



THE EDUCATIONAL SIGNIFICANCE OF CHILDREN'S MUSICAL FOLKLORE

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Received: 6 th March 2026 Accepted: 3 th April 2026	This article highlights the role of folklore in elevating human spirituality, the formation of children's feelings of devotion to the Motherland, respect for nature and traditions of their native land, the formation of the best human feelings and high human qualities among the younger generation, the importance of folklore songs in enriching their spiritual world.
Keywords: folk music, uzbek children's folklore, song, education, upbringing, the younger generation, national traditions, musical heritage, pedagogy.	

Uzbek children's folklore, as an integral part of folk art, originated in ancient times and is an integral system that has continued to develop and enrich itself with new colors and forms over the centuries, while the variety of works plays an important role. Musical folklore is an integral part of folk art and usually exists orally, being passed from mouth to mouth only within the framework of performing traditions.

We find the first glimpses of children's folklore in the work of Mahmoud Kashgari "Devon lugatit Turk". It presents thoughts on folklore patterns that have evolved from their historical roots to their modern appearance. The study of Uzbek children's folklore began to acquire a special character in the 1960s. Z.Khusainova's "Uzbek Riddles" (1966), G.Jahangirov's "Uzbek Children's Folklore" (1975), and O.Safarova's "Uzbek Folk Songs that pamper children" (1983), "Uzbek Children's Poetic Folklore" (1985), "Alla-e alla" (1999), "Chittigul" (2004). Thanks to such studies as "Uzbek children's folklore of games" (1998) by Sh.Galiev, children's folklore has been enriched [3.].

Akhunjon Safarov, a researcher of children's folklore, one of the compilers of the multi-volume series "Uzbek folk art" "Boychechak", notes the insufficient work on the study of Uzbek children's folklore. Nevertheless, a certain amount of experience in children's folklore has been accumulated, and the works of Yu.Peshcherova, Elbek, H.Zarifov, M.Alavia, Z.Khusainova, T.Mirzaev, M.Murodov, B.Sarimsokov, G.Dzhakhongirov, H.Razzakova, S. Rozimboeva and other authors, philologists. Collections of children's songs by these authors are presented in a literary and textual version, without notes[1.61].

Speaking about the role of folklore in human spiritual development, it should be noted that this process actually begins from infancy. Lullabies, affectionate words, melodies and fairy tales told by our mothers play an important role in the development of

children's speech, the expansion of their worldview and the formation of aesthetic taste. The song occupies an important place in the creative work of every nation.

The song accompanies a person throughout his life, and his joyful and sad days, his dreams of happiness find their expression in songs. The content of children's folk songs reflects their vibrant life, worldview, attitude to the seasons and various holidays. Music, especially singing, plays an important role in the upbringing and development of personality. Because the song creates images that harmoniously combine artistic and musical ideas. The melodies, rhythms and simplicity of these songs, as well as their clarity, are of great help in the musical development of children, introduce them to musical performance and creativity. In this regard, the content of national folk songs is particularly unique. Uzbek children's folklore includes tongue twisters, riddles, and children's game songs. Children sang such songs as "Mundi-Mundi", "Chori chamber", "Chitti gul", "Zuv-zuv boragai" and others during the game. These songs are diverse in content and differ from each other in the rules of performance. In folklore, spring is associated with the concepts of nature renewal, and special songs performed by children are dedicated to it. It is known that in the past birds (storks, swallows, cranes) and plants (violets, snowdrops) were revered as messengers of spring. There was a popular belief that a person who came to the village from the side where the stork came from in early spring would bring a blessing to the village, or that seeing a stork was a sign of happiness.

Folk art is an invaluable spiritual, moral and educational asset, the wealth of our people. Thanks to folk music, children become more aware of our national values and traditions. One of the most important tasks of music pedagogy is the effectiveness and necessity of mastering this invaluable music by children. Given the role and influence of musical folklore on educating the



younger generation in the spirit of devotion to national traditions, special attention is currently being paid to its teaching. Currently, folk songs and games are studied in preschool educational institutions and general education schools as an important part of aesthetic education of children. Because, thanks to the penetration of folk songs into the hearts of the younger generation, children develop a sense of devotion to the Motherland, respect for nature and the traditions of their native land. Also, scientific works devoted to the traditions of folk music were written by outstanding art historians Yu.Rajabi, F.Karamatov, R.Abdullaev, M.Rakhmanov, M.Kadyrov, T.Gafurbekov and others. It should be noted that it is no coincidence that serious attention is paid in our country to children's musical folklore and the upbringing of the younger generation based on it. Because children's folklore works are an important factor in shaping the perception of national values among the younger generation and are an integral part of the national musical heritage.

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