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Theoretical Bases of Teaching Local Styles and their Essence in Music Lessons

Kushinova Rano Sotiboldieva

Teacher of Namangan state university

Odilova Gulmira Odilovna

Master of Namangan state university

Abstract:

National independence has radically renewed the attitude of our people to the great cultural heritage created by the intellect of their ancestors, and opened up unprecedented opportunities for the widespread promotion of the history, culture and spiritual values of our ancestors. The process of renewal, spiritual purification and spiritual renewal that has taken place in our worldview and consciousness through independence is also reflected in the development of folk art. After all, the traditions of folk art serve such glorious purposes as the upbringing of a perfect person who has an independent outlook, who lives on the invaluable heritage of our ancestors and modern thinking.

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In connection with the independence of our people, there is an opportunity to restore our ancient values, to organize and enjoy our little history, national traditions and customs, our spiritual and artistic heritage.

The musical heritage of the Uzbek people has a very rich and ancient history. Its remarkable traditions still retain little artistic and aesthetic value today. These pineapples are an integral part of modern Uzbek music culture.

From ancient times, our motherland has a worthy place in world civilization with its rich spiritual heritage, high culture, customs, rituals and traditions. The great figures of the peoples of this country have made a worthy contribution to the development of all spheres of world science and culture.

The Uzbek people have a unique and colorful musical heritage. Such effective results have been achieved in our country in collecting and documenting valuable samples, documenting them, organizing a long path of development and complex scientific-theoretical foundations, as well as its practical and creative assimilation.

National independence has radically renewed the attitude of our people to the great cultural heritage created by the intellect of their ancestors, and opened up unprecedented opportunities for the widespread promotion of the history, culture and spiritual values of our ancestors. The process of renewal, spiritual purification and spiritual renewal that has taken place in our worldview and consciousness through independence is also reflected in the development of folk art. After all, the traditions of folk art serve such glorious purposes as the upbringing of a perfect person who has an independent outlook, who lives on the invaluable heritage of our ancestors and modern thinking.

In order to achieve the noble goals, all levels of Uzbek music in folklore, maqom, epic, seventy and modern compositions, composition, amateur art, pop art have been introduced in the cultural and art educational institutions of the republic, as well as in the higher and secondary educational institutions of the humanities. a number of comprehensive curricula were introduced. In turn, providing them with excellent software, textbooks and manuals is one of the most pressing tasks facing our specialists today.[1]

This dissertation covers a wide range of topics related to the organization of local styles of Uzbek folk music, genres belonging to the traditional professional layer of our musical heritage, big songs, melodies, epics, maqoms and their types, the unique musical instruments of the oasis.

The topics of this dissertation, written for young music teachers and educators who have chosen a small profession in the field of music education and pedagogy, are given the necessary historical, scientific, theoretical and methodological information and insights on selected issues of Uzbek national musical heritage.

It is known that in the field of literary criticism, especially in the existing musical literature, the word style is used in different senses. In some of them its broad, generalized, and in others quite narrow, or mobile meanings and contents are noted. It should be noted that the term style is perceived differently both in content and in essence, but at the same time it can mean close, common concepts. So, first of all, it is necessary to clarify this issue.

The word style is used to describe the nature of specific or regional features of the music of the peoples of the world in a broader, more precisely, collective sense. Expressions such as oriental music style, European music style are a clear example of this. An example of all other forms of artistic creation is that in music, too, national identity is described briefly and concisely using the exact stylistic term

The internal laws of musical works are even more important in this regard. That is, one or another method is determined from the criteria of the relationship of fixed assets. In particular, it belongs to the category of single-voice or mano, polyphonic styles, including harmonic, polyphonic, homophonic. Major creative directions and currents. For example, classicism, romanticism, imperialism, realism, etc. are also directly related to the concept of style.

The word style is also used to shed more creative light on the work of composers, composers, conductors, singers and musicians. In particular, it is invaluable in analyzing or illustrating the creative image of a famous artist, his distinctive, unique line edges. It is also common for everyday learning to

be used in a variety of contexts, such as instrumental style, maqom style, wild or patnisaki style, badika style, and modern style.

In the field of musical folklore, there is another concept related to style, which draws our attention to the unique creative features, customs and traditions of the indigenous peoples in the scope of creativity of a people, nation and ethnic group. Naturally, the study of local styles on the example of Uzbek folk music, that is, based on its historical, theoretical and practical foundations, is in line with the goals of the discipline.

The old, extremely rich and rich traditions of Uzbek folk music are first of all reflected in its unique semi-local styles. Indeed, it is not in vain that in some cases the local style of music is compared with the dialects, concepts in linguistics. However, in contrast to literary criticism, the commonalities of all existing musical dialects, in turn, give rise to a collective concept, such as a nationwide musical style.[2]

A number of experts engaged in the first scientific research in this field, noting the methodological differences observed in the work, collected interesting information about it for the first time and made in-depth scientific observations. In particular, it is acknowledged that in all oases of Uzbekistan, among the Uzbeks living in neighboring Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, as well as in some other foreign countries, where traditional Uzbeks have lived for a long time, the appearance of musical dialects is different. It is difficult to cover such a complex ethnic, geographical, political, social, historical and cultural reality, to give it a perfect description. It is relatively well-organized in Uzbek musicology. Each of them is called by the name of a specific territory, ie Tashkent Fergana, Bukhara Samarkand, Khorezm and Surkhandarya Kashkadarya local styles

As mentioned above, the origin of these local styles in the historical development of Uzbek folk music depends on many things. In particular, in the long history of the formation of our nation, the rich and multi-tribal Turkic language merged with the ancient tribes, the great socio-political events of the last sixties (for example, from the point of view of statehood in the oases of modern Uzbekistan) large or small kingdoms, khanates and emirates), the way of life of the local population, the changing balance of rural and urban culture, the role of agriculture, animal husbandry, handicrafts, the level of development of economic and domestic and foreign trade, etc. The economic, social and cultural ties established with nations and peoples, the interaction of close blood ties are important.

The distinctive local features are directly reflected in the ceremonial household music, in the ceremonial singing, in the composition and epic work, as well as in the singing and instrumental work. Even in modern works written on the basis of traditional styles, these qualities can still be more or less manifested.

It is natural that such a quality and quality of our musical heritage, created by our ancestors and passed down to us through captivity, is a testament to the inexhaustible, endless creative potential, high artistic taste and deep thinking of the Uzbek people. After all, from Mazi to the present day, local artists have been constantly improving the forms and varieties of traditional art, carefully preserving its artistically harmonious samples, and constantly increasing the national spiritual wealth through the efforts of new creative sites. Artists have always given people spiritual nourishment, depicting the dreams, hopes and joys, joys and sorrows, the needs of the whole human soul with a high musical

perception. They have always enjoyed immortal values, wanting to acquaint the listener with sophistication and kindness through classical music.[3]

In the field of professional music performance, artists have been working since ancient times, creating the pineapple of master apprenticeship. Uzbekistan has close relations with famous singers, musicians and composers from different oases of Central Asia. It is known that they learned the basics of music science, developed by our famous scientists in the Middle and Middle East, as well as all over the world, with the help of experienced teachers, through many special theoretical pamphlets.

In short, although the style in music creates a wide range of concepts, in a sense, a separate range of concepts, it is necessary to take into account the interdependence and systemicity of almost all its components. For the same reason, the role and importance of the style in the acquaintance with the Uzbek folk music, its organization and practical development is enormous.

Tashkent Fergana is known for its local musical style, and most of the large cities and villages of this large region are densely populated. The traditional musical creativity of the oasis is also characterized by some distinctive features of the national minority, a little local, and other distant neighboring regions.

A variety of melodies, verses, and songs are very common in the region, with a simple structure, a compact volume, and a wide range of topics and content. In particular, a number of folk songs, ceremonies, as well as free-form instruments and some genres of women's songs are very popular in this country. Many other national songs, children's spoons, lapar, yalla, ashula, instrumental melodies, one-piece and multi-stringed maqom roads, and in rural areas, which specialize in animal husbandry, epics, and more large or patnis (wild) songs play a key role.

Examples of Tashkent composers' creativity in the Fergana oasis are large in size, relatively complex in structure, and sometimes absolutely unique in style. Naturally, the professional criteria of music performance are also high. In this case, a particularly great song is a shining example of the national-local process.

Among the Uzbek national instruments, dutar, tanbur, sato, gijjak, kashkar rubobi, chang, nay, koshnay, surnay, karnay, nogora, doira, (childirma) and chirmanda have been widely used in music lessons. Examples of Fergana Tashkent status are characterized by a number of qualities that testify to their closeness to popular, shinavandabon folk songs. Trumpet maqoms, wild or patnisaki songs, classical instruments and their unique performance art, which have become popular among Uzbek listeners, are also characteristic of the region's potential music culture.[4]

Bukhara Samarkand local musical style The musical stylistic features of Samarkand and Bukhara, which are among the most ancient centers of Central Asia, are slightly different. In particular, in the musical heritage of the population living in the Zarafshan Valley, it was observed that the forms, genres and internal styles of folklore and professional creativity differ sharply from each other.

Music lessons also provide students with detailed information about composers, singers and musicians. Music scholars, some of whom served in the palace for a short time, had a great reputation and position throughout the country. They are the creators of classical songs, melodies, maqoms and other advanced forms of music. A number of sensitive performers and knowledgeable theorists are known not only in Uzbekistan but also in Central Asia and the Islamic East.

It is characterized by the large number and variety of types of national instruments used in the ancient cities and villages of Samarkand and Bukhara regions. The richness of pure instrumental music, the

uniqueness of ceremonial and non-ceremonial local melodies can be clearly seen here. In other words, the Uzbek national art, while having a multifaceted nature, demonstrates unity and commonality through its fundamental principles.

Also, some aspects of Uzbek folk music typical of these regions have a certain similarity with Tajik folk music. The common traditions of the two fraternal peoples, whose historical destinies, customs, culture and art are closely intertwined, occupy an important place in the spiritual life of the local population.

Among the population of Bukhara there are rare examples of the genre called mavrigi, the spread of old and modern Tajik-speaking spoons. The masterful chants of the Shashmaqom series, which are inextricably linked with the Uzbek and Persian-Tajik folklore and classical poetry, are a vivid example of this.

Special attention is paid to the local musical style of Khorezm. The Khorezmian style of music is distinguished, first of all, by the bright color of its father and its special charm and charm.

It is known from history that the land of Khorezm was one of the great cultural and musical centers of all the peoples of Central Asia in ancient and medieval times. It should also be noted that the ancient local customs and traditions of ancient Khorezm are less reflected in all aspects of life.

Such peculiarities are mainly observed in the genre structure of local folk music, in Suvora, maqom yollari, dostonchilik, khalfachilik dances. It is also significantly reflected in the nature of the melodies and methods of music, the existing musical instruments and their performance.

In short, in other regions of Uzbekistan, the epic genre tends to be more poetic. In Khorezm, epics are characterized by a more expressive nature, well-developed folk melodies and letters. It is known that in the late sixties epics were recited in the form of kabiz and later dombra. In recent times, it has become customary to recite an epic with the participation of a dutar, sometimes an Azerbaijani tori, or a compact traditional ensemble consisting mainly of gijak, dutar, bulamon and doira.

Senior students will be taught some special features of the national musical instruments used in Khorezm. In particular, bulamon is distributed only in this region of the republic and in neighboring areas. It is known that the local trumpet is also slightly composed and sounded. The word harmonium has been widely used in Khorezm since the second half of the 19th century. But at the same time, the old bomb in this region is completely out of practice. The unique performance style of the women's creative groups called Khalifa is also one of the few distinctive features of the local style of the same country.[6]

Each lesson provides information about the structure of national musical instruments, their traditional ways of performance. For example, the Khorezmian dutar bowl differs from the traditional dutar pictured in the Fergana Valley and Tashkent by its relatively small size, slightly thinner and shorter handle. The professional style of local traditional dutar performance, including pure instrumental or status playing, also differs from each other, along with certain commonalities.

At the same time, it should be noted that the musical style of the Khorezm oasis is to some extent similar to the folk music of Karakalpak, Turkmen and some Caucasian peoples, including Azerbaijan.

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