

FORMATION OF MUSICAL THINKING IN YOUTH THROUGH KNOWLEDGE OF SONG GENRES AND FORMS

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Abstract

This article emphasizes the importance of musical education in nurturing a well-rounded personality. Folk oral creativity is considered a profound spiritual wealth of every nation. Within the oral musical tradition, the continuity of performance practices has been preserved and developed largely through the master–apprentice relationship. The paper also discusses the role of popular music in contemporary world culture and highlights how the invention of mass media—such as radio, television, sound recording, and distribution technologies like the gramophone and tape recorder—has significantly contributed to the global dissemination of musical traditions.

Keywords: musical education, values, customs, traditions, folklore, ideological content, educational influence, relevance of musical-aesthetic upbringing.

Introduction

Musical works possess immense formative and educational power. The sequence of melodies often contains hidden imagery that, when revived in the listener’s imagination and emotional world, contributes significantly to moral, spiritual, and aesthetic development. In conveying such musical works to students and young audiences, the Uzbek Folk Instrument Orchestra has played a distinctive and irreplaceable role [1].

Musical pieces are performed in artistic interpretation either by singers or instrumentalists, or through combined vocal–instrumental forms. According to the number of performers, musical performance may be classified as solo (individual), ensemble, orchestral, or choral. The style, level, and skill of the performer are crucial, since the meaning of a work can be expressed differently through articulation, dynamics, and tempo. For any musician, it is important to study the historical context in which a piece was created, the aesthetic outlook of its composers, the interpretative traditions of other performers, and to use artistic means such as ornaments appropriately. In folk performance, musicians primarily rely on their own emotions, lived experience, and memory. Within the oral tradition, musical practices have been preserved and transmitted through the master–apprentice (*ustoz–shogird*) system, with vocalists and instrumentalists also adhering to the rules of prosody, music theory, and composition [2].

Throughout history, Muslim Eastern thinkers and musicologists—including al-Farabi, Ibn

Sina, Isfahani, Urmavi, Jami, Navoi, Babur, Kavkabi, and Darvishali Changhi—wrote treatises on performance, documenting principles, legends, and precise regulations. Until the early twentieth century, ensembles of instrumentalists and singers were active in major cultural centers such as Bukhara, Samarkand, Khiva, Kokand, and Tashkent, especially in court environments. Later, these ensembles were reorganized under new conditions with the aim of promoting classical national music to a broader audience. In the past, performers often presented entire cycles of maqom or separate instrumental and vocal parts. Within the Shashmaqom tradition, for example, singers specialized in sections such as *Talqin*, *Nasr*, and *Savt*, and were accordingly called *talqin-khon*, *nasrchi*, and *savtkhon*, accompanied by instruments like the tanbur, doira, or small ensembles. By the late nineteenth century, ensembles in Bukhara usually consisted of two tanburs, dutar, qobiz or sato, a doira, and two or three accompanying singers [3].

In the 1920s, Eastern music schools such as the Samarkand Institute of Music and Choreography were established, where prominent masters of maqom—among them Ota Jalol Nosirov, Ota G‘iyas Abdug‘ani, Domla Halim Ibodov, Hoji Abdulaziz Rasulov, and Matyoqub Kharratov—taught the next generation. In 1927, under the leadership of Yunus Rajabi, the Radio Committee of Uzbekistan founded a national folk ensemble, joined by the celebrated singers Domla Halim Ibodov and Mulla To‘ychi Toshmuhamedov. Another important initiative was the creation of the ethnographic orchestra under the Uzbekistan State Philharmonic, directed by To‘xtasin Jalilov, which further broadened the dissemination of national musical heritage [4,5].

In educating students about the genres and forms of songs and melodies, popular music also plays a significant role. Popular music refers to widely recognized and frequently performed pieces that form a stable part of performers’ repertoires, including folk songs, folk melodies, and works of classical composers. As a historical phenomenon shaped in the twentieth century, it encompasses youth music, pop, rock, and estrada. Its development was linked to profound social changes such as urbanization and the spread of secular ideologies, which transformed cultural life and expanded the demand for new forms of entertainment. Public parks, cabarets, cafés, and later theaters, music halls, and discotheques became venues where new artistic groups introduced popular musical genres and forms [6,7,8].

The worldwide spread of popular music has been greatly influenced by mass media—radio, television, and sound recording technologies such as gramophones and tape recorders. Popular music is characterized by simplicity of form, accessibility of musical language, and frequent reliance on dance rhythms, requiring little prior musical knowledge or aesthetic training from its listeners. While this accessibility allows music to enrich everyday life, it has also been exploited by political and commercial forces. In many cases, “mass culture” has been used to undermine national traditions and manipulate youth consciousness, thus becoming associated

with Western cultural dominance rather than with genuine artistic development.

Nevertheless, music itself remains a universal and divine gift. Its melodies penetrate directly into the human heart, strongly influencing emotions and moods, awakening social awareness, and inspiring creativity. Music not only provides inner peace and spiritual renewal but also elevates cultural life and energizes individuals toward active participation in society. This is evident in the spiritual emotions that arise when citizens collectively sing the national anthem, in the tears of joy shed by athletes upon victory, or in the deep reflection evoked by traditional melodies such as *Choli Iroq*. In such experiences, music reveals itself as the primary key to the human soul and as an indispensable source of solace, inspiration, and renewal.

Conclusions

The analysis of musical performance traditions and the spread of popular music demonstrates that music plays a crucial role in shaping the worldview, values, and aesthetic sensitivity of young people. Traditional oral heritage, transmitted through the *ustoz–shogird* system, has preserved the depth of maqom and folk practices, ensuring continuity of cultural memory and artistic skill. At the same time, the influence of mass media and the global expansion of popular music have introduced new genres and forms that shape the everyday listening habits of youth, making musical education even more important.

For educational practice, providing young people with knowledge about the genres and forms of songs is essential. Such awareness strengthens their musical thinking, develops critical listening skills, and fosters appreciation for both classical traditions and contemporary styles. By guiding students to differentiate between authentic cultural expressions and the superficial products of mass culture, educators can protect national musical values while encouraging openness to intercultural dialogue.

Ultimately, music remains a universal force—one that comforts, inspires, and energizes the human spirit. Its ability to awaken moral and aesthetic feelings, to foster national pride, and to provide spiritual renewal makes it a vital element of personal growth and social development. For this reason, integrating the study of musical genres and forms into youth education is not only an artistic task but also a cultural and philosophical necessity.

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