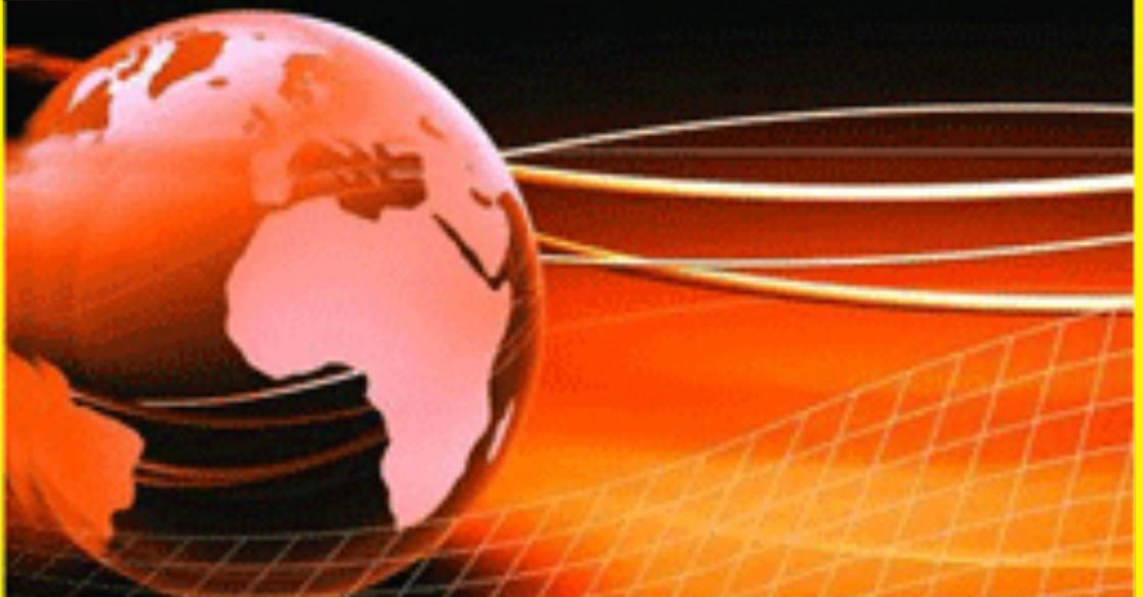


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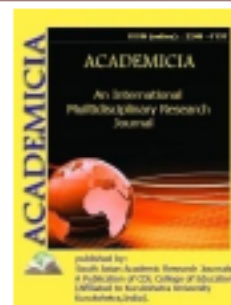
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MUSICAL PEDAGOGICAL FUNDAMENTALS OF DOSTON ART

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ABSTRACT

The article deals with the history, types, form and content of folk epics, ancient and modern schools of epics, their repertoire, traditions and methods of performance, famous composers and performers, the harmony of poetry, melody and instrumentalism in epics, their promotion in the republic and internationally, selections). It is also based on the fact that the art of epics has a high pedagogical. During the years of independence, our people have clearly understood its secrets, its magic has been demonstrated, its identity has been restored, it has been proved that it is closely connected with the social life of the Turkic peoples.

KEYWORDS: *Dostonsanti, Baxshi, Shoirbaxshi, Khalfalarsanti, Jirov, Dostonnoma (Songs), Drums, Dutar, Kobiz, Tar And Other Percussion Instruments, Open Epic Singing (Khorezm Traditions), Closed (Throat) Singing (Kashkadarya) And Surkhodarya (Traditions), Epic Festival, Epic Schools, Pedagogy Of Epic Art, Traditions Of Teacher-Student Education In Epic Poetry, Promotion Of Epic Art.*

INTRODUCTION

Created, spoken, sung and listened to for many centuries, embodying the national identity, ancient history and language of our people, its way of life, traditions and customs, recognized as an integral part of universal culture, epic art is the selfless work and creative thinking of our famous poets. are works of literary and musical art that have been passed down from generation to generation and meet the spiritual needs of our ancestors.

That is why the art of epic poetry, which is extremely rich and always young, is an incomparable spiritual treasure, and inculcating their brightest examples in the minds of young readers plays an important role in educating them in the spirit of boundless respect for their people, homeland and national musical traditions.

Bakhshi and doston words are essentially related words, and they complement each other in content as well. Bakhshi, bakhsi is a Turkish word meaning giver, devotee, poet, teacher, educator. It is also observed that among the people the word baxshi is called by such terms as poet, sozchi, khalfa, jirov.

The epics, as indicated in the sources, are the history of the people, the description of the nation's past, the past of dreams and aspirations, in a word, the song of the people's history, the melody of their destiny, the sad music of their destiny. The Bakhshis are the singers of the history of this nation, the unparalleled memorizers, or rather, the golden chain between ancestors and generations, the masterful creators and performers who translate history into history, seal history, leave history in history.

In the distant past, when there were no mass media and technical means, cinema and theater performances, epics, which had a great emotional impact on the psyche of our ancestors and were one of the leading tools in their artistic education, still retain their significance and artistic influence. Currently, in Samarkand, Kashkadarya, Surkhandarya, Khorezm, Namangan regions of the Republic and in the Autonomous Republic of Karakalpakstan there are a number of well-known bakhshis, jiravs and khalfas who perform folk epics with great skill.

On the activities of famous teachers of the past and present, on the experience of teacher-student education of modern youth epic schools, on the use of epic samples in music practice in secondary schools and additional education circles, to generalize and popularize the experience of acquaintance and study of epics in general secondary and special music education the creation of educational films, the high performance of epics, the preparation of audio and video recordings, their promotion through the media, is one of the current problems of modern music education and upbringing.

The most famous of the heroic epics of our people, created during the centuries-old history of the art of epic poetry, is the epic "Alpomish". During the years of independence, our people have clearly understood its secrets, its magic has been demonstrated, its identity has been restored, it has been proved that it is closely connected with the social life of the Turkic peoples.

For this reason, on November 6, 1999 in the ancient city of Termez were held ceremonies dedicated to the 1000th anniversary of the epic "Alpomish", scientific and theoretical conferences were held, lectures were read, films were made, a new literary edition and a musical version of the epic were published. Speaking at the event, the First President IA Karimov:

"The epic" Alpomish "teaches us human qualities, to be just and truthful, to protect our country, the fortress of our family, to protect our friends, our honor, the sacred tombs of our ancestors from any aggression."

Thanks to independence, some epic examples have been included in the standard curriculum of general education music culture lessons. Although the program does not specify which samples to choose from which epics, it is recommended to choose letters from epics such as "Alpomish", "Gorogly", "OshiqGharibva Shohsanam" and listen to them with students and sing some parts.

Epics can also be read from a book. But hearing them with the tones of the noma in the bakhshi performance has a completely different effect. As the famous French writer Victor Hugo once said, "Where the word ends, the music begins." That is, music can vividly express deep feelings and emotions that are difficult to explain with some words in the human heart.

There are examples of Uzbek folk music, which is a creative product of many generations of musicians and singers, with a wide range, extremely rich and high artistic value. There are some positive efforts and experiences in the country to collect, preserve, classify, master the notes, study the path of development and theoretical foundations, to involve them in the process of continuous music education.

A relatively more complex layer of our national traditional musical heritage is the genre of professional (master) music in the oral tradition. Professional music genres differ from other folk melodies and songs (folklore) in performance ornaments, structure, prestige, volume development, high peaks and other peculiarities.

Excellent mastery and professional experience are also required to sing to the standard of performance of musical ornaments, such as moans and chants typical of traditional professional musical heritage, singing in a closed voice in the performance of the epic.

Local musical styles can be compared to the notions of local Sheva in linguistics. The similar qualities of all existing "musical styles" in turn give rise to a collective concept, such as "general musical style." National local musical styles are divided into four main local musical styles on the basis of their unique features, which are studied in more detail in the science of Uzbek musicology. They are called by local names, ie Tashkent-Fergana, Bukhara-Samarkand, Surkhandarya-Kashkadarya and Khorezm local styles.

In all local styles, many melodies and songs, samples of musical folklore are similar to each other. They also have their own unique musical genres. For example, large songs and wild maqoms typical of the Tashkent-Fergana style are not found in other regions. Bukhara-Samarkand local musical style, "Bukhara" (performed by female musicians) and Mavrigi (male performers). In Khorezm, a small orchestra consisting of a narrow or dutar, a bolomon or a neighbor, a gijjak and a doira will perform a dastan. The art of performing epics with artificial closed (throat) sound is a genre formed within a certain local style.

Considering the performance traditions of all local musical styles, the selection of musical material (repertoire) for all stages of continuing music education, from pre-school and school music practice, should focus on patterns specific to the local music style of the region as well as educational goals and objectives.

One of the reforms of the education system after the independence of the Republic was the development and implementation of state educational standards. The requirements of the STS state that samples of national music in harmony with the art of universal music should be a means of shaping the musical and aesthetic education of students. On this basis, the formation of a musical culture in students, which is an integral part of human spiritual culture, has been identified as one of the main tasks of general music education and upbringing. To achieve this goal, a music teacher has the following tasks:

- Development of musical abilities and interests of each student through the use of traditional professional musical heritage, taking into account the specific (individual) characteristics of each student;
- Expanding the range of knowledge, skills and abilities of students about this masterpiece through the study of traditional musical heritage in the classroom and in extracurricular activities;

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- In the process of various musical activities to feel the features of our traditional musical heritage (moans, sighs, etc.) and to form a desire to follow them in performance;
- Identification of factors of musical development and moral and aesthetic education of students through the artistic and ideological content of various national folk songs and classical professional music;
- To arouse students' interest in the profession of labor, profession, especially music teaching and art in the classroom.

The teacher works on bright examples of traditional national musical heritage, works of Uzbek composers and composers, works of folk art and composers of foreign countries, singing, playing one or more instruments, conducting, music teaching methods, musicology, journalism and other activities. and at least have to have satisfactory musical pedagogical knowledge, skills, and competencies. That is why a talented music teacher is a master of his profession and a sincere, kind to children, a highly cultured researcher and creator, is required to be a person loyal to the ideology of national independence. He should be aware of pedagogy, psychology, child physiology, philosophy-based logic, ethics, aesthetics, sharia, literature and other sciences.

A music teacher's responsibilities include active participation in the implementation of popular forms of music education, such as extracurricular music clubs, lectures or conversation concerts, creative meetings with well-known artists, selection of talented students to participate in various in-school and out-of-school activities and festivals.

In order to carry out such multifaceted work, the school has a special music room equipped to meet modern requirements, the necessary equipment for the use of educational and information technologies, audio and video recording library, usable musical instruments, visual and distribution teaching aids, a sufficient number of textbooks. also necessary. Unfortunately, the number of schools with such facilities is very small.

In order to get acquainted with the layer of musical folklore (simple folk melodies and songs) of our traditional musical heritage, to study and master them, a number of musical materials are provided in the curriculum and textbooks of music culture classes 1-4 of secondary school. Given the fact that some information and excerpts from musical samples are given for 6.7th grade lessons on the genres of maqoms, classical melodies and songs, we focused on the study of "Methodological features of the effective use of epic art in school music education" and the development of methodological recommendations.

As the President of the Republic of Uzbekistan ShavkatMirziyoyev said in his speech at the opening ceremony of the International Festival of Bakhshi Art in Termez on April 6-10, 2019, "If we do not work together today to preserve this unique art, tomorrow, unfortunately, will be too late for future generations. , history does not forgive us. (3)

So far, the issues of involving examples of epic art in the educational process on a scientific basis in general secondary music education have not been adequately addressed. We are trying to select and test several epic samples as a result of our experimental work to identify the art of the epic, its pedagogical capabilities, existing experience and problems in this area. Continuing this work, we plan to test the selected teaching materials in other district, city and regional schools. These are:

1. "Galmadi - galmadi" (words and music of Ojizakhalifa).
2. "Release" (from the epic Gharib and Shohsanam, musical version).
3. "Yoringuligaldi" (Musical version from the epic Garib and Shohsanam).
4. "Sayodkhon is in the garden" (from the epic SayodkhonHamro).
5. "I fell in love" (from the epic OshiqGharib and Shohsanam).
6. "Bobojon" (from the epic Alpomish).
7. "Advanced" ("Where are you going, uncle", from the epic Garib and Shohsanam).
8. "Your voice is like a child, (from the epic Gharib and Shohsanam).
9. "Qadrinnabilsin" (From the epic of Gorogly).
10. "Naylayin" (from the epic OshiqGharib and Shohsanam).

Methodika vsiyalar. To listen to each epos or sing some passages, the teacher arranges to listen to the art of the epos, in his own performance, or from a recording, giving brief information about the content of the epos and the epos to be listened to. In this, the performance of the teacher plays an important role. However, given that not all teachers are able to perform satisfactorily, we think it is necessary to recommend the widespread use of the record of the performance of skilled bakhshis through technical means.

During the experimental tests, students in grades 5-7 learned the basics of the art of baxshi, the concept of the epic, various schools of performance, their famous teachers, methods of performance, the instruments they use, the repertoire of epics and compositions, epic art in the years of independence. the establishment of the honorary title of "People's Bakhshi of the Republic of Uzbekistan" by our state, the establishment of epic poetry classes based on the traditions of teacher-student education on the basis of music and art schools in the regions where epic traditions exist, and the establishment of a special epic school in Termez on April 6-10, 2019 in the ancient city of Termez. have an understanding and an understanding of the art of epos based on listening to suggested sample epics and singing partial excerpts.

In our country, there is a tradition of singing epics in Bulungur, Narpay, Nurata, Kurgan, Shakhrisabz, Qamay, Sherabad, Uzbek-Laqay epic schools in southern Tajikistan, playing the drums alone and with a muffled voice. The most talented of them are ErgashJumanbulbuloglu, Polkan poet, FozilYuldashoglu, ShernaBeknazaroglu, MardonaqulAvliyokuloglu, who are "Alpomish", "Yakka Ahmad", "Yunuspari", "Avazkhan", "Oysuluv", "Kuntugmish". who narrated epics such as.

In Khorezm, well-known poets such as Bola Bakhshi - KurbannazarAbdullaev, RuzimbekMurodov, OtakhonMatyokubov, Qalandar, sang more romantic lyrical epics, such as "OshiqGaribva Shohsanam", "Oshiq Mahmud", "Khirmondali", "Gorogli", "Bozirgon".

Classical bakhshis of the Fergana Valley and Karakalpakstan, such as JienJirovTogayogli, BerdakKargabayogli, OteshAlshinbayogli, modern bakhshis such as KurbanboyTadjibayev, GayratdinOtemuratov, GulnaraAllambergenova, ZiyadaSheripova, sang in the open voice ", "Posgan el ", "Aydosbiy ", "Amangeldi ", "Emazarbiy " and other epics.

Honored Worker of Culture of Uzbekistan EshqobilShukur in his article "Language of people and history" We need to teach young people to listen to epics. The person who has tasted it then knows what his secret is. Anyone who feels the pleasure of it will follow him ... "Recently, young people have gone so far as to say that the art of baxshi is the art of baxshi. We must look for ways to enrich their hearts with such national arts so that our young people do not get distracted by other trivial things."(5)

In Kashkadarya, Surkhandarya, Khorezm and other regions, where there are traditions of the art of epic poetry, there are opportunities to acquaint students with the art of epic poetry and ensure that they enjoy the artistic aesthetics of its bright examples. We believe that in order to do this, it is necessary to make effective use of local dialect-based epics and select teaching materials. In some areas, such as Bukhara, Samarkand, and other areas where there are no traditions of epic art, it will be more difficult for students to use the script of master bakhshis performed in a certain dialect. Because students do not understand the poetic text of the letter well.

To partially overcome this problem, we translated the text of the letters into literary language during our experimental work and recommended that students read the text before listening to the letter in the dialect. Also, as part of our opportunity, we selected excerpts from epic poems such as "John Bobojon" ("Alpomish"), "Qadrinnabilsin" ("Gorogly") and "My child sounds like you" ("OshiqGharibva Shohsanam") and followed the traditions of Khorezm epic performance. we suggested singing in an open voice with instrumental accompaniment and then listening to the bakhshi performance on the record.

So, all our pedagogical work in the field is aimed at bringing the younger generation to the classical professional musical heritage of the oral tradition, in particular, to instill in their hearts and minds the unique melodies of epic art and regularly understand the essence of our classical musical heritage. is important in that it serves the upbringing of a harmoniously developed person who feels the need to enjoy artistic and aesthetic, striving to acquire beautiful human qualities through art.

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