

FORMATION OF PERFORMING SKILLS OF STUDENTS THROUGH SAMPLES OF MAKOMS ART.

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Annotation. This article provides methodological guidance and practical tasks on the formation of performing skills of students through the samples of status art to our young people on their ability to read, practice, perform and perceive our musical heritage created in the past. The processes of teaching Segox singing are presented.

Keywords. Ystoz-shogird, Allas, laments, military conscription, prayer songs, professional singing (traditional singing) art, folk music based on singing; traditional professional music without writing; the word “Maqam” is derived from the Arabic word meaning “Place”, “Place”, “stage”, “level”.

When we look at the practice and development of our classical music, we realize that we are the generation of great cultural masters. If the representatives of the younger generation read, honor, perform and understand the legacy created in the past, they can become artists worthy of their time.¹

It should be said that the art of Uzbek classical music is a verbal art. Every movement in a musical tone, i.e. splendor, charm, idea, content and decoration, is perceived and controlled by listening. Every effort spent on their development is a product of creativity. Therefore, music has always been passed on orally from generation to generation. This is called the “master-disciple” tradition in our country. If we keep this in mind, it will not be long before our maqams live for centuries. It takes a lot of work and dedication to leave them to future generations and make them last forever.

To this end, one of the main tasks of our time is to train highly qualified specialists and performers who will master the performance traditions of our musical heritage. Usually, the performance of classical songs, great songs and makams requires singers to have great talent and skill, a voice with a wide range and a wide airway. Another important factor in traditional Uzbek performance is the ability to express naturalness and perform musical works with national decorations.

The history of Uzbek vocal art is very old and closely linked to the process of the emergence of humanity. The emergence and development of traditional Uzbek vocal art can be observed in its early stages in the history of the nation in different eras. The art of singing is a product of human social thoughts, ideas and views that have emerged over long historical periods.

The genres and forms of ancient vocal art were diverse and were directly related to social life, folk traditions and rituals. The vocal culture of the peoples of Central Asia manifested itself mainly in the form of hymns, anthems, shouts, military calls, prayer songs, celebrations and holiday songs.

¹ Х.Ҳамидов. Ўзбек анъанавий қўшиқчилиқ маданияти тарихи. Тошкент. Ўқитувчи. 1996 йил. 9 бет.

Singing appeared in the earliest times as a folk art, and later, as a result of the transition to class society and social stratification, its professional form began to emerge. Assuming that in the first half of the first millennium B.C. BC in Central Asia, that is, in the early Iron Age, the primitive community system passed its final stage and a class society arose in its place, then professional singing (and It can be said that the first foundations of the art of “traditional singing” existed were created two and a half thousand years ago, wrote H. Hamidov.

Although the ancient art of professional singing was significantly different from the contemporary art form, the emergence of people who specialized in this art form in the residences and palaces of the ruling circles, the art of professional singing allows us to draw the above conclusion.²

In the development of the art of traditional singing out of the conditions of class society, three main interrelated trends emerged.

folk music based on singing;

Unrecorded traditional professional music;

Singing, firstly, led to the emergence of professionalism, and secondly, it played the role of the initial basis for the theoretical and scientific development of this specialty.

Since the 9th century, the development of theoretical, methodological and practical issues of professional singing has intensified in the territory of Central Asia. Historical manuscripts indicate that the theoretical foundations of Uzbek vocal art were further improved during the Renaissance in the research of Abu Nasr Farobi, Abu Ali ibn Sina, Ibni Zayla, Safiuddin Urmavi, Mahmud ash-Sherazi, Abdul Qadir Maroghi and Abdurrahman Jami a Series of scientists such as Zainulobiddin Hosseini.

In Uzbek classical music, the status genre occupies a leading place. Maqams existed in the musical culture of the peoples of the Near and Middle East in very ancient times and were created by mature musicians and singers in the 9th-10th centuries. Century further developed and enriched with new instruments. The word “Maqam” is derived from the Arabic word meaning “place”, “place”, “stage”, “plain”. This word is widespread in literature, mysticism and other areas, and is used in a wide variety of ways as a special expression in musical art. In music, “Maqam” means individual pieces of music with melodic sound lines – fret systems (laad units), lad systems, individual pieces of music (instrument or vocal); A type of music (genre) is understood as a large and small set of genres that combine music and musical works. There are works and categories with the concept of “status” in the culture of different nations: Status (among Uzbeks and Tajiks), Mugham (Azerbaijani), Muqam (Uyghurs),

Variants of expressions such as داشاف (Iranian), noba (Maghreb) are common.

The widespread use of the patterns of the Uzbek Makoti school has a great impact on the development of students' singing skills based on the patterns of the traditional singing school. The Bukhara Shashmaqom School, the Maqams of Khorezm and the Maqams of Fergana-Tashkent will help our youth develop performance skills, pay attention to our national musical heritage, ingrain these genres in the minds and shuku of our youth, and build bonds of To create love for our nation.³

Based on our practical experience, we attach great importance to the wide use of classical Maqam songs, examples of works by previous composers and Maqam songs. Thanks to the

² D.Kodirov.An'anaviy xonandalik.Darslik.TDPU.2024 yil.













³ Nuriddin Xolboyv.Yakkaxon qo'shiqchilik.(mumtoz ashula ijrochiligi) . O'quv qo'llanma.O'zbekiston davlat san'at va madaniyat instituti.





honor of independence, our young people have been given ample opportunities to closely study our national values and examples of the national music school. Currently, in training their performance skills, our students use, in addition to foreign masterpieces, examples of Uzbek classical music – Maqam Taronas.





Among them: Kormadim (Ghazal by A.Navoi. Music by D.Zokirov), Dugoh taronalari (Khuvaiddo, Ghazal by A.Navoi), Segoh (Ghazal by Khurshid. Uzbek folk song), Kokan Ushshoghi (Yu. Saryomi Gazali, folk song), Kashkarchai Mustakhzadi Navo (Furqat Ghazali), Sokinomai Mustakhzadi Navo (Nishotiy Ghazali) improved their skills by singing songs of our people.




When singing maqam songs, we first make sure to understand the meaning of complex words in the lyrics.

We used the following methods to develop the singing skills of the song “Segokh” sung with the Ghazal of Hurshid.



Hij -ro  n tuni  jafo -  si-la  jo  n bo‘l  - Girls and boys say
di be  -qaro  r,
Bo‘l - di  ! siri  m bu - tu  n ja - hon ax - li - ga o 
- shkor.






El etdi ta’ - na - la  r bila  n o - zorim i  ! x - tiyo Girls say.
 ! - r,

Sen ham jafo  - lari  ng bi - la  n et - ma meni ho  Guys say.
ki - sor.




Ey ko’  ng - lim - ni  qil - g‘uv - chi a - lam bila  They say together.
dog‘i - dor.

Pause plays

Bit - di firo  - qi ja  b - rini  tortmoqqa Girls say.
toqatim,









Rashk i  - la ma  vh bo‘  l - di qa  - rori halo  - Guys say.
vatim.

Nunde  k, nundek egil  di Girls say.
g‘a  m yuki  os -tida qo -matim,O-  ! -o  Guys say.

Fikrim sening viso - lingu  , yo‘q o‘z - ga  ! ho - jatim, Girls say.
Yo‘q o‘zga ho  !- jatim

⁴ Forshlags were placed on the chokes for the students to sing (from author).



Fikrim senin  ! - g visolingu, yo‘q o‘zga  ! ho  ! - Guys say.
jatim, Yo‘q o‘zga  ho – jatim O  ! YO - ray  !
Ammo  ! sen o‘z - ga bazmi bilan mas  ! - tu bah- tiyor. They say together.

For the teacher to pronounce each word as the students sing

To divide the syllables, the symbols (] - [) must be used. This is because students have difficulty singing independent syllables while singing maqam songs. After this process is completed. The student begins to sing the hymn without difficulty.

(Above we showed where girls and where boys say during the performance).

By imparting the work perfectly, it can be observed that the performance and skills of the students gradually increase.

In conclusion, by teaching examples of status performances, the skills of classical vocal performance, which is considered a complex genre, are formed in our youth by singing Maqam songs in performance, they contribute to the noble task of performing Maqam- Songs that represent our unique musical heritage.

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