

## LOCAL STYLES AND UZBEKI MUSIC LEARNING METHODOLOGY

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### Abstract

This article provides detailed information about the concept of style and its content, local styles in Uzbek music, skills for improving the performance of folk instruments, modern general and musical pedagogy, psychology and didactic issues.

**Keywords:** music, culture, student, modern pedagogy, folk, song, style, local style, art, national music.

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The Uzbek people have a unique and colorful musical heritage. So far, effective results have been achieved in our republic in terms of collecting and documenting its valuable samples, studying its long development path and complex scientific and theoretical foundations, as well as its practical and creative development.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “ On measures for innovative development of the arts ”, Resolution No. PD-4038 of November 28, 2018 “ On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, are becoming increasingly important.[1]

At a time when fundamental reforms are being carried out in the economic, political and social spheres of the great independence, special attention is being paid to humane and developmental factors such as national culture and art, spirituality and enlightenment in our society. In this place, it is extremely important to fully restore our invaluable practical values, folk customs and traditions, to study our historical and cultural monuments, including our musical heritage in detail. It should be recognized that all the necessary conditions have been created in recent years for its scientific and practical assimilation by young generations.

In order to achieve the noble goals, all layers of Uzbek musical creativity - official folk music - should be taught in the cultural and art educational institutions of our republic, as well as in the higher and secondary educational institutions of the humanitarian direction included in the system of public education a number of special educational subjects were introduced, covering status, epic, past and modern composition, composition, artistic hobby, pop art. In turn, providing them with excellent programs, textbooks and training manuals is one of the most urgent tasks facing our specialists today.

It is related to the study of local styles of Uzbek folk music, songs from genres belonging to the traditional-professional layer of our musical heritage, big songs, suvora kuy, epics, status and its types, unique instrumental words of the oasis. there are a number of aspects, according to which we can have detailed information about the art of Uzbek folk music.

It is known that the word style is used in various meanings in the fields of literature and art studies, especially in existing musical literature. In some of these cases, its broad, generalized, and in others narrow, or portable meanings and contents are noted.[2] It should be noted that although the term “style”

is perceived differently both in content and essence, at the same time it can mean mutually close, common concepts.

Therefore, it is necessary to clarify this issue first. With the help of the word style, first of all, the nature of the general or specific regional characteristics of the music art of the peoples of the world is expressed in a somewhat broad, more precisely, collective sense. Examples of this are, for example, Eastern musical style, "European style of music". As an example of all other forms of artistic creativity, in music, national identity is given a short and concise description using the term style.

The laws of the internal structure of musical works become more important in this matter. That is, one or another method is determined from the criteria of mutual relations of the main means. In particular, "monophonic" or "meaningful", "multiphonic", including "harmonic", "polyphonic", "homophonic" styles belong to this category. Major creative trends and trends. For example, "classicism", "romanticism", "imperialism", "realism" and others are directly related to the concept of style.[3]

The word "style" is also used to describe the activities of composers, composers, conductors, singers and musicians in a more creative way. In particular, it is valuable in showing the creative image of a famous artist, his different, unique lines and aspects through analysis or comparison. Also, daily study - theoretical and practical needs of colors that have different meanings, such as "instrumental style", "status style", "wild" or "patnisaki style", "modern style" It can often be found in goods.

In the field of musical folklore, there is another concept of style, which draws our attention to the unique creative features, customs and traditions of the indigenous people in the scope of creativity belonging to a people, nation and people. Naturally, considering the issue of "local styles" on the example of Uzbek folk music creativity, that is, based on its historical-theoretical-practical foundations, is in accordance with the goals set for the educational science.

The ancient, extremely rich and beautiful traditions of Uzbek folk music are first of all brightly and profoundly expressed in its indigenous and semi-local styles. In fact, in some cases, it is not without reason that the musical-local style is compared with the concepts of "dialect", "dialect" in linguistics. However, in contrast to literary studies, the common qualities of all existing "musical dialects" in turn create a collective concept such as "national musical style". [4]

A number of experts, who were engaged in initial scientific research in this direction, collecting and writing down various old examples that make up our vast, multi-layered musical heritage, paid special attention to the methodological differences observed in their work attention is given. They collected interesting information about it for the first time and made deep scientific observations. In particular, it is recognized that in all oases of the territory of Uzbekistan, among the Uzbeks living in neighboring Kazakhstan, Kirgizstan, Tajikistan, Turkmenistan, as well as in some other foreign countries, native uzbek people have been living densely for a long time. the appearance of "musical dialects" in these lands is special. It is difficult to fully cover such a complex ethnic, geographical, political-social, historical-cultural reality, to give it perfect descriptions, of course, among them, so far, it is somewhat wide in terms of scope and historically ancient. , unique in terms of its characteristics, mainly four local styles are distinguished by description and studied in detail in Uzbek musicology. They are referred to by the name of each specific region, that is, the local styles of Tashkent-Fergana, Bukhara-Samarkand, Khorezm and Surkhandarya-Kashkadarya.

As mentioned above, the origin of these local styles depended on many things in the historical development of Uzbek folk music. Including, in the long history of the formation of our nation, the intermingling of Serug and multi-tribal Turkic-speaking ancient peoples, major social and political realities of universal importance that occurred in the distant and recent past of the people's life (for example, the current O From the point of view of statehood, the oases of Uzbekistan entered or were divided into a number of large and small kingdoms, sultanates, emirates and khanates in ancient times and the Middle Ages), the lifestyle of the local population, the interchanging of rural and urban culture balances, the role of agriculture, animal husbandry, trade, the level of development of economic and

domestic-foreign trade, economic, social and cultural relations with other nations and peoples, close proximity - the role of the army interaction is significant.

Unique local characteristics are directly manifested in ritual - household music, non-ritual melody - singing, composition and epic creativity, singing and musical instruments. These qualities can be more or less manifested even in the works of the present time, which were created on the ground of traditional methods.

It is natural that such quality indicators and qualities of our musical heritage, which were created by our ancestors and reached us over the centuries, are a clear evidence of the inexhaustible creative potential, high artistic taste and deep thinking of the Uzbek people. After all, from modern times to this day, local artists have been constantly improving the forms and types of traditional art, carefully preserving its artistic examples, and constantly increasing their national and spiritual wealth with new creative efforts. The artists depicted the people's hopes, joys and surprises, joys and sorrows, the needs of the human soul with high musical understanding, and always gave people spiritual and spiritual food. They wanted to introduce the listener to elegance and goodness through classical music, and they always enjoyed it with immortal values.

In the field of professional music performance, artists have created the tradition of teacher-apprenticeship and directly applied it since ancient times. Uzbekistan had close relations with famous singers, musicians and composers from different oases of Central Asia. It is known that they learned about the basics of musical science developed by our scientists, who are famous in the Middle and Near East, and the whole world, with the help of experienced teachers, through many special theoretical treatises. It is important that the teacher of "Musical culture" refers to historical sources and gives a short, concise and interesting explanation to the students about the improvement of our musical instruments.

In the history of studying Uzbek music, the services of V. Belyaev, a large-scale scientist, talented folklorist, pedagogue, are also great. In the study of music theory, V. Belyaev emphasizes the importance of treatises on music by Eastern scientists. His research in the department of the history of the development of Uzbek folk instruments, their classification and measurement are of great interest. In 1933, V. Belyaev's book "Musical Instruments of Uzbekistan" was published in Moscow. It contains descriptions of more than 50 instruments. As a result of the repair and improvement of folk instruments, technical methods of sound creation and new performance skills were developed. The transition from the auditory method of musical performance to the method of performance with the help of notes led to a lot of work on the educational repertoire and the organization of schools of performance on folk instruments.[5] The development of methodological and didactic foundations of teaching folk instrument performers was carried out in the same direction.

Performance schools for folk instruments appeared. At the same time, training manuals were written on the organization and operation of the orchestra of folk instruments. Thus, the educational foundations for the initial stage of musical education in the field of folk instruments were formed. Any student should have a sufficient amount of broad general education and professional knowledge throughout the academic year. Because many of our graduates connect their lives with pedagogical activities. This requires good training in psychology, pedagogy, methodology, and having a broad worldview. However, until now, general and personal methods based on the principles of pedagogy, which reveal the uniqueness of education, and express the achievements of performance culture, have not been developed. Most of the published textbooks and manuals approach education in a narrow sense. All the recommendations are related to the state of performance on the instrument, the technical methods of sound creation, mastery of performance, and the issues of educational process and pedagogical ethics are also covered to some extent. However, less attention has been paid to actual issues such as educational value, ideological and educational direction, scientificity, conducting the teaching process in general education schools.

The lack of development of such a methodology in higher educational institutions has a negative effect on the quality of education and pedagogical training in performing arts. Below we will talk about the methodology.

From the point of view of teaching, the concept of methodology is used in two different ways:

- ✓ methodology - a theoretical course conducted in educational institutions, an educational subject as;
- ✓ methodology - as a teacher's work style and forms.

When talking about methodology, it is necessary to proceed from the sum of the main objective and subjective factors of education. The methodology is developed based on the study of effective methods of educational practice, it is created as a result of practical justification and generalization in the course of scientific-theoretical research. In the end, two main methodologies are formed: general methodology and special methodology. General methodology deals with the study of specific features and laws of the educational process and special methodology develops methods and forms of faster acquisition of special knowledge skills. The teacher must have knowledge and skills in playing instruments, singing, music literacy, history, composers, artists. That is why musical performance is also important.

The improvement of performance methodology in folk instruments can be divided into the following main stages:

- in-depth study of modern general and musical pedagogy, psychology and didactic issues;
- study and summarize the results of special methods, teaching experiences;
- critical analysis of previous schools and directions, as a result of which, development of principles of modern education development.

Based on the opinions expressed above, we should emphasize that today teachers who meet modern requirements apply the methodology of teaching Uzbek folk instruments to each stage of education (primary, secondary rta, higher) it is possible to ensure the quality of professional training only by taking a separate, unique approach and creating the literature of a new generation in the future. Because today every student is required to learn to play an instrument. In addition, some students study in children's music and art schools in addition to general education schools. This also places great responsibility on the teacher-mentor. Music schools also require familiarization with the curriculum. In general, a number of educational and methodical literatures devoted to Uzbek folk instruments have been published today. Because, on the one hand, this is a special field, and it is necessary to study its basis in depth, and on the other hand, it is an extremely large number of folk instruments.

Children's music and art schools of the Republic of Uzbekistan are currently preparing for the performance of 16 different types of musical instruments. In this educational and educational direction, the task of the teacher in each specialty is not only to teach the future musician the skills of performing on the instrument, but also to teach the mastered piece both technically and artistically. it consists of deep feeling, formation of a worldview and upbringing in the spirit of patriotism. [6] For this, proper organization of teaching activities is an important factor. Paying special attention to every sound in the work, every technical performance style in the lessons, in-depth study of the form, content, essence, artistic features of the work, knowing and finally performing the work with high skill is a service to expand the worldviews of the students. There are many historical figures in the world who contributed to the development of humanity and the development of different nations. [7]

In the content of education, the art and music culture of each region is expressed in the artistic traditions of rituals and customs. Without knowing the beauty of life and the environment, it is impossible to realize a full-fledged artistic creation. The art of music is an inexhaustible source of aesthetic perception. It is a fascinating world that conquers the human heart and mind. Our nation has a rich musical heritage from time immemorial. Our priceless value, our eternal heritage, our classical music art, which has shaken the world, helps to realize the sense of national responsibility, intellectually mature, morally pure, physically strong, on the basis of the content, direction, harmony of universal

human values in all periods of the development of society. The science of “music and culture” plays an important role in the education and formation of students.

Today, it is the need of the hour to educate not only young people who have knowledge, but also creative and talented students. The content of national education is reflected in the following tasks.

1. Education is focused on a certain goal;
2. Humane rules of education;
3. Relationship of education with life and work;
4. National cultural and universal value priority of education;
5. Age, class, psychological and physiological characteristics of students to consider.

In short, although the style in music literally creates a range of different concepts, it is necessary to consider the organic connection and systematicity of almost all its structural means. For the same reason, the place and importance of the style in getting acquainted with the art of Uzbek folk music, learning it and learning it in practice is extremely important.

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