



“HISTORICAL STAGES OF THE DEVELOPMENT OF DASTAN PERFORMANCE TRADITIONS IN THE FIELD OF MUSIC EDUCATION AND THEIR PEDAGOGICAL NECESSITY.”

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Abstract: *This article analyzes the historical formation of the Samarkand school of epic poetry, its main features and traditions of Bakhshi performance. The place of epic poetry in folk oral culture, the repertoire and performance styles of Samarkand Bakhshi are studied from a scientific and theoretical point of view. The article also highlights the importance of the Samarkand school of epic poetry as a cultural heritage, its current state and the issues of passing it on to future generations. This study serves to enrich scientific views on the preservation and development of traditional Bakhshi art.*

Keywords: *Samarkand school of epic poetry, bakhshi performance, folk oral art, epic art, repertoire, performing traditions, cultural heritage, traditional art, bakhshi style, history of epic poetry*

Introduction Future music teachers are in contact with the need to master the genres of doston performance in studying them, both the terma and doston works told by bakhshi-poets-jirovs related to doston performance, and works containing the motifs and plots of folk dostons, but the study of doston performance is provided only in the curriculum of the subject "Folk Music Creation". In addition, the Bachelor's Degree in Music Education is included in the block of subjects on the historical and theoretical preparation of the subject "Folk Music Creation" related to the heritage of folk music1.

Nevertheless, in today's globalized era of social life, when some

peoples of the world have "forgotten", "not promoted", "not used" their national musical traditions, and are now struggling to restore the lost national traditions of the nation, unfortunately, there are cases where the pedagogical sphere of our Republic has removed the subject "Folk Music Creation" from the curriculum in some higher educational institutions.

Although it is included in the curriculum of higher educational institutions that train future professional music teachers, the uniqueness of the subject "Folk Music Creation", and especially the fact that many studies are being conducted in the field related to the training of future music teachers for general secondary schools, and the



importance of this subject for the professional training of future music teachers, are also confirmed by the results identified and obtained in the course of this research. One of the local scientists, Q. Panjiev, in his research, says that "it is necessary for a future music teacher of a general secondary school to have thoroughly studied the folk music creation characteristic of his nation, and to know musical folklore and understand its importance in the life of the younger generation and society in the process of his professional activity, such as musical ethnography, to the extent that it helps him to successfully fulfill his professional duties." It is clear from this that the future music teacher must live within the folk art samples related to the customs, rituals, values, and musical traditions that have arisen in the social life of the people and use them in his professional activities. Therefore, in the course of studying Uzbek folk music, he must study the performance of folk songs and epics, have sound and sufficient knowledge, skills, and qualifications about them. Most importantly, he must be a connoisseur and keeper of these musical traditions, and be able to convey them to the future generation.

Any academic discipline, as one of the main means of implementing the content of education, represents the pedagogically adapted content of the foundations of any field of activity. At the same time, the academic discipline "is not limited to the foundations of the field of activity or to one or another special

discipline". The researcher believes that each discipline includes all elements of social experience, "which are expressed in the subject content of one or several fields of activity - that is, knowledge, methods of activity, experience of creative activity and experience of emotional-moral activity, among others. The results of the studies conducted by us showed the need to take into account the logic of mastering the content of each component when constructing an academic discipline and the necessity of building it in accordance with this logic, and in this process, special attention should be paid to the professional training of future music teachers and their creative and emotional-moral education².

Therefore, the performance of doston and their creators, the bakhshijirov-aqins, are closely connected with the content, purpose, tasks and spiritual life of the people, which leads to the fact that doston performance, aimed at the professional training of future music teachers, is directly and indirectly related to the phenomena of musical culture. In addition, the content and structure of doston performance are related to its social function - "the bakhshis allow the transfer of the experience accumulated through their labor in the form of termadoston, music and spiritual culture³.

The content of the epic performance included the following as the main elements of the culture of Bakhshi performance:

knowledge about nature, people, thought and methods of activity;



intellectual and practical skills and abilities;

experience of creative transformational activity;

norms of relations between each other in the performance of termas and epics.

One of the main units of the traditions of Uzbek folk epic performance is the theme - folk epics, terms, bakhshis and their life and creative path related to them, which is a whole section with its own common features that distinguish it from other themes. The theme of traditional epic performance is a set of lessons that include a number of lessons, "which solve their tasks in the same or similar subject content." One of the scientists of the Commonwealth of Independent States, I.Ya. As Lerner noted, the theme of epic poetry, by its very structure, involves the implementation of all aspects of the continuous educational process, and its study includes all educational goals, all types of content, knowledge, skills, creative activity, and an emotional and moral attitude to educational material⁴.

In the professional pedagogical practice of the future music teacher, focusing on the goal related to the performance of terma-doston, attention was paid to the genre as the initial unit of musical folklore, which showed students of higher educational institutions that one of the tasks related to folk epics is to study the main genres of musical folklore within the diversity of local musical styles. Through the doston genre, musical

connections of doston verses through the melody and their interaction with non-musical factors were realized. In addition, the study of musical folklore through the genres of doston and terma, the study of the specific components of terma and dostons in it is also related to the implementation of genre-based music. The formation of topics based on genre is common in traditional dostons and is typical for all professional educational institutions. The inclusion of a topic or series of topics dedicated to the genres of folk epics in the content of the subject is also traditional⁵.

The main components of each educational content related to the professional knowledge and skills of doston performance were implemented in future music teachers. These were embedded in the program based on the content of the "hikoya" and "aytim" - "chertim" paths of Uzbek folk art, and the topics aimed at studying individual genres of doston performance included the following elements. Below we have listed the elements of the direct professional pedagogical components. In particular:

cognitive component - presents a system of knowledge about doston traditions, their main features, the specific features of the main doston performance genres and examples of folk dostons;

operational component - reflects a number of intellectual and practical skills and abilities in the field of folk dostons;

creative component - shows the experience of creative activity in the field



of folk doston, as well as activities related to mastering the basic principles that form the traditions of vital doston performance;

motivational component - reflects the experience of emotional and moral attitude towards the folk epic and the culture of folk epic performance in general.

The study of the storytelling method in the performance of bakhshis implements the main goals and objectives of music education, as well as internal goals and objectives specific to this subject. In the process of studying the performance of the epic, future music teachers should carry out the following types of activities: knowledge-seeking, practical, creative-transformative, moral-orienting, communicative and artistic activities6.

CONCLUSION

In addition, in accordance with the requirements of democratization and humanization of society and educational processes, it is necessary to take into account the main requirements for modern higher education: to develop student activity and independence, to form the content of education as "living knowledge". In addition, these requirements require the strengthening of the student's personal aspect in the subject and the construction of the study of the epic as a dialogical dialogue between the teacher and students, learners and epic traditions. In this process, students should be involved in the general

context of the culture of folk epic performance, brought closer to its values.

Below we explain the components indicated within the framework of the storytelling method of folk epic creativity:

One of the main components of the content of education is knowledge, which reflects the spiritual wealth of humanity and is acquired by students in the process of cognitive activity. In the formation of the content of music education, two main types of knowledge are distinguished: knowledge about music and knowledge that expresses the poetic content of the epic itself. Therefore, the most important components of the "Folk Art Storytelling Method" are knowledge of epic traditions and genres of folk epics, as well as knowledge of folk epic samples;

The science of folk music creativity and its topics are an artificial construction that constantly meets educational needs, and does not reflect all the knowledge in it, but only the basics or selected parts necessary for teaching;

The state of scientific knowledge in the conditions of globalized education is characterized by a global information phenomenon, which creates more difficulties than before in selecting materials for the subject of study, and presents the need for a more strict regulation of materials;

How to select knowledge about epics for inclusion in the content of education for a future music teacher is seen as a pressing issue. Regardless of



how basic knowledge of epic performance, its genre structure, and musical language have been described, it is appropriate to review them again in

light of their importance for the professional training of a future music teacher⁷.

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