
TEACHING FOLK ART IN REGION-SPECIFIC STYLES

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Abstract

In This article, in the teaching of regional styles in the folklore performance of the Uzbek people, there are opinions about the step-by-types, paing special attention to the customs and ceremonies specific to the regions.

Keywords: Style, custom, tradition, ceremony, culture.

Introduction

The art of Uzbek folk performance traces its origins back to the pre-Islamic era, deeply rooted in the lifestyle, religious rituals, national values, and traditions of our ancestors. This tradition artistically reflects people's aesthetic perceptions of life, society, and natural phenomena. Even today, this cherished art form remains beloved by our people. Studying it, particularly its historical foundations, stages of development, epic memory, and artistic interpretation of reality, provides insights into the aesthetic tastes, spiritual-artistic world, and daily life of our ancestors from various historical periods.

As a syncretic phenomenon, folklore integrates diverse cultural expressions into a harmonious whole, characterized by ethnocultural syncretism. Researcher Izzat Yuldashev defines this as:

"Ethnocultural syncretism represents the systematization, modeling, and synthesis of folk customs, rituals, traditions, art, wisdom, and ethnopedagogical practices, forming a unified whole in a state of mutual harmony and connection."

Folk performance art stands out for its depth, educational value, and timelessness, distinguishing it from other art forms. Folk songs combine poetry and performance styles as artistic and aesthetic tools. The richness of the spiritual world and creativity of our people are evident in their traditions, rituals, and customs, which are carefully preserved and passed on to future generations.

Today, there is a growing emphasis on preparing skilled professionals in this field, with numerous initiatives being implemented. Uzbek folk art exhibits distinct regional styles recognized by specialists, including:

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

These regional styles are systematically taught. At our institute, the Department of Folklore and Ethnography ensures that students receive training tailored to these styles. Folk songs are categorized and taught step-by-step: children's songs, work songs, seasonal and ritual songs, yallas, lapars, allas, olans, yor-yors, halfa songs, and songs

characteristic of epic storytelling schools. This approach helps students develop the skills to differentiate genres across regions.

Folk art, as an intangible cultural heritage of our nation, holds a unique place in satisfying spiritual needs. Folk songs, music, and performances play an essential role in shaping human spirituality. Celebrations, fairs, and various performances rich in traditional music serve as fundamental sources for spiritual development. The educational value of each ritual and ceremony is enhanced by traditions and customs that bring depth to their content.

Uzbek oral artistic creativity is incredibly diverse, with a rich array of genres. Performers and creators are known by various names depending on their region, such as bakhshi, shoir, jirov, aqin, sannovchi, soqi, sozanda, sozchi, and halfa. These names reflect the historical-artistic traditions and unique characteristics of folk creativity in different areas. In halfa songs, poetry and musical styles merge as aesthetic tools. The Khorezm halfa tradition, for example, expresses lofty human values, philosophical, ethical, and religious perspectives, and reflects the customs, patriotism, and lifestyle of the people. The current environment provides young people with abundant opportunities for education and creativity. Their upbringing is a shared responsibility of parents and educators. Uzbekistan places great emphasis on supporting young talents and training highly qualified cultural professionals. Art inspires individuals toward goodness, creativity, and the courage to undertake constructive endeavors. As long as music, song, and dance exist, this magnificent world will remain vibrant and joyful.

Among the subjects determining students' professional readiness is solo singing. This discipline not only focuses on individual performance skills but also cultivates creative freedom, cultural awareness, modern methods, and a broad worldview. Folklore-related subjects such as solo singing, musical performance, and the mastery of folklore techniques are interconnected. These courses encompass acting skills, expression, dance movements, stage speech, and the proper use of local dialects and linguistic nuances in performances. Developing vocal techniques, employing ornamentation, and mastering instrumental accompaniment are crucial for successful performances.

Instructors should focus on:

- Students' vocal tone, rhythm, and breathing;
- Nuances of vocal performance, including vibrato, lament, and improvisation;
- Memory, intelligence, and creativity;
- Understanding the lyrics and achieving clear articulation.

The hallmark of folk singing is its natural expressiveness and the ability to perform musical works enriched with national ornamentation. Teachers must serve as examples, introducing new compositions through live performances.

Encouraging creative thinking among students is not only an effective educational method but also contributes to developing independent, well-rounded individuals capable of solving future challenges. Classes should inspire students to deepen their knowledge and enthusiasm for the subject.

In conclusion, the preservation and promotion of national traditions and values are vital to maintaining their timeless relevance. Folk songs, as a legacy from our ancestors, must be refined and passed down to future generations. Promoting folk creativity and spiritual heritage is a noble mission. By valuing and protecting our intangible cultural heritage, we ensure its longevity and contribution to the spiritual identity of future generations.

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