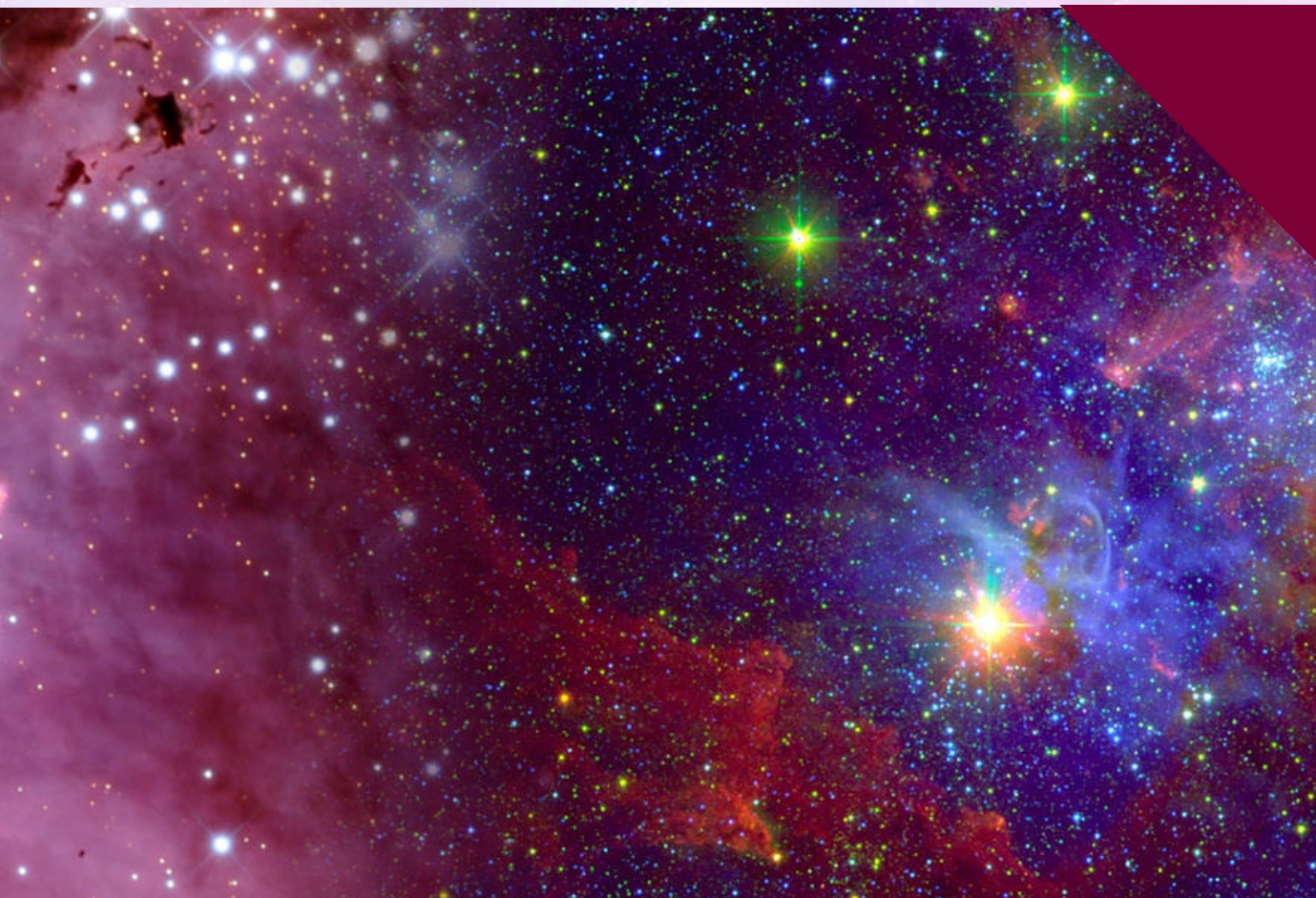


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## THE SYSTEM OF MUSICAL EDUCATION IN UZBEKISTAN AT THE BEGINNING OF THE TWENTIETH CENTURY

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### ABSTRACT

The article examines the system of musical education in Uzbekistan at the beginning of the twentieth century, performing practice, the organization of music schools, the first musical and artistic amateur circles on national musical art.

**Keywords:** national musical performance, folk music, musical heritage, "oriental" musical education, professional musical education.

### INTRODUCTION

According to historical sources, the musical art of Uzbekistan in the early twentieth century developed to a certain extent on its national basis. The performance of Uzbek music during this period mainly included folklore and a complex professional musical genre in the oral tradition. Work was also carried out on the development of national music education. Folk musicians played the national musical instrument, and songs were played in national tea houses. They selected talented young people 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 student to carefully observe the teacher's performance, memorize it and repeat it. The tradition of pedagogical apprenticeship is very developed in the pedagogy of folk music.

To teach young people Uzbek folk instruments, techniques for performing folk and popular folk tunes in each district, especially ensembles of folk musicians. He played the main role. In order to improve the performing arts, teachers' schools were preserved in cities such as Bukhara, Khorezm, and Kokand. They were formed in the middle of the last century and were headed by elected elders. The tradition of mentoring and apprenticeship prevailed in the companies. Every teacher had the right to take talented musicians as students to teach them how to play an 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 [2].

Such national musical instruments as nai, koshnai, bulamon, chang, and Kashgar rubab occupied a strong place in performing practice. 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 also memorized the folk musical heritage of "Shashmak" and taught it to their students. At the same time, they managed to develop the "Mentor-student" tradition.

It is important to note that in Russian 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 and apprenticeship in musical performance continued, albeit within a narrow framework.

Musicians who studied at music colleges in the 20s of the twentieth century told interesting memories about their teaching work, master artists, their teaching style, repertoire, and performing skills. Mentor Abdusolat Vakhobov was an excellent teacher, he was able to interest students, find new performing tasks for them and show them 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 work under study and showed the subtleties of performance. The master always demanded expressive and impressive performance from the students. He paid special attention to academic performance techniques. The style of work of master Abdusolat Vakhobov was unique. He taught students the elegant ornamentation and melismatics of music only after they could play the melody they were learning, fluently, fluently and easily from memory. He did this very carefully, avoiding excessive vibration of the instrument. He told the story that they prioritized according to academic standards [3].

In the first decade of the twentieth century, serious attention was paid to the issue of promoting the best examples of Uzbek folk art through folk concerts, research and study of national heritage, and training specialists in this field to carry out folk music education. During the implementation of this task, conditions and opportunities were created for the popularization of amateur music in educational institutions.

The first folk amateur art clubs were organized in schools, boarding schools, and technical schools, which were led by famous folk musicians and singers. This played a big role in conducting musical and educational activities and classes among students of that time, in awakening their interest in the musical art.

In 1927, under the influence of creative amateur groups created in different parts of Russia, pupils of the Zebuniso boarding school and students of the Narimanov Technical College formed a children's (youth) collective called ("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" [5].

Musicologist T. Vizgo expressed his opinion as follows: "The curtain will be opened, all students in blue shirts will march with a song that will be heard throughout the school at this time. The song was a hiking song, which was performed by "Blue Blouse" to their own words. At the end of the march, people in blue shirts lined up in a semicircle and performed the popular song "Steam Train" at that time [1].

The organization of circles in this direction was supported by scientists of the Russian musical pedagogy of that time. It was reported that the activities of these creative teams are an important factor in educating students and the basics 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, increasing the level of taste and understanding of music" [5].

Similar creative groups 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 choral

education in schools. For example, in 1919, the V. School Theater group, organized by Sakovich, united 300 children. This group also included several (choral, dramatic, dance) troupes. In particular, the girls' choir, created by Sakovich at this school "Zebiniso", achieved good results, and later (1924) this choir was called "Girls of Art" [4].

The wide promotion of Uzbek folk music was an important factor in the development of the performing and pedagogical art of musicians and singers. In particular, work has intensified to familiarize children with folk instruments and their history, teach them how to play, and 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 and those who used them in the development of national musical art worked effectively in Uzbekistan. education and upbringing, in improving musical knowledge, in educating the people in the spirit of national music. In particular, there are many historical memories that such famous artists as Haji Abdulaziz Rasulov, Ust 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 musical education. However, during these years, musical education in schools was insufficiently developed at the level of folk musical culture, which led to the widespread use of new forms and expressions in the practice of children's musical activities.

So, the restoration and development of the music education system in Uzbekistan at the beginning of the twentieth century was the basis for improving music pedagogy in subsequent years.

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