

THE ROLE OF KARAKALPAK FOLK MUSIC IN DEVELOPING SPIRITUAL QUALITIES

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Abstract: This article talks about reforming Karakalpak folk music and developing spiritual qualities in students.

Keywords: Folk music, tradition, musical works, music education, musical culture of Karakalpakstan.

Changes in the musical sphere of Karakalpakstan, as in all parts of Uzbekistan, are linked to advances in music education, the preservation of original traditions and the integration of modern technologies. Several key vectors of reform in this area stand out.

Special attention is being paid to the preservation and development of the rich heritage of Karakalpakstan's folk music, which includes unique melodies, instruments and performance styles. As part of the ongoing reforms, it is necessary to carefully preserve and cultivate these traditions, while using innovative methods to popularise them. This includes implementing programmes to record and archive traditional musical works, organising folklore festivals and competitions, and supporting folk groups and performers.

In recent years, there has been a significant increase in interest in music education at all levels, from schools to higher education institutions. Specialised music schools and colleges are being established, professional development courses for teachers are being held, and curricula are being developed to enable students to study both classical and contemporary music. Thus, the reforms in the field of musical culture in Karakalpakstan are aimed at a harmonious combination of respect for traditions and the development of modern education.

The musical culture of Karakalpakstan has a long and rich history. President of the Republic of Uzbekistan Sh. Mirziyoyev, addressing the representatives of the creative intelligentsia, emphasised: "Our great history, outstanding ancestors and immense riches are worthy of admiration. And I am confident that an admirable future full of great art and literature awaits us".

In accordance with the Decree of the President of the Republic of Uzbekistan Sh. M. Mirziyoyev¹ UP-114 of 27 July 2023 on systematisation of the legal and regulatory framework in the sphere of culture and art, the document "On measures for effective organisation of state management in the sphere of culture and tourism within the framework of administrative reforms" was prepared. It pays

special attention to the revival of traditional arts and music and the use of national motifs and themes. In order to preserve, revive and multiply cultural potential, the necessary financial resources have been allocated for the development and modernisation of cultural and artistic institutions and for raising the status of workers in creative professions.

This study contributes to the implementation of the tasks set by the Decree of the President of the Republic of Uzbekistan ¹ 60 of 28 January 2022 "On the strategy of development of the new Uzbekistan for 2022-2026", the Decree of the Cabinet of Ministers of the Republic of Uzbekistan ¹ 112 of 2 February 2022 "On additional measures for further development of the sphere of culture and art" and the Decree of the Cabinet of Ministers of the Republic of Uzbekistan ¹ 642 of 3 November 2022 "On approval of the model regulations on artistic councils in the sphere of cultural activity", as well as other normative documents on this subject. 642 dated 3 November 2022 "On Approval of the Model Regulation on Artistic Councils in the sphere of cultural activity", as well as other normative documents devoted to this subject.

The history of each national culture is a unique process manifested in events that reflect the worldview and spiritual qualities of the people. Each ethnos has its own understanding of national identity, music, poetry, aesthetic taste, perceptive faculty, the rhythm of the mother tongue - everything that forms individual and social self-consciousness. So how do we define the expression and aesthetics of Karakalpak folk theatre? The answer to this question lies in a deep study of the origins of the people, so it is necessary to explore the dramaturgy based on myths, rituals and epics, to master the symbolism of gestures and mimicry, the allegorical nature of the word and other aspects.

Karakalpak culture is deeply rooted in rituals, games and epics, expressed through language, movement, plasticity, music, improvisation and dance. In fact, these are all elements of theatre, and modern theatre is saturated with signs and symbols. In order to understand this art properly, a well thought-out theory is needed, because the traditional system of symbols was so vast and significant that deciphering it could reveal the essence of this art. In this context, the study of theatre as a carrier of oral-poetic and musical traditions seems very interesting from the point of view of theatre art. We rely on a variety of materials, without restricting ourselves to a strict chronology. Obviously, this problem is closely related to the world theatre and requires a comprehensive analysis and generalisation.

The work of composers plays a key role in the development of professional musical art in Uzbekistan. Naturally, in order to create new works, composers had to turn to polyphonic genres and define their own national path of development through in-depth study of world musical culture. On the basis of these stages, national schools of composition were formed and developed. Their uniqueness and national flavour depended directly on the creative achievements of the artists who worked in these schools. The talent of each composer is manifested in his works, which offer national and universal ideas and themes to the listeners in an original creative interpretation and artistic form. An author's approach and inclination to a particular genre and style in his works are determined by his world outlook, national outlook, culture, knowledge and formed artistic taste.

The studies are guided by the principles of historicism, objectivity and the ideology of national independence. The works of the President of the Republic of Uzbekistan Sh. M. Mirziyoev analyse in depth the state of spiritual and moral sphere and musical culture. The main directions of development

of this sphere were expressed at the opening ceremony of the festival "Sharq Taronalari", a new building of the State Conservatory, as reported by UzA. The decisions of the head of state and the Cabinet of Ministers also concerned the opening of the Nukus branch of the Uzbek State Conservatory. The ministers of Uzbekistan are committed to the further development of musical art in the country.

The questions of historical-theoretical, aesthetic-philosophical, etymological and comparative-typological analysis of the epic genre, as well as the peculiarities of its artistic, figurative and poetic foundations are considered in the works of folklorists, orientalist and literary scientists such as A. Lord, V. Zhirmunsky, H. Zarifov, M. Khamraev, H. Khamraev, K. Reichl and others. The study of the musical language of the epic of the peoples of Central Asia and the questions of the performing arts are covered in the studies of V. Vinogradov, F. Karomatli, T. Adambaeva, L. Kopbaeva, S. Khisamova, A. Azimova, R. Abdullaev, B. Matyakubov, P. Paluaniyazov, G. Hojametova, K. Kurbanov.

V. Belyaev is considered one of the founders of the study of metrical rhythm in the songs of Turkic-speaking peoples.

The scientific approach of the scientist is based on the method of syllabic analysis of poetry, which has its roots in the works of ancient philosophers and thinkers of the medieval East. The ideas proposed by V. Belyaev in the study of folk songs of different cultures served as a starting point for further research in the field of theoretical musicology. The works of V. Goshovsky, V. Elatov, V. Vasina-Grossman, O. Bochkareva, N. Tiftikidi, T. Solomonova, V. Kholopova, M. Kharlap, I. Zemtsovsky, A. Baigaskina, A. Nazarov, R. Sultanova, Sh. Gullyev, S. Ilyina, E. Smirnova contain valuable analytical material on the theory of the construction of the rhythmic structure of music.

Azimova's research is devoted to the study of the syntactic patterns of Eastern monody, highlighting the key and unique features of the musical language of the Uzbek, Karakalpak and Uighur peoples in a comparative typological key. The results are of great importance for this study. Breaking with historical origins, language and culture is the first step towards assimilation and loss of national identity. Such a policy was pursued in Central Asia as early as the Russian Empire. Under the totalitarian Soviet regime, culture became one of the main instruments of the authorities' policy in the national regions. It is only now that it is possible to objectively assess the events of the past, which were aimed at separating people from their identity and cultural uniqueness. And, above all, it is necessary to learn from this experience and take concrete steps to restore the link between the people's inner world, their history and its reflection in musical art. On the basis of this knowledge, it is possible to develop a mechanism for realising the priority principle - a harmonious combination of national and universal values.

An important contribution to the study of performance style is K. Martinsen's work 'Individual Piano Technique Based on Sound Intent', in which the author distinguishes different types of performance. According to him, expressive means, which are still relevant in contemporary piano art, influence the formation of performance style.

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