

STUDENTS THE ART OF TRADITIONAL SINGING PEDAGOGICAL CONTENT OF TEACHING

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Annotation. By studying the works of traditional singing, which are examples of the richest musical heritage of the Uzbek people, and analyzing their unique ideological and artistic content, it is possible to achieve that they glorify the ideas of the Motherland, nature, honesty, hard work, love for mother nature and people, peace, justice, and mobilization for the prosperity of the Motherland. This requires an important responsibility from future music teachers in the field of music education of higher pedagogical education and from the professors who have been teaching them. In this sense, this article serves to highlight that influencing the education of youth through the direction of traditional singing is an effective way to preserve and convey to young people a rich cultural heritage.

Keywords: musical heritage, traditional singing, human qualities, youth education, traditional music, maqoms, national value, student, musical heritage.

Introduction. The direction of traditional singing mainly reflects the national culture and centuries-old history of the people, values, traditions and lifestyle. Traditional singing includes national musical genres, the most important of which are maqom, doston and ashula genres. The art of traditional singing is a rich heritage that represents the cultural wealth of the people and encourages the younger generation to respect their history and culture. It is appropriate to educate the younger generation through traditional singing, to introduce them to culture and traditions. This genre plays an important role in human life, and its influence is of particular importance for every person. Through this music, people have the opportunity to express their feelings, preserve their culture and strengthen social ties.

Review of literature on the topic. If we look at the history of our traditional music, we will see that our musical culture is connected with a long history. The sources indicate that in the 10th-12th centuries there was a period of change in the musical culture of Central Asia. However, very little information has been preserved about the names of musicians, Hafiz and composers who worked in the 15th-17th centuries and their creative activities.

One of the earliest written sources on traditional singing is the work "Risolai musiqiy" (Treatise on Music) by Darvish Ali Changi, one of the great musicians, music historians, and theorists of the period who lived in the late 16th and early 17th centuries. The work discusses maqoms, their branches, methods, and music theory.

The following thoughts of musicologist Tokhtasin Gofurbekov confirm our thoughts. “The Uzbek people have an incredibly rich and ancient musical heritage. If it is not taught in our schools, higher and secondary educational institutions, where and when will it be studied? If the situation continues like this, will this invaluable wealth not be alienated from the education and upbringing system?... Our youth today must know and understand music in its traditional sense, maqom and classical melodies, polyphonic and modern music alike” [4.34b].



“Uzbek classical music has a centuries-old history. Our classical music has always sounded among our people in the performance of professional and amateur musicians and singers, passed down from century to century, from master to student, perfected, refined, enriched, and has survived to our time and has become an invaluable property of our people. Uzbek classical music works have their own artistic system, and each genre is manifested as a melody structure and development, form, and a unique style of performance. Classical music is also divided into two large groups in terms of its status, essence, content, function, and performance characteristics - vocal and word-related ways (“Nazr” in Shashmaqom, “Manzum” in Khorezm maqoms) and instrumental ways expressed through instruments (“Mushkilot” in Shashmaqom, “Mansur” in Khorezm maqoms). [6,12b]

We know that the genre of singing, which is an integral part of Uzbek classical music, has existed since ancient times and has been developing and living to this day. Its laws are complex and perfect, encompassing dialectal and territorial processes. Therefore, the study of classical singing requires, first of all, knowledge and understanding of its historical significance, scientific and practical aspects, up to a meaningful understanding. The science of classical singing, especially its development in practice, is reflected in a number of conferences, international scientific and practical conferences such as the “Sharq Taronalari” and “Maqom” festivals. There are a number of reasons why classical singing, like other areas of music, occupies an important place in such prestigious conferences. One of the main reasons is that it has been preserved from the past to the present, its historical significance, its deep meaning, its diverse musical forms, and the existence of various performance styles (both local and master-instructed). It should be noted that the importance of Uzbek musical art in the eyes of the world's intellectual community is increasing day by day.

Almost all the works created and performed by our classical poets, singers and musicians have served for moral and aesthetic education. The ideas expressed in the poetic texts of the songs and melodies inherent in the content of the text in the work of our master singers and musicians have had a strong impact on the spiritual feelings of people. Classical songs praise human qualities such as decency, morality, patriotism, artistic aesthetic education, respect for humanity, cultural decency, adherence to moral rules, doing good to people, showing kindness, appreciating friendship, honesty, and truthfulness. At the same time, they have glorified divine love, love, human love, loyalty and fidelity.

The longevity, popularity, and popularity of the songs of many classical literary figures such as Buyuk Navoi, Lutfi, Babur, Mashrab, Ogahiy, Sakkokiy, Durbek, Zebuniso, Uvaysiy, Haziniy, Furqat, Mukumiy, Zavqiy, Makhtumkuli, which glorify the homeland, country, and parents, sung in poems and ghazals, and which are still sung by folk poets and revered by people today, are actually due to the fact that the ideas put forward in them are skillfully combined with musical melodies that are very elegant and close to the spirit, heart, and soul of the people. Such works are very numerous in the spiritual landscape of our people, and their content, essence, and inner spiritual feelings have a strong impact on the listener.

In this sense, analyzing the theoretical foundations of the problems of educating the younger generation through the national classical music art and identifying the working methods, pedagogical conditions and opportunities that ensure its positive solution, and developing a scientific and pedagogical system for the formation of national ideas and ideology in them through these types of art remain one of the most urgent pedagogical problems.



In the introduction to Abdurauf Fitrat's treatise "Uzbek Classical Music and Its History", published in 1927, it is acknowledged that "although the Committee for the Study of the Uzbeks has collected a lot of information on the Uzbek language, literature and history in recent years and has managed to produce good results, it has not been able to seriously address our Uzbek music." The main reason for this is "the lack of musicologists who can work in this field, that is, who know music theory in the true sense and are familiar with the characteristics of Eastern music."

It is necessary to conduct in-depth scientific and theoretical research on Uzbek classical music, create educational and methodological literature, and promote it through radio and television, mass media, and the Internet. It is of great importance for our people, first of all, to educate our young generation in the spirit of high human feelings, to form its aesthetic taste and thinking. The effective promotion of our classical music should begin, first of all, with introducing it to students in secondary schools. But in order to effectively organize this process, first of all, a music teacher must also have a number of knowledge, skills and qualifications. Therefore, in teaching our classical music today, future music teachers who will study in higher educational institutions should be given the following courses: "Uzbek classical music", In subjects such as "Basics of Maqom" and "Traditional Singing", students are provided with practical and theoretical knowledge to develop their skills in singing maqoms, classical songs, big songs, and folk songs, which are the invaluable heritage of the Uzbek people.

In the system of higher pedagogical education, it is necessary to actively involve students in various musical and public events, concerts, and competitions, and to organize their participation in concert programs of these events in the direction of practical performance of classical music samples. It is precisely due to the organization of this activity that the student develops a desire to work independently and individually on himself and demonstrate the formed performing skills to the general public. This, in turn, helps students to independently engage in the study of classical music samples, to search, find, use the help of others, in short, to improve their skills.

Research methodology.

From ancient times to the present day, works of Uzbek traditional music are considered examples that have been passed down from mouth to mouth, from teacher to student, from generation to generation. In order to preserve these works of high artistic level and pass them on to future generations, performing schools were established. This work was carried out in educational institutions founded by such figures as Munavvar Qori, Behbudiy, Avloniy, and Hamza at the end of the 19th century. At the beginning of the 20th century, the opening of the Turkestan People's Conservatory in Tashkent and the opening of music schools in Bukhara, Samarkand, and Fergana led to major changes in the field of music education and performing arts.

The emergence of traditional singing is due to the important role that music plays in human life. Music has been formed throughout human history to meet spiritual, social, and domestic needs in various cultures and societies. Traditional singing is part of this process, often based on musical and performance traditions that have been passed down from generation to generation.

Various factors influenced the development of traditional singing:

1. Cultural Heritage: Traditional singing is largely rooted in national and cultural traditions. Each society has developed its own unique musical styles, which have become

popular among the people.

2. Religious ceremonies and rituals: Many traditional forms of singing are associated with religious ceremonies. For example, in Islamic culture, odes, hymns, and divine songs were sung at religious events.

3. The art of vocal expression: Singing is about effectively controlling the voice and unleashing its full potential. In many cases, these techniques are learned through extensive experience and a mentor-student relationship.

4. Connection with local musical instruments: Every nation has its own traditional musical instruments. In Uzbek traditional music, for example, instruments such as the doira, rubab, and dutor played an important role.

Analysis and results.

The following thoughts of musicologist Tokhtasin Gofurbekov confirm our conclusions. "The Uzbek people have an incredibly rich and ancient musical heritage. If it is not taught in our schools, higher and secondary educational institutions, where and when will it be studied? If the situation continues like this, will this invaluable wealth not be alienated from the education and upbringing system?... Our youth today must know and understand music in its traditional sense, maqom and classical melodies, polyphonic and modern music alike"[6].

These words have not lost their relevance even today. In the era of New Uzbekistan, it can be observed that the practice of our classical songs is developing significantly. First of all, the interest of the younger generation in performing classical songs has increased. While the current "mass culture" is losing its special influence among young people, a new generation of young people has formed among them who perform classical songs in harmony, and they continue to serve our people with their activities. At first glance, it would not be an exaggeration to say that the art of classical singing is taking steps and developing at a certain pace. Studying and performing the heritage is a good tradition, but it is not enough to be limited to this alone. Because the masters of the past, along with the formation of their performing skills, were able to deeply understand the national musical heritage and analyze it religiously and philosophically. As a result, they achieved a high level of musical literacy and an effective delivery of performance samples to the listener.

In each era, the musical heritage has been enriched with its own unique modern works. These created works sang that era. Such music was created by the best musicians and singers of that era. For this reason, the examples created for their time by masters with high musical literacy, knowledge, and a deep knowledge of history and literature along with music science have become immortal.

Therefore, the development of traditional singing art depends not only on the ability to perform and interpret musical heritage in accordance with the demands of the times, but also on understanding and explaining it. To do this, it is necessary to study classical music, rely on theoretical knowledge in creating new samples, and create high-quality, deeply meaningful, philosophically based works.

We look at the work of the previous generation, such accomplished musicians and singers as Tokhtasin Jalilov, Komiljon Jabborov, Ganijon Toshmatov, Nabijon Hasanov, Imamjon Ikromov, Muhammadjon Mirzayev, Jurakhon Sultanov, Doni Zokirov, Fattokhon Mamadaliyev, Orifkhon Khotamov created new works through their compositions. "Etnasmidim", "Nazzora qil", "Yolg'iz", "Ey Sabo", "Guluzorim kani?", "Kezarman",



“Aktynti ushshaq”, “Dardu-dilim”, “Qoshi yo sinmu deyin” and others. This list can be continued. These are masterpieces of their time. It is known to everyone that these musical samples were performed not only by singers, but also in all musical instruments, orchestras and various ensembles. Each performance of them in its own unique interpretation reveals new aspects of the work.

At this point, it can be said that supporting the professional (non-destructive) performance of classical music samples not only in national instrumental settings, but also in musical instruments of Eastern countries and world pop instruments has served the development of the industry.

The creative activities of Shavkat Mirzayev, Olmas Rasulov, Abduhoshim Ismoilov, Abdulahad Abdurashidov, Mahmudjon Tojiboyev, Mashrab Ermatov and Erkin Ru'zimatov, who are considered a school for us in our time, are also exemplary in every way. While respecting their fruitful activities, it must be said that there is still a lack of melodies or songs that fully express the times and invite the listener to think. There are many works being created, but there are very few products of creativity worthy of the classical level.

Taking this into account, what should be paid attention to for the full development of Uzbek classical music today? As a young researcher, our thoughts are as follows:

- Interpret and develop musical heritage in a way that is contemporary and in line with the technological era.
- To master the poetic laws of literature and apply them in creativity. To incorporate philosophical thinking into artistic creation.
- Using classical music samples in theater, cinema, and public events. The most effective way to introduce our national music to the world is to use our classical music in the filming of high-quality films and their soundtracks.
- Certainly gratifying that our youth are mastering practical examples of classical music

Our goal is to produce more musically literate performers who can understand the essence of the work they are performing and convey it to the listener of classical songs on the consciousness, intuition, and musical perception of students is considered a complex psychological process, in which the teacher's performance skills, musical theoretical knowledge, working methods, pedagogical approach, and technical visual aids play an important role in organizing the lesson.

Also, the songs performed It is required to be skillfully performed by the teacher with the accompaniment of an instrument. In this case, the teacher's pleasant voice and the musical decoration of the song serve to increase the aesthetic effect and value of the work. If the balance between melody, text and performance is broken in this process, it will cause the listener and students to lose their artistic and aesthetic value and the students will not be satisfied with the song.

Therefore, in order for the future music teacher not to encounter the aforementioned problem, he must first learn the requirements that he must learn.

- to know about the types of songs, their appearance and their composition;
- to gain knowledge about voice characteristics (voice types, ranges);
- to have a good knowledge of the main artistic and expressive means of singing (sentence, dynamics, caesura, breath, timbre, articulation, rhythm, tempo, fermato, meter, etc.), and to have the skills to apply them in the practice of choral performance;



- have sufficient training and skills in ensemble performance, achieving good pronunciation, pronunciation, diction, intonation, proper breathing, and vocal sound formation; be able to work with breathing, types of breathing, and situations of using the breath (chain method, singing with the mouth closed and open);
- master the rules and methods of singing using the methods of transmitting the melody (sound) (legato, staccato, marcato);
- prepare their voices for singing (singing through voice tuning exercises);
- to acquire the necessary knowledge and skills in the types of instrumental accompaniment used in song performance and the methods of working on that accompaniment;
- to gain knowledge about the circle techniques inherent in song performance and to be able to draw them.

Conclusion and proposals.

The resolution of the President of the Republic of Uzbekistan Shavkat Mirziyoyev dated November 17, 2017 “On measures for the further development of the art of maqom, which is considered our national classical music”[1] through our national musical heritage, thanks to the decision of to comprehensively develop our culture, to educate our people, especially our younger generation, in the spirit of high human feelings, to form their aesthetic taste and thinking The goal and task is to conduct scientific research on the art of maqom, promote it to the general public, and teach young people to understand its fundamental essence and use.

Therefore, in our country, the issue of improving the musical outlook and cultural level of students and young people, and educating the growing younger generation as mature individuals through classical music art is considered a state program. Decree of the President of the Republic of Uzbekistan dated 02.02.2022 “On additional measures for the further development of the sphere of culture and art”[2].

The resolution also places special emphasis on studying our musical heritage. Naturally, the creation of such opportunities will serve to broaden the understanding of students and young people about the traditional art of singing, which is the basis of our musical heritage. In order to build a great future state, it is important to educate people who have reached spiritual maturity.

“Almost all the works created and performed by our classical poets, singers, and musicians have served for moral and aesthetic education. The ideas expressed in the poetic texts of the songs and melodies inherent in the content of the text in the work of our master singers and musicians have had a strong impact on the spiritual feelings of people.” [5,5b]

The impact of traditional singing on student education:

1. Strengthening cultural identity: Traditional singers introduce young people to the historical roots of their people through national songs and play an important role in fostering national identity.
2. Increasing historical memory and national pride: The images of historical events and great personalities reflected in songs introduce young people to the uniqueness and heroism of their people, increasing their national pride.
3. Moral and spiritual education: Traditional songs often raise moral issues, teaching young people about life's values, family, respect, and humanity.
4. Formation of artistic taste: The art of singing develops the musical culture and aesthetic taste of young people and teaches them to appreciate art.



Thus, traditional singing serves as an important spiritual tool in the education of young people, while preserving national heritage.

List of used literature

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