The Role of Uzbek Folk Music Genres in Educating Young People

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Abstract: Folk music is one of the powerful means of education that serves to develop a person artistically and aesthetically. Therefore, folk music as a means of national education - spiritual and aesthetic ideas help our youth to form and develop high human qualities such as patriotism, mutual assistance, friendship, honesty, truthfulness, nobility.

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Beauty, eternal youth, charm are the noble features of folk music. In moments of joy and sorrow, in moments of anxiety and excitement, in times of deep thought about the meaning of life, a person satisfies his thirst by enjoying this source of life, receives strength from it, purifies it like spring water, enriches his inner world and refreshes his soul.

There is no limit to the awakening of love for folk music. People have the ability to understand and appreciate music, regardless of their age.

One is always thirsty for this melodious music that nourishes one's soul. The earlier a spiritual communion with folk music takes place in a person's heart, the more beneficial it is for both man and society. The fact is that folk music has a huge creative impact on a person, forming in him pure human and mature qualities.

The appeal of folk songs is especially invaluable when the music is closely connected with the lyrical lines. In folk songs, the history, way of life, customs, life philosophy and, most importantly, the heart of a particular nation and its culture are reflected in all its complexity and human wisdom.

It's one thing to study people of different languages, it's quite another to study the songs and music of that people. Only then can a deep, concrete and clear picture of the national character of this nation be obtained.

It is enough to study folk music, especially its songs, in depth and comprehensively in order to have a clear idea about this or that nation, its character, the features of national psychology. In fact, the same thing applies to any nation. It is characteristic that the songs of any nation have a universal richness and embody spiritual ideas, well-established traditions and ceremonies.


For example: The condemnation of the motherland, nature, justice, honesty, diligence, courage, generosity, impartiality, sincerity and nobility, as well as infinite respect, deep love and negative vices for other beautiful human qualities are common and fully expressed in the songs of every nation.

Folk songs should not only be considered as examples of oral creation, but also songs of eternal reality, which are widespread among the people. In the end, some of them are recognized as folk songs. Songs like these are lifelong. This is possible only if the song fully expresses the interests of the people, their heart, soul, philosophy of life, wisdom, hopes, dreams, love and hatred.

We will try to look at Uzbek folk music, its structure and features. Uzbek folk music was formed...
under the influence of historical processes of economic and spiritual development of the peoples of Central Asia. In Central Asia, a culture of mono music was born, characterized by solo singing.


Like other peoples in Central Asia, the genres and means of expression of monodic music of Uzbeks are a well-developed, highly developed integrated artistic and aesthetic system. However, such rules did not prevent the development of mono music. Its richness of melody and artistic perfection is due to the fact that it is not so much, but the diversity and emotion of the means of musical expression, which are strictly legalized. As a result, monodic music, in fact, moves with its richness of melody and melody, aesthetic perfection. Uzbek folk music originated in the era of tribal relations and developed in two directions - folklore and palace (aristocracy).


In the palaces of the emirs and khans, very delicate compositions were formed, which were closely connected with the poetry of the palace. The result was a complex genre of music - maqoms. The maqoms are actually composed of two parts - both musical and singing. The stanzas are improvisational in nature and are based on historically rigid elements, means of melody, expression and melody, rhythm and style. The options for these elements are extremely diverse, regardless of the rules.

Maqom is an ancient Uzbek classical music. Originally created by a hardworking people, but in the circle of the nobility of the upper class in the palace, the maqoms and musical works that began to sprout were passed from mouth to mouth, from generation to generation, from teacher to student, because there were no notes at that time, medicine came. That is why all these works are called "Traditional Oral Music" in modern musicology.

Over time, not only the aristocracy, but also the common people began to enjoy the maqoms. From among the people came the real maqom. As a result, the narrow palace was torn apart, and the maqoms spread among the masses. Currently, the concept of "Uzbek folk music" includes two elements:

1. Oral traditional classical music.
2. Musical folklore, consisting of works performed by folk songs and musical instruments.

Admittedly, Uzbek folk songs are based on either folklore or literary texts. In addition, modern composers make extensive use of the melody of folk songs.

Uzbek folk songs of the past are monodial songs. The lyrical text of the small songs consists of four verses, three of which are rhyming. One line is not rhyming. This measure of poetry is called rubot.

Aloviya M. Uzbek folk ceremonial songs. T., - 1974

Ghazal and muhammas forms of poetry are used in large songs. It is noteworthy that in Uzbek folk songs, music and poetic (poetic) text are in perfect harmony with each other like a ruby eye on a gold ring.

Uzbek folk songs are divided into the following groups in terms of genre in musicology:

1. Yalla - humor - songs with a humorous or romantic content. These songs are performed by a soloist or three or four singers. While the yalla is being recited, the dancer dances.
2. Ashulla (song) - a lyrical song with lyrics from folklore or literature. It is customary to say that a song in the genre of song expresses the theme of love. However, our research shows that the content of these songs has a very diverse theme: love for the motherland, the dreams and hopes of the people, their thoughts on the meaning of life, the glorification of high
spiritual qualities, including condemnation of ugliness, disgust, and other negative qualities in man, and so on.

3. Great song - lyrical songs performed without music by three or four (sometimes two) singers. The themes of the songs of this genre are very diverse: they include philosophical thoughts about love, the human factor, its social activity and inner world, society, the meaning of life, historical events, and so on.

4. Lapar is a musical dialogue on a romantic or humorous theme. A dancer dances while Lapar is sung.

5. Songs and teams - short, humorous songs of humorous or satirical content, dynamic in terms of speed and metrology. The songs and lyrics are like Russian songs.

6. Labour songs - songs that are performed during the performance of this or that work process. We don't think it's fair to single out work songs as a genre. After all, most of the labour songs are genre songs, the rest are yalla and the song itself.

7. Traditional songs sung according to our ancient traditions are actually wedding songs performed on the wedding night. Songs of mourning and mourning also fall into this category. Only musicologists and ethnographers are interested in them.

8. Lullaby.

9. Children's song.

When we look at these songs from the point of view of their appropriateness for use in the spiritual and aesthetic education of young people, we focus on the opportunities available to them.

When analyzing Uzbek songs of the past and present, we have the right to say that they are one of the most powerful educational tools. Their spiritual and aesthetic ideas help to form and develop in our youth such high human qualities as patriotism, mutual assistance, friendship, honesty, truthfulness, nobility.

Folk songs are of immense importance as an invaluable means of educating a person. There are specific reasons for this. First of all, the content of the poetic text in the folk song sows the seeds of clear educational means - wisdom, goodness, eternity.

In addition, the poetic text, which has a direct effect on the human mind and emotions, is combined with music, which in turn contributes to the positive impact of art on human emotions. is one of the strongest appearances. Even if the song is performed without music, the place of the music is still visible. Accompanied by music enhances the aesthetic effect of the song. Singing and music have the power to educate both listeners and performers. After all, the emotions and thoughts in a piece of music, imbued with the harmony of wonderful poetic verses, rhythm, magic tones, evoke goodness and beauty in the human heart.

In addition to songs, folk music includes complex maqoms and a large cycle of musical and poetic works, which include the rarest traditions of folk music. It has not lost its educational value. The maqoms not only influence the spiritual and moral thinking, but also give a spiritual pleasure because of their ability to have an aesthetic effect, about the true beauty of the monodic music of the past. creates awareness, raises his tastes and needs in the field of sophistication to the peak of perfection.

5. Tursunov R. "Folk music and literature." T. 2002

Reviving maqoms, creating maqom ensembles, and acquainting a wide range of young people with them will enrich the arsenal of educational tools with wonderful examples of professional folk music that have been forgotten for many years.

In order to adapt to the music of the maqom, the singer was selected from the poems of famous poets and folk singers, who usually passed away before. The poems have a dimension that fits
the music very well. As a result, the musical and vocal parts of the song are combined with each other during the performance, creating a strong aesthetic effect on the listeners, gaining artistic integrity. The content of many songs is didactic. This is the essence of the educational value of maqoms.

The opportunities of spiritual and aesthetic education in folk music are also used for pedagogical purposes. A special pedagogical system is very useful in acquainting people with the musical culture of our people.

The educational potential of folk music is truly enormous. They form in a person high spiritual and artistic qualities, enrich his inner world, develop his aesthetic taste, help to understand the heart, past and present of the people. It is impossible for a person who loves and understands folk music not to love his people and share their work, worries and work.

In conclusion, folk music is one of the most powerful means of education, which serves to develop a person artistically and aesthetically. Therefore, it is expedient to use folk music as a means of national education.

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