

MUSICAL AND PEDAGOGICAL FOUNDATIONS OF THE ART OF DASTAN

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ANNOTATION

The article deals with such issues as the history, types, forms and content of folk epics, ancient and modern schools of epics, their repertoire, traditions and styles of performance, outstanding creators and performers, harmony of poetry, melody and musical accompaniment in the names of epics, their promotion on a national and international scale (festivals and competitions). It is also based on the fact that the art of the epic has a high pedagogical potential as an incomparable spiritual treasure, its collection and classification of bright samples, integration into the consciousness of young students, by studying on a scientific basis, plays an important role in fostering love for their people, Homeland, in the spirit of boundless respect for national musical traditions.

Keywords: The art of doston, Bakhshi, poet-bakhshi, the art of khalfa (singer dosto), zhirav, noma (songs) doston, dumbira, dutar, kubiz, tor doira and other musical instruments, singing the epic with an open voice (traditions of Khorezm), singing with a closed (throat) voice (traditions of Kashkadarya and Surkhandarya Passions), dostana festival, Dostana schools, pedagogy of dostona art, traditions of teaching ustoz (mentor) - shogird (student) in the preparation of bakhshi, propaganda of dostona art.

The art of the epic, which has been created, sung, listened to and heard for many centuries and which embodies the national identity, ancient history and language of our people, their way of life, traditions and customs, has been recognized as an integral part of universal culture, is a work of literary and musical art that has been passed down from generation to generation with dedication, creative skill.

Therefore, the art of an incredibly rich and always youthful epic is an incomparable spiritual treasure, and the integration of the most striking examples into the consciousness of young students plays an important role in educating people to their people, Homeland, boundless respect for national musical traditions.

The word Bakhshi and doston (epic) are essentially related words, they also complement each other in meaning. Bakhshi, baksy is a Turkic word meaning Bakhshi, initiator, poet, teacher, mentor, teacher, educator. It is also observed among the people that the word Bakhshi is called by such terms as poet, sozi, Khalfa, zhirav, etc. The term doston (epic) is a broadly unifying Persian word, has a certain meaningful system of meanings of true and fabulous events, narratives and myths, consists of poetry and prose by unknown authors, poems are used in the form of a Nome accompanied by a musical instrument. "Dostan" means large works of similar meanings, and epics won popular respect by singing Bakhshi, and Bakhshi occupied the highest level in the epic style, which reached the hearts of people through creativity and performance. As the epics in the sources show – the history of the people, the description of the past of Elulus, the past of dreams-the past of Armenians, in a word, the song of the history of the people, the tone of fate, the mournful music of fate, the Merry summer of the future. Bakhshi are

singers, an incomparable memory of the history of this people, of birth, a golden chain between ancestors and generations, creators and performers of Mohir, who orally transferred history into history, sealed history, left history in history.

In the distant past, when there were no mass media and technical means, cinema and theatrical performances, the influence of our ancestors on the psyche of the world, epics, which were one of the leading tools in their artistic education, still retain their significance and the power of artistic influence. Now in the Samarkand, Kashkadarya, Surkhandarya, Khorezm, Namangan regions of our republic and the Autonomous Republic of Karakalpakstan there are a number of famous Bakhshi, zhirav and khalfa, who perform their folk songs and dances with great skill. About the activities of famous teachers of the past and present sphere, about the experience of pedagogical education of modern youth of friendship schools, about the use of epic samples in the practice of music education in secondary schools and extracurricular circles, about acquaintance with the epic in the process of general secondary and special music education and the creation of educational films, this is one of the urgent problems of modern music education and upbringing.

The most famous of the samples of the heroic epic of our people, created during the centuries-old history of the art of friendship, is the epic "Alpomish". During the years of independence, our people have comprehended its secrets, its magic has manifested, its identity has been restored, its connection with the social life of the Turkic peoples has been proved. For this reason, on November 6, 1999, celebrations dedicated to the 1000th anniversary of the creation of the epic "Alpomish" were held in the city of Kohna-Termez, scientific and theoretical conferences were held, lectures were given, films were created, a new literary edition of the epic and a musical edition of the sheet music were released. In his speech at the event, the first president of our country, I. A. Karimov, said: "Alpomish teaches us a lesson from the qualities of humanism, teaches us to be fair and truthful, to protect our country, the stronghold of our family, to protect our friend, our honor, the shrines of our fathers from any aggression." Due to independence, some epic samples were included in the standard curriculum of general education classes of musical culture. Although the program did not specify which samples to choose from the epic, it was recommended to listen mainly with readers and sing partial excerpts, choosing names from such epics as "Alpomish", "Gyurgli", "asik Gharib and Shahsanam".

Friends can also be read from the book. But listening to them with the intonations of a Blissful rendition of noma will have a completely different effect. As the famous French writer Victor Hugo said: "music begins where the word ends." That is, deep feelings and experiences that are difficult to understand by some word in the human soul can be vividly expressed in music.

The sphere of Uzbek folk music, which is the creative product of the activities of many musicians and generations of singers, has a wide range of samples that are incredibly rich and have high artistic value. In our republic there are certain positive actions and experience in their collection, storage, classification, mastering on a musical basis, studying the path of development and theoretical foundations, involvement in the process of continuous musical education on this basis.

A relatively complex layer of our national traditional musical heritage is formed by the genres of professional (master's) music in the oral tradition. Professional musical genres differ from

other folk melodies and songs (folklore) its performance design, structure, prestige, voluminous development, loud flashes and other distinctive features.

To sing musical decorations, such as musical exclamations and escapes, characteristic of the traditional professional musical heritage, to sing with a closed throat voice in the performance of an epic, it is also necessary to have masterful skill and professional experience. Local musical styles can be compared with the concepts of local "dialects" in linguistics. Similar attributes of all existing "musical pieces", in turn, constitute such a collective concept as "general musical style". National local musical styles are divided into four local musical styles according to their unique characteristics, which are relatively comprehensively studied in the subject area of Uzbek musicology. They are called the local styles Tashkent - Fergana, Bukhara-Samarkand, Surkhondarya-Kashkadarya and Khorezm in the names of individual regions.

There are a lot of melodies and songs in all local styles, samples of musical folklore are similar to each other. Along with this, there are genres of music in which they are not repeated. For example, large singing and wild status samples typical of the Tashkent-Ferghana style are not found in other regions. Bukhara - Samarkand local musical style specific to the musical art, "Bukhara" (performed by female musicians) and "Mavrigi" (male performers), Khorezm accompanied by a small orchestra consisting of a narrow or dutor, a section or kushnai, a gidzhak and a circle playing an epic, halves in harmony and in a circle, mostly singing Doston songs and other dancing songs, Surkhondarya-Kashkadarya local musical style the art of playing an epic with an artificially closed (throat) sound, which is a kind of drum, is a genre formed within a certain local style.

Referring to the performing traditions characteristic of all local musical styles, starting with preschool and school musical practice, the main emphasis in the selection of musical material (repertoire) for all stages of continuous musical education should be placed on samples characteristic of the local musical style of the region, as well as corresponding to the goals and objectives of education.

One of the reforms of the education system after the republic gained independence was the development and implementation of state educational standards. In the requirements of the DTS, it is noted that national musical samples in harmony with universal musical art will be a means of forming musical and aesthetic education of students. Based on this, the formation of musical culture, which is an integral part of the spiritual culture of a person among students, is defined as one of the main tasks of general musical education and upbringing. To achieve this goal, the following tasks are assigned to the music teacher:

- development of musical abilities and interests of each student, taking into account his own (individual) characteristics through samples of traditional professional musical heritage;;
- to expand the circle of knowledge, skills and competencies of students about this masterful art by studying samples of traditional musical heritage in the course of circle work in addition to lessons and classes;
- features that are inherent in the heritage of traditional music in the process of various musical actions (screams, escapes, etc.) in order to feel and formulate a desire to match them in performance;;

- to determine the factors of musical development and moral and aesthetic education of students through the artistic and ideological content of various national folk songs and classical professional musical works;

- to instill in students enthusiasm for the profession of work, profession, in particular, the profession of a music teacher and an artist in the classroom.

The teacher must possess vivid examples of the traditional national musical heritage, works of Uzbek composers and composers, works of folk art and composers of foreign countries, singing, singing on one or more musical instruments, conducting skills, methods of teaching music, musicology, choreography and all other activities considered as a separate profession, and not less than possess

satisfactory musical and pedagogical knowledge, skills and abilities. Therefore, a Mohir music teacher is required to be a master of his craft and a kind, highly cultured seeker and creator, faithful to the ideology of national independence. It is necessary to know pedagogy, psychology, child physiology, philosophy-based logic, ethics, aesthetics, Sherry, literature and other disciplines.

Active participation in the expansion of mass forms of music education to the AML is also part of the tasks of a music teacher, such as the selection of talented students, participation in extracurricular music circles, lecture or talk concerts, creative meetings with famous artists, various events at school and extracurricular activities and festive events.

To carry out such a multifaceted work, conditions such as a special music room equipped to the extent that it meets modern requirements at school, the necessary technical means for the use of educational and information technologies, phonology of audio and video recordings, instruments of a suitable musical instrument, visual and distributed textbooks, a sufficient number of textbooks are also necessary. Unfortunately, the number of schools with such conditions is very small.

In order to get acquainted with the layer of musical folklore (ordinary folk melodies and songs) of our traditional musical heritage, to study and master them, several musical materials were given in the program and textbooks of musical culture of grades 1-4 of secondary school. considering that some data and excerpts from musical samples were given in the lessons of the 6th-7th grade in the genres of statuses, classical melodies and singing, we focused our main attention on the research and development of methodological recommendations "methodological features of the effective use of samples of epic art in school music education".

As stated in the speech of the President of the Republic of Uzbekistan Shavkat Mirziyoyev at the solemn ceremony dedicated to the opening of the Khakar Bakhshi Art Festival, which was held in Termez on April 6-10, 2019, "if we do not work together today to preserve this unique art, then tomorrow, unfortunately, it will be too late, future generations, (3)

To date, the issues of involving samples of epic art in the musical education of a secondary school in the educational process on a scientific basis have not been adequately resolved. We are trying to test them by selecting samples of the eposton from the results of our test papers, the art of the saga, its pedagogical capabilities, the experience that we conducted in order to identify existing problems and problems in this regard. Continuing this work, we intend to test The educational materials we have selected are also available in other schools of districts, cities and regions. These are:

1. "did not change-did not change" (ojiza Khalifa Suzi and music).
2. "Liberation" (from a stranger and a friend of the king, musical version).
3. "The flower of the year has come" (instrumental version from "friend of the wanderer and the king").
4. "Sayodhon Baghdadur" (from Sayodhon co-friend).
5. "While I was falling, I got up" (from a friend of Asik Gharib and Shahsanam).
6. from Wikipedia, the free encyclopedia
7. "advanced" ("where will you go, Agajon", from the friend of the stranger and the king).
8. "your voice is like my child, you (from the friend of the stranger and the king).
9. "May the Almighty know On" (from a friend of the blind).
10. "Nayain" (from Asik Gharib and shahsanam's friend).

In order to listen to each epic title or sing several passages, the teacher organizes an audition from his own performance or recording, giving brief information about the art of the epic, the content of the same epic and the recordings of which he will listen to. Bunda plays an important role in the performance of the master. But considering that not all teachers also have satisfactory violations of academic performance, we consider it necessary to recommend the widespread use of skillful writing of academic performance using technical means.

During the test work, students of grades 5-7 undergo experience from simple to complex on the basis of the didactic principle of presenting the content of the art of bakhshichik, the content of the concept of the epic, various performing schools, their well-known teachers, performance methods, instruments used by them, the repertoire of Dostoevsky's works, etc., On the basis of music and art schools in regions where there are traditions According to the epic, it is necessary that students have such concepts as the creation of a special friendship school in the city of Termez and a friendship class, based on the traditions of pedagogical-Shogird education for young people, the global significance of the first class of friendship for young people.

The Bulgur singing epic in our country, Narpai, Nurota, Korgan, Shakhrisabz, Kamai, Sherabad, the tradition of playing with a throaty voice, alone with the clicking of a drum in Uzbek-indifferent friendship schools living in Southern Tajikistan. The most talented representatives of them were the son of Ergash Jumanbula, the poet of the coat of arms, the son of Fazil Yoldash, the son of Sherna Beknazar, the son of Mardonagul Avliyagul, and they told such friends as "Alpomish", "tak Ahmad", "Yunus Pari", "Avazhon", "Aisuluv", "Kuntugmish".

In Khorezm, such famous Bakhshi as Child Bakhshi-Gurbannazar Abdullayev, Rahzimbek Muradov, otakhon Matekubov, Kalandar, sang more romantic lyrical poems such as "asik Garib and Shahsanam", "asik Mahmud", "Hirmandali", "Gur'gli", "Bozirgon" in an open voice.

Modern Bakhshi, such as Ferghana Valley and Karakalpak Bakhshi Jien jirov Dagai son, Berdak kargabai son, otesh Alshinbai son, Kurbanboy Tojibayev, Gayratdin Otemuratov, Gulnara Allamberganova, Ziyada Sheripova - in the open voice of dutorda, zhirovlar bogiz -in the open voice of a lamb with a closed voice "Ulug", "paring El", "Aidos biy", "they sang Amangeldi, Ernazar Biy and other comrades.

In the article "the language of the people and history", eshkobil Shukur, a cultural worker who served in Uzbekistan, says that we must teach young people to hear the epic. The person who tastes it then knows what its secret is. The one who feels pleasure from it follows him from

behind... "Young people who later said that the art of happiness, happiness, reached the level that he said it was. In order for our youth not to be distracted by other trivial and Bachkan things, we must look for ways to enrich their hearts with such national arts"(5.)

In Kashkadarya, Surkhandarya, Khorezm and other regions where there are traditions of Dostana art, there are opportunities to introduce students to Dostana art and get an artistic and aesthetic assessment from its bright samples. In order for this to happen, we believe that it is necessary to choose educational materials using productivity from local dialect epics. In some regions where there are no traditions of the city of Bukhara, Samarkand and other art of friendship, it will be somewhat difficult for students to use the performing note of Mohir Bakhshi, performed in a certain dialect. Because students do not understand the poetic text of the title well.

To partially eliminate this problem, we recommended reading the text of the names before listening to the name in the syllable, tirib during our experimental verification work, the text of the names became a literary language. We also chose fragments of epic names, such as "Grandfather John" ("Alpomish"), "Kadrin na bilsin" ("Gyuryugli") and "your voice is like a child" ("asik Gharib and Shahsanam"), as part of our opportunity to sing with an open voice musical accompaniment in the context of the traditions of Khorezm an epic performance, and then recommended listening to Bakshi's performance on the record.

Well, all our pedagogical work carried out in this area is important with the flourishing, familiarization of the younger generation to the mansion of classical professional music in the oral tradition, in particular, the art of the epic, their integration into the consciousness of the soul and the tonality of the art of the epic, as well as awareness of the essence of the epic itself.

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