

FOLK MUSIC TRADITIONS - A FACTOR IN EDUCATING THE YOUNG GENERATION IN THE NATIONAL SPIRIT

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ABSTRACT

The issues of alignment of the spirituality of the rising generation on the basis of transferring their conceptions, knowledge, and skills about local musical traditions are considered in the present article.

Keywords: traditions, local musical pedagogy, local singing traditions, musical impressions.

INTRODUCTION

In the current era, when the issue of spirituality is becoming one of the most fundamental issues of our social life, the restoration of folk traditions and customs, and their transformation into a means of educating the young generation in the spirit of our national traditions, are finding their solutions. "Intangible cultural heritage, passed down from generation to generation, is always created by specific communities and groups in connection with their environment, nature, and history, shaping a sense of uniqueness and heritage, thereby aiding in the appreciation of human creativity and cultural diversity" (Standards for Intangible Cultural Heritage (1,1-4)).

The issue of educating the growing young generation through national traditions and customs has found its expression in Uzbek national pedagogy.

Tradition is the vital customs and characteristics of people's lifestyles that have formed and developed over the centuries. We know well that folk traditions include life norms, rituals, ideas, values, customs, ceremonies, and others that are left by the older generation, have become customary, are equally necessary for everyone to perform, and must be accepted by the young generation, developed, and left as a legacy to the next generation.

Custom, unlike tradition, is determined by how people adhere to the rules and laws accepted by the people in a certain situation. Showing respect to the elderly, not contradicting the words of the elders, receiving guests according to the accepted manners of the community, and conducting weddings and ceremonies based on the customs accepted in that area are among the beautiful customs that have introduced our people to the world.

Uzbek music pedagogy is comprehensive and encompasses the entire period since the emergence of the people. Particularly, from the 1st century BC to the 3rd century AD – the era of the Kushan Empire – music, along with other art forms, greatly developed. This can be seen in numerous archaeological materials, rich and unique artistic findings, musical instruments such as the oud, harp-like lyres, triangular harps, simple flutes, etc. These documentary materials indicate that music has long held an important place in the lives of the settled population and reflect the diversity of the music practice and the works performed (2,15-19).

In ancient times, during the Navruz festival, music performed two main functions: music that was played in the background of the festival and music that was played specifically for carrying out Navruz's unique customs and actions. For this, professional musicians

deliberately composed melodies. There are assumptions that Barbod, a court musician of Khosrow II Parviz from the Sassanian era, created several special pieces dedicated to the theme of Navruz such as “Badi Navruz,” “Sozi Navruz,” and “Nozi Navruz,” which were widely prevalent in the music culture of the 6th and 7th centuries.

This unique area of folk wisdom and etiquette encompasses all aspects of social and domestic-ethical life – oral folk creativity, customs, ceremonies, and religious-ethical teachings. Epics, fairy tales, seasonal work songs, myths, anecdotes, legends, fables, proverbs, wise sayings, riddles, lullabies, humorous and playful expressions, and the like related to “Navruz,” “Mehrgan,” and seasonal songs and recitals about agriculture, livestock, and craftsmanship form the foundation of folk music pedagogy.

Music pedagogy, a component of folk pedagogy, has been crucial in shaping the moral and educational development and physical perfection of generations over the centuries. Its influence and significance are due to:

1. Its vibrancy, versatility, and meaningfulness;
2. Being directly created and lived by the people within the ongoing flow of life, addressing human problems, and aiming to solve the most urgent educational issues;
3. Being oriented towards universal human directions and global ideals.

Thus, other folk music pedagogies have never lost their significance as an integral part of the education of generations.

The issue of educating the growing young generation through national traditions has been expressed in the scientific works and research of many pedagogues and musicologists. Notably, the renowned scholar, Academician J. Tulenov, in his treatise dedicated to cultural and spiritual development, writes: "...people's worldviews are formed and developed through life conclusions, interpersonal relationships, will and desires, national ways of life, and national customs and traditions" (3,133).

Songs have played a crucial role in our musical heritage. Not only at weddings and solemn occasions but in all aspects of life, songs have been a source of emotional support and companionship for people. Songs are intrinsically linked with folk traditions and customs and enrich them (e.g., “Yor-yor,” “Ulan,” “Lapar,” “Lyric Terama,” “Alla,” “Kelin Salom,” “Bait-ghazal,” “Welcome,” “Cry”). In Mahmoud Kashgari's “Divanu Lughat at-Turk,” the term “Qoshug” is described as a poetic form, often synonymous with poetry and ode (4, 357).

Songs (lyrical, ceremonial, seasonal, yor-yor, allas, mourning songs, shearing and harvesting songs, holiday songs, examples of children's folklore) celebrate beauty, sincerity, compassion, hope, and dreams, fostering deep human emotions and a profound love for life, nature, and people. Song performers are known by various names depending on the genre: singer, storyteller, performer of laments, and others.

Our vast spiritual heritage, particularly folk singing, has its unique traditions. Primarily, these are defined by singing styles and the diversity of folk song genres. Folklore scholars typically categorize songs into four major groups (labor songs, seasonal-ceremonial and custom songs, lyrical songs, and terma songs). These songs are performed with national embellishments (cries, improvisation, drone, vibrato, ornamentation) that give them a national color and are fundamentally based on this criterion in folk singing traditions. The issue of musical education in the spirit of national traditions originates from these sources.

Educating in the spirit of national traditions encapsulates the following aspects:

- Having an understanding and knowledge of the characteristics unique to folk singing;
- Experiencing these characteristics and integrating them into one's spirit;
- Striving to master and apply these traits in real-life practice;
- Appreciating, preserving, nurturing, and enriching national characteristics.

Many unique traits lie at the core of national traditions that can be linked to national customs. For example, conducting Uzbek weddings with music and song is an ancient tradition, the execution of which depends on our people's customs. Here, folk traditions directly merge with customs (e.g., opening wedding celebrations with trumpets and horns is an ancient Uzbek tradition, where playing lively, festive tunes is customary, and it's traditional for hosts to adorn the musicians with sashes or belts). Many examples of such folk traditions and customs can be cited.

Customs and traditions cannot exist without each other, and each has its unique characteristics and laws.

One of the most widespread elements of singing traditions is performing in ensembles of folk instruments. Here, it is appropriate to recall

In this article, as we focus on traditions, including those specific to folk singing, we were able to draw the following conclusions regarding their importance in shaping the spirituality of future generations:

- The spirit of national traditions plays a crucial role in human development, and it is important to instill these from childhood;
- Uzbek folk traditions and the art of music, particularly singing traditions, serve as important tools in educating the youth in the national spirit;
- National singing traditions serve as an important means of shaping ethical traits inherited from our ancestors such as high humanism, loyalty to friends, love for the homeland, a proper attitude toward labor, and maintaining one's honor, dignity, and conscience.

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