



FORMING A SENSE OF INTERNATIONALITY IN STUDENTS THROUGH THE TRADITIONAL MUSIC OF AZERBAIJAN

E.Qobilova

Kokan DPI associate professor

<https://doi.org/10.5281/zenodo.8431286>

Annotation: The main objectives of the article are to identify topical issues of musical culture of Azerbaijan, study modern trends and the role of musical art in the education of young people, gravitation to philosophical and traditional content, experimentation with the poetic and textual basis of the composition. Search for new means of musical expression and compositional solutions, exchange of scientific information in the field of composition, musicology, the art of ashuga, as well as the history, theory and practice of musical art. Within the framework of this article, an attempt has been made to study musical genres in the musical creativity of Azerbaijan.

Keywords: Genre, ashugi, analysis, philosophical and traditional content, drama, experimentation, oriental melody, creative thinking, youth, formation.

The art of Azerbaijani ashugs is a complex of poetry, storytelling, dance and vocal instrumental music of Azerbaijani ashugs. Ashug art, which is mostly free, is distinguished by its breadth and variety in content. Ashug art includes epic epics, songs praising the freedom and heroism of the people, as well as satirical and humorous songs praising friendship and love. Ashug art is a synthetic art, ashug himself writes poems, composes music, plays music and dances himself. Ashug is often accompanied by a balaban player and a wind ensemble, but the main musical instrument of ashug is the soz. The most common genre of Ashug art is epics, especially heroic epics. The vocal-instrumental parts of the epics alternate with dialogue fragments in the poem. The epic about Gorogli, an Azerbaijani folk hero of the 16th century, who fought against feudal lords and conquerors, is especially famous.

There are several songs in this epic that praise the exploits of Goroguli. They include "Gorogli Djengisi", "Atli Gorogli", "Pieda Gorogli", "Gorogli" and other songs. The heroic theme song "Misri" is played a lot in the dialogue of Ashugal. Two, three or even four ashugs improvising on a certain topic can participate in such a dialogue. Etymology The modern encyclopedic dictionary shows that the word "ashug" comes from the Arabic and Turkish "ashug" - "lover". The big encyclopedic dictionary shows that "ashug" means "lover" in Turkish. It is believed that the word "Ashug" originated from the Arabic language and meant "passionately loved, burning with divine love", then it was transferred to the Turkish language and gradually transferred to the Armenian and Georgian languages with the meaning "singer-poet". The 12th century Turkish poet-mysticist Ahmed Yassavi called Sufi dervishes "ashuglar" in his poem "Lovers of Truth". The history of Ashug art began to develop in the culture of Azerbaijan when the ashug Gurbani lived and created - from the 15th-16th centuries, but the art itself has an even older history, for example, chanters have been performing since the 10th-11th centuries.

The Uzars followed their stories with gopuz performances, and there were Oguz bakhshis and singers who had a special religious influence among the Oguz. Ozan's famous monuments include the Oguz heroic epic "Book of Grandfather Korkut". Ozans such as Dede Korkut, Dede Abbas, Dede Yadigyar, Dede Gasim, Dede Kerem ("Dede" means "religious father" in Oghuz) are famous in history. In the 17th century, minstrels completely disappeared from the historical scene. This was caused by the growing influence of Islam and its ideology in the Turkic-Oghuz society. The spread of the Arabic language and literature, and the spread of the Islamic culture in general, have corrupted the ideas of the art of chanting. During the period of Gurbani, the singers who decorated their performances with gopuz were replaced by ashughs who played their songs on soz. Genres of Ashug music The main genres of national poetry - goshma, dostan, ustadname, as well as their poetic forms - gerayli, divani, goshma, tedjnis - are the favorite forms of Ashug's creativity. Goshma is the most common form of folk poetry. "Goshmada" has eleven syllables. "Goshma" is divided into several subtypes: "gyuzelleme" - güzel - a form of the word beauty that praises natural beauty or wonderful human qualities; "Kochaklama" is a form in which heroic deeds or heroes themselves are praised; "tashlama" is a kind of criticism of society or people's shortcomings, "agit" is a commemorative song. Epic is a genre popular not only in eastern but also in western poetry (including among the people).

In "Epics" Ashugs told stories about bravery, love stories, and important historical events. Stylistically and syllabically, it often resembles "Koshma", but differs from it in the number of four stanzas, theme, meaning and musical theme. Traditional themes consist of song-admonitions and song-admonitions. Güzelleme - Güzelleme is a type of "Goshma" that describes natural beauties or glorifies great human qualities. Performance Music is the main musical instrument of ashug. The performance style of Azerbaijani ashugs is distinguished by the unique features of local creativity. For example, ashugs representing each region of Gyandja, Kelbadjar, Gazakh, Tovuz, Borchali are distinguished by their individual skills and preserve the traditions of ashug art with great perseverance. In most cases, ashugh is accompanied by a balaban player and a wind ensemble, but the main instrument of ashugh is the soz. The main Azerbaijani folk musical instruments are: string, def (in the trio of mugomists), soz (in the works of the ashugs), drum, gosha-nogora (in holiday udums). According to their creative features, ashugs are distinguished as follows: Ashug-poet among the people is "Master ashug" (ashug -master) - he writes epics, caravels, poems, sings and plays music, the performance is followed by dances. Ashug is a musician. They promote the works of famous artists, sing and play music, and in some cases dance. Ashug - the storyteller performs alone (solo) in some cases, he can be accompanied by a dudukchi, who accompanies him in the song, moves and dances next to the ashug. Ashugs performed not only solo, but also as an ensemble, usually consisting of four performers - an ashug, two duduk players and a drum player.

The Ashug ensemble was also formed by a musical instrument, a balaban and a percussion instrument. Ashug Alesker, ashug and epic writer of the XIX-XX centuries The repertoire of Ashugs is not limited to epics; it is diverse in its genres and very specific in its subject matter, always tinged with sociality. Ashugs know fairy tales (nagil), love-lyrical songs, praise songs (gyozelleme), moral songs (ustadname), satirical songs. They create in poetic forms such as five (muhammas) and two (dubeyt), as well as poems built on phonemes, which do not require closing the lips (dodax-deymez). Many ashugs memorized 50-60 epics, dozens

of stories, tales and fairy tales (for example, the famous ashug Alesker from Gokchi). Before, ashugs used to perform in teahouses, caravan palaces, and market squares. There were many wonderful poetic examples in their repertoire. Ashuglar hirgoysis are not musically difficult, but rhythmically accurate.

These hirgois are traditional and passed down from generation to generation. Thus, some motifs correspond only to heroic poems, and others - only to lyrical poems. The same tarona is played in different ways in different Ashugas and depends on personal taste and temperament. The most common genre of Ashug's works is love lyrics. But the most interesting form of ashug creativity is a musical-poetry competition, in which participants (ashugs) compete in riddles, questions and answers. In this case, if one of the ashugs could not answer his opponent in a poetic form or could not find a riddle, the winner had the right to take away the word of the loser, and the loser was deprived of the title of ashug. Performers of the past: In modern Azerbaijan, professional ashugs are divided into two categories: ashug-performers and ashug-poets. Ashug - performers are not engaged in poetic creation as professionals. Due to their individual skills and understanding of the subtleties of their folklore, they make various variations and changes to their epics, stories, especially their prosaic forms. Ashug - poets are engaged in poetry as well as Bakhshi activities. In Azerbaijan, such masters are called masters, when translated from the Azerbaijani language, they know the meaning of "master of their work". Masters had their own schools where they taught their students the basics of ashug art. Gurbani (16th century), Ashug Abbas from Tufargan (17th century), Heste Kasum (18th century), Ashug Valekh (18th century), Ashug Alesker (1821-1926), Ashug Huseyin from Bozalgan (1875-1949), Sayat - Like Nova and many other talented poets can be cited. They had a great impact not only on Ashug poetry, but also on the entire written literature of Azerbaijan. Ashug Asad Ashu Mirza Ashug Ibrahim Ashug Islam Current performers: People's artist of Azerbaijan Brilliant Dadasheva is one of the most famous ashugs in Azerbaijan. Zelimkhan Yagub from Borchali (Georgia) is also in love.

Ashug Zulfiya, Ilham Aslan, Ali Tovuzli and others can be examples of the famous ashugs of our time. The era of the Iron Curtain From the 30s of the 20th century, Ashug music, like all folk music cultures of the former Soviet Union, came under the strict control of the state and thus experienced its worst periods. They will block the way of the national music of Azerbaijan to international arenas for many years. Ashug music and mugham are often thought of as primitive art, but this has not dampened the great interest of the majority of intellectuals in the tradition of oral music. At the Eurovision Song Contest 2012 in Baku, the musical craze began to revive in the seventies of the 20th century, under the leadership of UNESCO, which held the first international symposia and festivals of traditional music in Moscow in 1971, in Alma-Ata in 1973, and in Samarkand in 1978 and 1983. Ashug music festivals In July 2004, the Ashug music festival "Sazin sozyun sekhrin yagyal!" The festival was organized by the initiative of the "Association of Republican Lovers" city branch, and the celebration was very successful. Ashug and poets like Ali Tovuzli, Ilham Aslan, as well as members of the "Fairy Secrets" assembly such as Telli Borchali, Kyamalya Gubadli performed at the concert.

They demonstrated their advanced skills in improvisation and knowledge of folklore. Poet Ganira Mekhtikhanli is the chairman of the sumgait department of the Association of Ashuglars of Azerbaijan. There are more than 20 Ashug professionals in the city who are engaged in this folk art. They are actively involved in the promotion of Ashug music,

participate in charity concerts for enterprises and military units. World recognition: After the independence of Azerbaijan, there was an opportunity to promote the culture of Azerbaijan to the world, for this, the state support is provided to Azerbaijani artists and tours are organized around the world. In May 2009, a concert of Azerbaijani musicians was held in the Louvre with the support of the Heydar Aliyev Foundation. On February 2, the presentation of the CD "Anthology of Ashug Music of Azerbaijan" was held in the center of the Museum. In November 2009, Ashugs also performed at the music festival in Derbent, where musicians from different countries took part. In the fall of 2009, Azerbaijani fans performed at a concert in London as part of Azerbaijan Days in Great Britain. In France, Fredrik Gazakhbeyli from Azerbaijan created the music group "Gazakh" and included Ashug music in its program. One of the group's soloists, French Meluka Aubrey, performs the song "Amandi" by Mikail Azafli.

The songs are included in the album "Lafibre". Their first album "Photo" included a synthesis of Azerbaijani and French national music. Azerbaijani ashugs from Nakhichevan will perform on the stage at the commemoration night of the famous ashug Rusat in Sivas, Turkey. As part of the program, the Ashugs performed Azerbaijani folk songs. International Ashug Festival Considering the historical and cultural ties of the peoples of the Middle and Middle East, the freshness and influence of the attractive Eastern melodies, and the commonality of Uzbek music with the musical traditions of the foreign peoples of the East, it should be noted that understanding the musical culture of the Eastern countries, perception definitely requires a certain level of preparation from students. Students should study their national musical heritage to the required extent and acquire certain knowledge. It is also important that they know foreign languages.

After all, such a situation allows students to get acquainted with resources written in different languages. In the article, special attention is paid to the professional music of the people of Azerbaijan, i.e. classical tunes and songs, and the movement aimed at strengthening the imagination and understanding of their culture through music is expressed.

References:

1. Makhamatalikizi, A. N. (2021). Necessity and Problems of Typological Study of Onomatopoeia. *International Journal of Development and Public Policy*, 1(5), 101-102.
2. Aliboeva, N. (2022). The expression of comparative analysis. *Science and innovation*, 1(B7), 93-95.
3. Abdukakhorovna, J. M. (2021). Scientific Views on the Development of the Anthropocentric Paradigm in Linguistics. *JournalNX*, 7(07), 20-21.
4. Abdukahhorovna, J. M. (2021). History of the study of introductions and entries in russian linguistics. *ACADEMICIA: AN INTERNATIONAL MULTIDISCIPLINARY RESEARCH JOURNAL*, 11(1), 238-240.
5. Abdukakhorovna, J. M. (2020, June). THE SYSTEM OF PHONETIC GAMES IN THE TEACHING OF RUSSIAN LANGUAGE. In *Archive of Conferences* (Vol. 1, No. 1, pp. 70-71).
6. Жураева, М. А. (2016). ВНЕКЛАССНАЯ РАБОТА В СИСТЕМЕ НЕПРЕРЫВНОГО ОБРАЗОВАНИЯ (ЛИНГВИСТИЧЕСКИЙ КВН). *Вестник современной науки*, (2-2), 94-96.
7. Abdukahharovna, J. M. (2022). ANALYSIS OF THE SEMANTIC PECULIARITIES OF THE WORDS OF MASTERING THE RUSSIAN LANGUAGE IN THE UZBEK LITERARY LANGUAGE.



ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836

Impact Factor: 7.603, 11(11), 110-112.

8.Soliev, O. (2022). GENERAL CONCEPTS ABOUT EDUCATIONAL LAWS AND METHODS OF EFFECTIVE USING THEM IN EDUCATIONAL PROCESSES. *Journal of Integrated Education and Research*, 1(4), 448-452.

9.Ахмедова, Р. М., & Адиллов, Ф. А. (2016). Подготовка специалистов в отрасли ремесленного производства в 20-х годах XX века. *Ученый XXI века*, (5-4 (18)), 62-64.

10.Ахмедова, Р. (2020). ЎЗБЕКИСТОНДА ДАСТЛАБКИ ШИФО МАСКАНЛАРИНИНГ ВУЖУДГА КЕЛИШИ (ФАРФОНА ВОДИЙСИ МИСОЛИДА). *ВЗГЛЯД В ПРОШЛОЕ*, (SI-1№ 1).

11.Mukimovna, A. R. (2020, December). History of children's sanatorium resorts in Uzbekistan (1930-1953). In *Archive of Conferences* (Vol. 9, No. 1, pp. 311-314).

12.BURIYEV, S., MAXKAMOVA, D., & SHERIMBETOV, V. (2020). Ekologiya va atrof muhit muhofazasi. O 'quv qo 'llanma. T-innovatsiya ziyo.

13.Ахмедова, Р. М. (2022). From the history of the socio-material situation of the population of Uzbekistan (on the example of 1920-1940). *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH* ISSN: 2277-3630 Impact factor: 7.429, 11(09), 243-247.

14.Ahmedova, R., & Muxtorova, M. (2023). FARG'ONA VODIYSIDAGI SHIFO MASKANLARINING VUJUDGA KELISHI TARIXIDAN ("CHORTOQ" SIHATGOXI MISOLIDA). Interpretation and researches, 1(1).

15.Ahmedova, R., & Muxtorova, M. (2023). O'ZBEKISTON SANATORIY-KURORTLARI DAVOLASH ISHLARIDAGI AYRIM MUAMMOLAR TARIXI. Interpretation and researches, 1(1).

16.Ahmedova, R., & Shokirova, A. (2023). DEVELOPMENT OF REFORMS IN THE HEALTHCARE SYSTEM OF UZBEKISTAN AND ITS LEGAL FRAMEWORK OVER THE YEARS OF INDEPENDENCE. *International Bulletin of Applied Science and Technology*, 3(5), 1112-1116.

17.Mukimovna, A. R., Asqarovna, Q. S., & Sodiqovich, K. Q. (2022). HISTORY OF SOME PROBLEMS IN TREATMENT WORKS OF SANATORIUMS AND SPAS OF UZBEKISTAN. *International Journal of Early Childhood Special Education*, 14(7).

18.Abdukakhorovna, Z. M. (2022). Lexical Polysemy of the Russian Language. *Middle European Scientific Bulletin*, 22, 77-81.

19.Abdukahharovna, J. M. (2023). DEVELOPMENT OF COMMUNICATIVE-SPEECH COMPETENCE OF FUTURE PRIMARY SCHOOL STUDENTS. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH* ISSN: 2277-3630 Impact factor: 7.429, 12(02), 8-11.

20. Abdukahharovna, J. M. (2022). Working On Words With An Untested Unstressed Vowel At The Root Of A Word In Elementary School. *Journal of Positive School Psychology*, 145-149.

21.Abdukahharovna, J. M. (2022). PRIORITIES OF TEACHING THE RUSSIAN LANGUAGE IN SECONDARY SCHOOLS IN UZBEKISTAN. *ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW* ISSN: 2319-2836 Impact Factor: 7.603, 11(11), 113-119.

22.Soliev, O. (2022). PEDAGOGIKA FANINI O'QITISHDA ILMIY-TADQIQOT METODLARIDAN FOYDALANISH. *Science and innovation*, 1(B6), 38-42.

23.Алибаева, Н. М. (2017). Бадий матнларда эмоционал гаплар. *Молодой ученый*, (4-2), 2-3.

24. Isoqjonova, D., & Aliboyeva, N. (2020). INGLIZ VA O'ZBEK TILLARIDA INTENSIVLIK SEMANTIKASINI IFODALOVCHI XARAKAT FE'LLARINING QIYOSIY TAHLILI. In МОЛОДОЙ ИССЛЕДОВАТЕЛЬ: ВЫЗОВЫ И ПЕРСПЕКТИВЫ (pp. 363-366).
25. қизи Алибоева, Н. М., & Хошимов, Д. (2022). Тақлидий сўзларни типологик ўрганиш муаммолари. Science and Education, 3(3), 380-382.
26. Madumarov, T., & Ogli, G. O. R. (2023). FIGHT AGAINST CORRUPTION IN THE REPUBLIC OF UZBEKISTAN (ON THE EXAMPLE OF THE EDUCATION SYSTEM). Educational sacrifices, 02-05.

