



Restoration of the System of Music Education in Uzbekistan in 1920 1940 Years

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Abstract: *in the article the formation of the system of music education in Uzbekistan at the beginning of the twentieth century, performing practice, organization of music schools, the first amateur of music and art circles, links with national musical art and performance, the publication of children's musical folklore collections, comments on the formation of the national musical education.*

Keywords: *national musical performance, folk music, musical heritage, "oriental" music education, professional music education, folk music pedagogy, "master-student" tradition, children's folklore, choral art, singing lessons.*

According to historical sources, the musical art of Uzbekistan at the end of the 19th and beginning of the 20th century developed to a certain extent on its own national basis. The performance of Uzbek music during this period mainly included folklore and a complex professional musical genre in the oral tradition. The work was also carried out to develop national musical education. Folk musicians played the national musical instrument, and songs were sung in teahouses. They selected talented youth and taught them to play and sing Uzbek folk instruments and songs.

The methods of teaching performance were based on the tradition of oral transmission of melodies and required the ability of the student to carefully observe the performance of the teacher, memorize it and repeat it. In the pedagogy of folk music, the tradition of pedagogical apprenticeship is very developed.

To teach young people Uzbek folk instruments, methods of performing folk and folk tunes popular in every region, especially the ensembles of folk musicians. played a major role. In order to improve the performing arts, teachers' schools were preserved in such cities as Bukhara, Khorezm, Kokand. They were formed in the middle of the last century and were headed by the elected elders. In the companies, the tradition of mentoring-apprenticeship prevailed. Each teacher had the right to take talented musicians as students to teach him how to play the instrument, and from time to time they were tested. Pupils who received a positive assessment became equal members of society and received the right to speak independently [3]

A strong side of this performing practice was occupied by such musical instruments as flute, koshnai, bulamon, chang, Kashkar rubab. The abilities of the singers and musicians were multifaceted, they were fluent in playing two or three musical instruments. They were well versed in the art of composing, harmonizing and playing at the same time. They memorized the folk musical heritage "Shashmakom" and taught it to their students. In doing so, they managed to develop the teacher-student tradition.

It is important to note that in local music education, the pedagogy of popular folk music and the methodology of professional music education developed in practical interdependence, complemented and improved each other. Even during the Soviet period, when folk music was



gradually withdrawn from the education system, the tradition of mentoring-apprenticeship in musical performance continued, albeit within a narrow framework.

Musicians who studied at music colleges in the 1920s shared interesting memories of their pedagogical work, master artists, their teaching style, repertoire, and performing skills. Tanburist Abdumutal Abdullayev, under the guidance of his teacher, learned to play folk melodies and songs like “Choli Iraq”, “Segokh”, “Kushchinar”, “Tanovar”, “Chorgoh”, “Karinavo” and others. His mentor Abdusoat Vakhobov was an excellent teacher, he knew how to interest students, find new performing tasks for them and show how to complete them. During the lessons, the master often recited melodies through a song. Taking a tanbur in his hand, he played the parts of the studied work and showed the subtleties of performance. The master always demanded expressive and impressive performance from his students. He paid special attention to academic methods of performance.

In one of his interviews, a well-known dutorist, People's Artist of Uzbekistan Orif Kasymov expressed his thoughts: “Famous artists, dutorist Abdusoat Vakhobov and singer Shorakhim Shoumarov were my favorite teachers at the musical college (1926). With their influence, I was able to perform such songs as “Girya”, “Istanbul”, I could very skillfully perform Uzbek folk music, such as “Nasrulloi”, “Navrozi-adjam”, “Karimkulibegi”, “Mushkuloti Dugokh”. Master Abdusoat's style of work was unique. He taught students the elegant ornamentation and melismatics of music only after they could play the melody they had learned fluently, and easily from memory. He worked on this work very carefully, avoiding excessive vibration of the instrument. He told the story that they prioritized according to academic standards. [6]

In the early 20s of the 20th century, serious attention was paid to the issue of promoting the best examples of Uzbek folk art through folk concerts, research and study of the national heritage, training specialists in this field for the implementation of folk music education. When implementing this task, conditions and opportunities were created for popularizing amateur musical performances in educational institutions.

In public schools, boarding schools, technical schools, the first folk amateur art groups were organized, led by famous folk musicians and singers which played a big role in holding musical and educational events and classes among the students of that time, in awakening their interest in musical art. Musicologist, scientist-teacher S.Kh. Yuldosheva in the book "Development of musical education and upbringing in Uzbekistan" wrote: - “Musical work with children is mainly carried out in model schools, experimental labor schools, boarding schools and such as V. Sakovich, later Ali Ardobus Ibrohimov was the artistic director of the Zebuniso boarding school. Such famous musicians and singers as Shorakhim Shoumarov and Abdusoat Vakhobov taught there. They wrote and composed to teach students how to sing and play Uzbek musical instruments. In 1927, under the influence of creative amateur groups created in different parts of Russia, pupils of the boarding school named after Zebuniso and students of the Narimonov technical school formed a children's (youth) team called "Blue shirt" ("Blue blouse"). The name "blue shirt" comes from the traditional work clothes of metal workers. It became the emblem and symbol of the working class, became the uniform of amateur art groups”¹ [9].

Musicologist T. Vizgo expressed his opinion in following way: “The curtain will be opened, all students in blue shirts will march with a song that will be heard throughout the school at that time. The song was a camping song sung by the Blue Shirts to their own lyrics. At the end of the procession, people in blue shirts lined up in a semicircle and sang the then popular song "Steam Engine" [2].

The organization of circles in this direction was supported by scientists of Russian musical pedagogy of that time. It was reported that the activity of these creative groups is an important



factor in the education of students and the foundations of musical culture. “These circles are the healthiest creative public organizations, the strengthening and growth of their activities is the key to a flourishing life, raising the level of taste and understanding of music” [9].

Similar creative teams were also created in Tashkent, Samarkand, Kokand and other cities of the republic, the main place in their repertoire was occupied by mass political propaganda. In organized music circles, special attention was paid to group singing, songs, lapars, especially chants were performed. This created the basis for the introduction of choir education in schools. For example, in 1919, V. The school theater group which was organized by Sakovich united 300 children. This team also included several (choir, drama, dance) troupes. In particular, A. Choir of girls, created by Sakovich in this school "Zebiniso", achieved good results, and later (1924) this choir was called "Girls of Art" [7].

The wide promotion of Uzbek folk musical creativity was an important factor in the development of the performing and pedagogical art of musicians and singers. In particular, work has been intensified to familiarize children with folk instruments and their history, teach them to play, create groups. In 1919, Shorakhim Shoumarov, one of such performing groups, created a folk song ensemble at the Uzbek boarding school "Namuna" in Tashkent, which greatly contributed to the further development of musical and performing activities among children's educational institutions of that time, and to his musical education.

In those years, connoisseurs of musical heritage, performers in the development of the national musical education and upbringing, in raising musical knowledge, in educating the people in the spirit of national music, also worked effectively in Uzbekistan. In particular, there are many historical memories that such famous artists as Haji Abdulaziz Rasulov, Usta Olim Kamilov, Tokhtasyn Jalilov often met with schoolchildren and supported their interest in music.

During this period, the versatility and popularity of Uzbek music created great opportunities for the establishment of music schools and the creation of forms of music education. However, during these years, musical education in schools was not sufficiently developed in terms of the level of folk musical culture, which led to the widespread use of new forms and expressions in the practice of children's musical activity.

Students and young people participated in marches to the music and singing military songs in a collective. In those years, the Uzbek schools program and music lessons created new practical types with the requirements of that time. In the early 1920s and early 1930s, in many cities (Tashkent, Samarkand, Bukhara, Fergana, Andijan, Namangan, Kokand), and later in districts and villages, the so-called "eastern" type of music education became widespread. [5]. The students sang marching songs together and practiced marching steps.

Since the beginning of the 20th century, in the pedagogy of folk folk music, colorful examples of the oral art of the Uzbek people - fairy tales, riddles - have become increasingly widespread, and special attention was paid to the implementation of research and the promotion of songs. Samples of children's folklore works were published in the form of a book in 1932, and this “Collection of Songs” included humorous songs such as “Bozor boraimi, qizim” (“I’m going to the market, my girl”), “Boshginam ogriydi” (“U my head hurts”). In 1937, Uzbek children's songs were published in the form of a collection called "Children's Song". It included 18 songs. We can say that this is the book with the largest number of children's songs published in the 30s, - wrote the folklorist Gani Jahangirov [11].

The attitude to the national musical art and performance was also reflected in the pages of the musical and pedagogical literature of that time. You can also observe the educational possibilities of national musical art, the attitude to music education and the analysis of issues related to music. music, because without it the Uzbek musical culture can remain stagnant in its development. [9].



In 1935-36 professional and mass directions of musical education were determined in the republic. The initial level of professional musical education was carried out in music schools, the middle level - in musical technical schools and the highest level - in the conservatory. x with the creation of musical and pedagogical literature. Along with the Inspectorate for Education, the Department of Arts was created under the Council of People's Commissars, which began to actively deal with issues of professional music education. During these years, measures were taken to ensure that musical education met the requirements of that time. Mass musical education began to be carried out mainly on the basis of two directions - music lessons in general education schools and such forms as extracurricular ones (music schools, pioneer palaces and houses).

It was believed that children, if desired, interested and able, can engage in musical activities outside of school hours. The measures that need to be implemented in the development of school music education are determined. In schools; music lessons were mainly conducted by primary school teachers, who were not always able to fully use the features, content and opportunities of education. Therefore, the curricula of pedagogical institutes include measures to improve music education at school, specialists from conservatories and music schools are involved, and work has begun to improve the skills of primary school teachers

In the mid-1930s, the main task of the scientists and specialists was to revise the curriculum and programs of music lessons, improve the foundations of music education in schools.

The resolution "On ensuring education of art in the schools of Uzbekistan" (1937), adopted by the People's Commissariat for Education, noted the low level of art education and education in the schools of the republic, organized drama, music, choral, painting art circles for children in schools, made demands on development, organizing auditions, identifying artistically gifted students and involving them in learning, as well as holding other events.

In the 30s of the twentieth century, the work began on collecting, recording and popularizing the heritage of Uzbek folklore. There were such young musicologists and composers as I. Akbarov, T. Sadykov, Y. Rajabi, T. Jalilov. And in the 1930s-1940s, they had an effective influence on the collection of samples of children's folklore and the formation of musical literacy among young people. In 1933, E. Romanovskaya and I. Akbarov published a methodological manual "Note of Music" for primary and secondary school students. And V. Uspensky recommended music cards and visual aids. However, children's songs were important and necessary in determining the content of music education and the effective organization of the educational process.

In the plan prepared for the 1947-48 academic year, the singing lesson was set for grades 1-1U and amounted to 3 hours a week. Educational seminars were held for singing teachers, their qualifications were regularly improved. Work has been carried out on the publication of children's songs in collections. In particular, "30 Songs for Children" (1930), "Lullabies for Children" (1942), "Children's Songs" (1948) were used as the first folk song collections.

In the 40s of the twentieth century, performing as part of the choir, the public form of singing was even more encouraged. Particular importance was attached to the method of teaching singing in the singing lessons of the public education system, and it was based on the opinion that this is a convenient and easy means of musical education of children. Naturally, this was done by teaching students proper breathing, voice formation, pronunciation clarity and other vocal and choral skills. Therefore, the main part of the music lessons from elementary school was learning to sing.

Based on the requirements of that time, it became necessary to make some changes to the plan and programs of educational institutions. This testified to the extremely important task of training teachers and artistic directors for schools and other educational institutions providing folk music education. In particular, the issue of training choral conductors is being seriously addressed. Departments of choral conducting have been opened in Tashkent, Bukhara and Namangan music



schools. Refresher courses for specialists were organized. Children's music schools were created, attention was paid to the solution of measures for the development of educational processes.

The study and analysis of sources related to the history of musical education shows that the formation of musical and educational activities and public education in Uzbekistan at that time was extremely important.

Particular attention was paid to the collection, study, musical notation, promotion of the Uzbek musical heritage, the development of the teacher-student tradition, the introduction of singing lessons as a subject in schools, and the creation of the content of music education on a national basis. Moreover, in 1944, an important factor in the search for new forms and methods of social and professional musical activity was the decision of the Committee for Arts under the Council of People's Commissars of the Uzbek SSR "On the Further Development of Art in Uzbekistan" educational system of the republic and its implementation.

In this work, special attention was paid to the popularization of choral art, the involvement of young people in group singing, and the training of qualified teachers. In 1947, the Research Institute of Art Education of the former All-Union Academy of Pedagogical Sciences began its work. The problems of musical education began to be deeply studied. In order to popularize best practices, pedagogical readings, collections and programs on music education have been published. This had a significant impact on the musical education of the youth of the republics of that time, including Uzbekistan, and determined the future direction of musical education.

One of the important problems in the organization of musical education was the training of singing teachers. In this regard, in 1948-50, 7-year special music schools were created, attention was paid to the education and training of specialists trained in many music schools of the republic. This required the fulfillment of the task of selecting and publishing a set of musical and educational repertoire for all performing specialists of educational institutions.

So, the restoration and development of the system of musical education in Uzbekistan in the 20-40s of the 20th century is the basis for the improvement of musical pedagogy in subsequent years.

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