



## PROBLEMS OF APPLYING LOCAL MUSIC STYLES OF THE UZBEK PEOPLE TO THE EDUCATIONAL PROCESS

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### Abstract.

This article discusses the problems of applying the local music styles of the Uzbek people to the educational process and the development of professional training. Also, detailed information about the characteristics of the local music styles of the Uzbek people is given.

**Keywords:** Local style, music culture, methodical and professional training, module, educational system.

### INTRODUCTION

The place of art, especially music, is incomparable in the upbringing of a mature generation. By nature, music is a soul food, a stimulant of sensual spiritual experiences, a powerful tool that cultivates creativity and fine taste. It is the responsibility of representatives of the field and pedagogues to use this tool of sharp educational power of music, to cultivate the world of sophistication of young students, to educate them with high spiritual and moral qualities, while instilling love for art. Reforms in the field, adopted decisions and orders in our country are considered an important factor in the occurrence of significant results in the development of the field. Each generation has its own attitude to cultural heritage. If this relationship is good, folk art and its every genre, i.e. proverbs, fairy tales, epics, songs, sayings will gain vitality and continue to live from generation to generation.

The life and history of the country with its songs, national customs and traditions will live on, the country will be prosperous, and the spirituality of its people will be high. Just as every society has its own culture and spiritual factors, the heritage of folk music is very important among the national spiritual factors of our independent society. In this regard, studying the past spiritual heritage of our people, creating a national ideology based on this, developing a sense of patriotism, love and appreciation of national traditions and values in them requires special attention. The fact that the ideological artistic expression of this antiquity has been preserved in a number of artistic values, including folk songs, legends and epics, shows that the traditions of education and training in our country are correct and purposeful. Emphasized songs, lapars, yalla, alla, big chants, religious mourning sayings, labor songs, dirges, epic songs, the life philosophy of the people of that area, if necessary, pedagogical value. creates a basis for knowing the views of the owner. Therefore, it may not be effective to use the musical-pedagogical features of the Uzbek people for educational purposes without studying the

musical-pedagogical features of the Uzbek people's traditions, sayings belonging to certain genres, practical-musical styles of instrumental tunes, and musical educational activities. .

In music lessons, it is necessary to learn the centuries-old musical traditions of our people as part of our national values, and at the same time to respect these traditions as part of our national values. Because in this graduation qualification work, we will closely study the songs and yallas, labor sayings and lapars, epics and big songs, musical instruments created by the Uzbek people since the long past and sung in different situations and times. we can enjoy spiritually. At the same time, this graduate work allows us to get to know the local musical traditions that have arisen in various events of our country. For example, let's say that we live in the Namangan region, and with the help of this graduation thesis, we will study the creation of folk music related to this place, and also see examples of the music creation of the people living in the oases of Bukhara, Surkhandarya, Kashkadarya, Khorezm. let's get acquainted with the songs. In this way, we can enjoy the diverse and colorful songs of our people.

The phrase "Uzbek music" is a broad concept, which includes, among other things, the professional music fields of the two main layers of our national music - folk music and master-artists, as well as modern music such as composition and composition. covers the branches of creativity. Also, the four main local musical styles are understood in the content of "Uzbek music", and they are named as follows:

1. Surkhandarya - Kashkadarya music style.
2. Bukhara-Samarkand style of music.
3. Khorezm music style.
4. Fergana - Tashkent style of music.

Each local musical style has its own characteristics and traditions. These traditions have been formed over a long period of time, and they are inextricably linked with the way of life of our people in different conditions, labor training, turf ceremonies, traditional holidays and other similar processes. In order to study these aspects in detail, let's get acquainted with the four main local musical styles mentioned above separately.

The main goal of studying local styles of Uzbek folk music is to make students enjoy traditional and artistically mature folk music creations and, on this basis, to form sharp taste, high artistic level and elegant feelings in them. At the same time, the generation that has been living for many centuries - the national song, which is the essence of the spirituality and perfect spirit of our ancestors in the sounds, and our songs take place in the hearts of the young generation, make them loyal and kind to their homeland and people. calls to honor our ancient values and unique unique traditions, to be the true inheritors of the heritage of the motherland today, and therefore to deeply feel the need for national independence.

To pay attention to future teachers studying in higher educational institutions, including music teachers, who have thorough professional training based on the requirements of today's times, and become skilled masters of their profession, science and education moreover, it is one of the most pressing tasks of the personnel training system. The more knowledgeable a teacher is, the more knowledgeable he is in his profession and the more skillful he is in using modern



pedagogical technologies, the more he can raise the future generation to become a well-rounded and well-rounded person. In higher pedagogical education, future music teachers are trained for pedagogical activities and their knowledge and skills from musical sciences - music teaching methodology, music theory and analysis, choir and choral studies, conducting, solfeggio, and most importantly, their attitude to their chosen professions. is important. In this regard, it should be noted that students studying in the field of music education have different knowledge, level, musical training and attitude to the profession.

In Uzbekistan, there are several epic schools and famous performance centers based on ancient traditions such as master-disciple. They are mainly preserved in a number of areas of Samarkand, Surkhandarya-Kashkadarya, Khorezm oases. Currently, the auditions of storytellers-bakhshis, which are held at various levels, performances of bakhshis in TV programs, special shows, public holiday events are important because they are aimed at encouraging this old creativity and reviving some forgotten examples. At the same time, it is desirable for musical educational institutions (meaning art colleges) of the regions with ancient epic traditions to train epic poets (i.e., specialized professional performers) who have mastered the performance of this field. In this regard, the works being carried out in Khorezm are exemplary.

Today, in the Khorezm region, there are classes of khalfas in music and art schools named after Hajikhan Boltayev, A.Otajonov. In addition to the art of Khorezm khalfalik, the students studying in these schools are taught musical passages and sayings of epics, folk tunes and lapars. As a result of nationalism, high artistry, and expression of a unique style, students of this school have been taking part in republican and even international children's folklore festivals. Today, students in general education schools are taught the four main local musical styles that have settled in the borders of Uzbekistan, its essence, uniqueness, similar and different aspects, traditions, some of its own. introducing them to their unique genres and styles plays an important role in their understanding of the national identity, in becoming true children of the country, in becoming spiritually mature and morally perfect people, especially in their formation as a cultured person in the literal sense of the word. The formation of the students' musical vision of folk music creativity, including its local styles, the emergence of motivation in them to study the samples specific to these styles, the unique performance directions of each style, the theme expressed in the works, to feel the proportion of the feelings of the image with one's own feelings, to feel the inner human experiences, excitement, hopes, aspirations expressed in the content of performed, listened to, familiar folklore songs, patriotism, humanitarianism, kindness towards each other and plays an important role in determining qualities such as loyalty, kindness, honesty, and honesty.

## CONCLUSION

In conclusion, I can say that one of the most important skills that every teacher should acquire at the present time is the ability to organize and conduct lessons on the basis of pedagogical technologies. According to its composition, this skill is quite complex.

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