



Peculiarities of National Styles of Tashkent-Fergana and Problems of Introducing them to Music Lessons

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Abstract

The phrase Uzbek music is a broad concept that includes two main layers of our national music - folk music and professional music, which is the work of master artists. Also, 4 local styles are understood in the content of Uzbek music.

The article highlights the specific features of Tashkent-Fergana national styles and the problems of introducing them to music lessons.

Keywords: Folk music, national culture, Music education, sophistication education, national music, national musical art, Uzbek music, local musical style.

Introduction.

Restoring the uniqueness of our national culture in our independent Uzbekistan begins with the artistic and moral education of students in general education schools. Current musical education shows that the importance of music culture lessons is great in learning our national musical heritage. Music is an art form that occupies a large place in our cultural life and plays an important role in the development of human personality. Music education is one of the main and complex aspects of the education of sophistication, it teaches to correctly perceive and appreciate the beautiful things around.

The main part.

It is known that music equips a person with high taste and forms a spiritual outlook. Music has the power to strongly influence human emotions, brings students to the world of sophistication, and educates them morally and ideologically. Uzbek folk music is very old. Evidence of this is found in historical literature and archeological excavations of our ancient musical culture. The basis of every national music is folk music. Folk music is created from different working conditions, historical events, refined over many years and passed from generation to generation. Every nation has its own music. The brightest examples of national music art will be reflected in it. At the heart of folk music, the historical events of each nation are sung through the songs of the struggle for happiness and a prosperous life.

The phrase Uzbek music is a broad concept that includes two main layers of our national music - folk music and professional music, which is the work of master artists. Also, 4 local styles are understood in the content of Uzbek music. These are:

1. Kashkadarya - Surhandarya
2. Bukhara - Samarkand
3. Khorezm
4. Fergana - Tashkent musical styles.



Each local musical style has its own characteristics and traditions. These traditions have been formed over a long period of time, and each nation has its own characteristics with the way of life, labor training, ceremonies, holidays, and customs.

Fergana - Tashkent style of music - includes musical traditions established in Fergana valley, Tashkent city and region. It includes traditions such as folk music, lapar, yalla, songs, epics, makomchilik, Uzbek folk musical instruments, children's folklore, composition. Ferghana-Tashkent style of music, the big song was usually performed at mass gatherings, celebrations, and festive ceremonies. We have heard this kind of song a lot on radio and television, as well as at concerts and shows. The main part of the big song is the climax. It is sung freely and freely. Its performance requires a wide volume of voice and high performance skills. That is why it is called a big song. It is performed by two or more singers holding a "plate". The reason for this is that melody methods are used to click and direct the voice in one direction. Sometimes "big song" is also played as an instrumental piece.

In "Katta Ashula", the themes of religious mysticism, love, loyalty to the Motherland, humanitarianism, kindness, loyalty, pandu - advice, morals, hard work, and the beauty of nature are sung. Examples of this are great songs such as "Yovvoyi Chorgh", "Yovvoyi ushshoq", "Kirib bostonni kezdim", "Mehnat ahli", "Khormanglar", "O dilbarim jonim", "Qayilman".

The "Big Song" will be performed by Orifjon Alimakhsumov, Mamurjon Uzokov, Tokhtasin Jalilov, Rasulqori Madaminov, Zhorakhan Sultanov, and Nabijon Khasanov.

Fergana-Tashkent style of music, the creativity of women and girls is fruitful, and the art of yallachik is widely developed. Yalla is a phrase in the form of a refrain, which is sung while dancing. A singular yallachi usually accompanies his statements with a two-word circle. The Yallachilar ensemble usually consists of 2-3 women, and they sing only to the accompaniment of a circle. The repertoire of the Yallachi is mainly made up of songs, lapar yalla and tui ceremony sayings. As we know, this genre is made up of happy sayings and sung in a dancing tone. It is usually sung and danced to the accompaniment of musical instruments and a group of singers. For example: Kyzgina, "Yali - yali", "Go to work bride moon", "Don't beg my dear"

Lutfikhanim Sarimsokova, Tamarakhonim, Gulshod Otabekova, Rakhima Mazakhidova, Khadikhon Khamdamaliyeva, Namanganda Saltanatkhon Aliyeva, Kaliskhan Kyrgyzboyeva are skilled performers of the art of yallachilik.

Allo is a song that expresses a mother's love and wishes for her young child. It is a soft, relaxing and pleasant song that will help you fall asleep. Usually, every mother expresses her love for her child. A child who restores the song of God will grow up healthy and energetic.

Lapar is a lively and danceable melody and song, usually performed by two singers or solo and multiple singers. Lapars are usually sung in the style of saying. The listeners are filled with joy and accompany him by clapping. This includes songs of our people such as "Oman yor", "Ililla yor", "Almacha anor", "Black hair", "Jahu - jahu", "Oijan", "Kilpillama", "O'lan", "Black hair". Enters.

Children's folklore is busy with songs and games in Ferghana-Tashkent style of music. This includes songs such as "Boychechak", "Raining tree", "Stork has come", "The sun has risen", "Chuchvara kapayidi", "Sust xotin", "Chitti gul", "Chamanda gul". is being performed

In the women's circle, lapar, yalla, songs of wedding ceremonies such as "Kelin salom", "Yor-yor" are sung by women with great skill. In it, 3-4 performers sing the chorus, and the soloist sings the verses.

The art of musicianship is widely developed in music practice of Fergana-Tashkent.



Music practice see almost all folk instruments: dutor, tanbur, rubob, chang, sato, gijjak, flute, double flute, sato, gijjak, trumpet, trumpet, circle drum and other words possible Depending on the situation, these words appear individually and in ensemble form. In the cultural life of our people, each national musical instrument has its own role and function, as well as special tunes to be performed. For example: duto rva doira is used both as a single and as an accompaniment. However, sounds such as tanbur, sato, flute, double flute, gizjak, chang, etc. are mainly instruments of professional musicians, that is, musicians must have special training to perform these sounds. Dance tunes are also popular in this oasis. Among them, we can mention the dance tunes "Dilkhroj", "Tanovor", "Andijan polka", "Big game".

Appendix No. 2 "Dilkhroj"

Fergana-Tashkent local style dance tunes are very popular and are loved by the public. For example: "Sarbozcha" tune is one of them. "Sarbozcha" is a Persian-Tajik word that means the main player. The soldiers were considered to be soldiers of the military units of Turkestan khanates. The word "sorboz" was used instead of the word "soldier". This tune expresses the fighting spirit of the soldiers and their brave steps.

The term Fergana-Tashkent status roads are used to refer to the status roads that are widespread along the Fergana-Tashkent valley.

These maqams do not form a single series, unlike the songs of Bukhara shashmaqam and Khorezm maqams. Perhaps, separately - it is made up of separate instruments, melodies and songs. In particular, instrumental melodies such as Nasrullo I-V, Munojat I-V, Ajam and Taronalar, Segoh I-III, Choli Chiroq, Miskip, Chorgoh I-V, Segoh Bayoni Sherozi I-V, Gulyor Shakhnoz I-V, Tashkent Iroghi. Belongs to Ferghana-Tashkent status roads.

On the instrument path of the above statuses, a single song is performed in the form of an ensemble consisting of dutor, gijjakda or tanbur dutor flute - gijjak circle instruments.

On Ashulla roads, it is sung by singers, accompanied by an ensemble of tanbur or musical instruments. In these positions, they are sung based on the poems of Navoi, Sakkoni, Lutfi, Babur, Mashrab, and other poets.

Fergana - Tukhtasin Jalilov, Mukhammadjon Mirzayev, Domla Halim Ibodov, Mulla Toychi Tashmatov, Usta Olim Komilov, Komijon Jabbarov, Ganijon Tashmatov, Doni Zakirov contributed greatly to the development of this style.

Introduction of Fergana-Tashkent local styles in music culture classes. Today, the process of restoration of our national values requires comprehensive study of our artistic heritage and traditions formed over many centuries. Our national tunes - songs, which are the treasured property of our people, are currently of special importance as an important tool for the moral and aesthetic education of the young generation. Local styles in the creation of folk music - with the history of music culture, labor, ritual, epic, yalla, lapar, big song, seasonal songs (Navruz, Khosil Bayram), lyrical works and the art of singing, which have been working for several centuries. Includes the works of master composers who contributed to its development. The most important inner experiences are clearly reflected in these works. Folk music and local styles are of great importance in the moral and aesthetic education of schoolchildren. Nowadays, moral and aesthetic education of the young generation is considered one of the main issues of education and training process in all general education schools. Such opportunities in the art of music serve as a unique and unique resource for the development of students. Our national tunes - our songs, which are a priceless spiritual property of our people, are not only remarkable for their richness of words and melody, but also for the unique lifestyles of the Uzbek people with the sounds of national instruments, national values and cultural contributions. Local styles are created in various working



conditions, historical events, joyful fun or misfortunes, and are polished and preserved for many years from generation to generation, from mouth to mouth. In it, the elegance of the brightest examples of our national music art, deep thoughts and ideas rich in philosophical thinking are reflected. In the era of local styles, one can clearly see the historical events of each nationality, its struggle for freedom, happiness, and a prosperous life. One of the important tasks of musical education is to teach songs that interest, attract, and delight students in music culture lessons. The use of folk instruments together with the piano plays an important role in forming the national basis of musical education. Teaching Fergana-Tashkent musical styles, tunes and songs, terms and lapars, songs related to children's folklore to students in music culture classes is a tool for comprehensively shaping the qualities of sophistication in students and perfecting noble qualities. serves as It expresses their special feelings and dreams in Balinese language.

As the famous composer and pedagogue D. B. Kabalevsky said: "Teaching children to art and music is a difficult task, and the most complicated thing is that it is impossible to teach real art without affecting their inner experiences." Taking into account the ability and interest of each student, it is appropriate to teach musical works and songs according to their passion and study. It is known that students in the 7th grade have uneven voice patterns. Because at this age the period of mutation begins. At this time, the music teacher should pay special attention to the students, treat them with care and respect. It is necessary to conduct a separate interview with children whose abilities are not fully developed. Without straining the voice, it is advisable to choose exercises and songs that are convenient and divide it into voices. It is necessary to teach students to listen carefully to each piece of music, to vividly imagine the artistic images embodied in them by means of musical sounds, and to give them the correct artistic assessment.

Summary.

The music listening activity of the lesson plays a big role in enriching the students' musical impression, expanding their imagination, developing their listening skills and cultivating their musical taste. In this type of activity of the lesson, students listen to an exemplary performance of the rarest musical works performed by a music teacher, using an electrophone and a tape recorder. Choir, orchestra, ensemble and soloists will get acquainted with classical works of various genres, and will take their first step into the great arena of art. They perceive and deeply feel the power of music to portray as a mantra, the beauty of nature and life, the irrevocable, invisible aspects of reality and behavior in the colors of the musical melody. It is recommended to sing the tunes of these tunes with the students so that the tunes are deeply rooted in the memory of the students. In particular, the work is reinforced by listening to the performance of a musical instrument and then singing it. It should not be forgotten that in order to remember the works well, it is necessary to play them at least two or three times, introducing new dynamic aspects of the tune to the students each time. By listening to tunes, students gain a detailed understanding of different genres of music - March, song and dance.

It is necessary to ensure that all three main parts of the lesson are not separate, but on the contrary, they are integrally connected with each other, so that the content of the lesson becomes a whole.

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