various district games. Because of them, significant changes take place in child psychology, preparing it for the development of child psychology, that is, sending it to the stages of development.

If children do not engage in such games, their creative development cannot be realized, because only through play can the potential of children be realized. Below we focus on the views of foreign scholars on folklore play activities in preschool children. In our opinion, first of all, it is necessary to determine the historical development factors of such games, because opinions on this issue have emerged in theoretical and experimental research. According to psychologist D.B. Elkonin, the history of the scientific study of games first belongs to K. Groos. In his research, the importance and biological significance of games were first systematized and generalized. K. Groos himself notes that prior to his work, no one had studied the complexity of play and its importance in understanding and developing child psychology. K. Groos's ideas have dominated foreign psychology for more than 30 years. His ideas were supported by the following foreign and other psychological scholars: Ed.Klapered, St.Hall, DJDule, K.Büller, W.Shtern, Z.Freud and others. All of these scholars endorsed the idea of K. Groos by making additions to game theories. From the point of view of modern pedagogical psychological science, K. Groos's game theory has only historical significance. However, the important role of games in the mental development of children has been preserved and further developed in the research of other scientists (Dj.Bruner, J.Piaje). At present, special attention is paid to the psychological aspects of the games in our country. Examples of such works are ST Shatsky, P.P. Blonsky, D.B. Elkonin and others. D.B. Elkonin describes the importance of games in a child's life as follows: During games, in addition to the formation and development of intellectual states, the child's attitude to the external environment changes profoundly and the child develops new approaches and coordination with other ideas. In his view, games are the “arithmetic of social relations,” and these relationships occur in certain periods of ontogeny. This activity plays a crucial role in the development of the child in overcoming various internal conflicts in different districts and in the withdrawal of new relationships. Play is one of the vital processes that characterizes a complex, self-governing system of behavior. Each game will have a “free” basis for self-expression, including creative action, choices, and acceptable situations. L.S. Vygodsky says that play reflects the mental potential of the child and is a means by which they lead to accelerated development. He emphasizes that in the game all the life processes experienced are reworked, the truth in the child's mind is combined and new views are formed. "Games are a large window through which all future processes can be seen. Through the game, a person jumps from his previous life to
the paths of new life."

Pedagogical researcher L.A. Baykova emphasizes that the game has a two-pronged character.
1. A game participant performs a certain real activity. In doing so, it also performs specific, sometimes non-standard tasks.
2. The different parts of this activity are conditional and allow you to deviate from the real reality.

Such a two-pronged process helps to relieve psychological stress. In people who rely on tangible results, life failures appear to be a factor that brings development closer. The game, on the other hand, enriches a person with new life experiences and encourages them to lead a successful life in real life.

According to SA Shmakov, a leading researcher on the problems of play, "Separating a child from the practice of play separates him from the impulses of creative activity, the pleasure of mastering life, as well as the state of active knowledge of the world." The game has such a feature that it encourages interaction, because of the game the person interacts with other people, in this sense, any game is a field (polygon) that reflects the creative, social and personal desires. According to researchers, the game is an extremely informative process. It plays an important role in the external environment as well as in introducing oneself to everyone. In the process of play, the child is completely free and does not act according to the behavior of others, he acts independently.

Thus, according to many scientists, the emergence of play activities is a means by which the world, the being, can be restored, changed. Through play, the child expresses a separate attitude to the outside world around him, play is a separate subjective developing subjective state of the child and is a separate tool for developing the child's psyche.

During play, the child develops a need to influence the outside world. In the process, the child reaches the level of "master" of his activity.

References.