

SOCIAL AND PEDAGOGICAL CONDITIONS IN THE PERFORMANCE OF TRADITIONAL SINGING WORKS OF THE 21ST CENTURY

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Annotation: This article discusses the social and pedagogical conditions in the performance of traditional singing works today. It also provides information on the pedagogical possibilities of teaching Traditional Singing and the musicologist and hafiz who have worked on Traditional Singing.

Keywords: Traditional singing, pedagogy, opportunities, music education and art, music performer, methodology.

The people's cultural heritage is an invaluable treasure that has been passed down from generation to generation. Today, one of the important tasks is to educate the younger generation in the spirit of our national ideology, to form their spiritual world through art and artistic creation. Uzbek traditional music culture has long been a worthy contribution to the education of the perfect man. The Resolution "*On measures to further develop the Uzbek national maqom art*" signed by President Shavkat Miromonovich Mirziyoyev on November 17, 2017 - It is no exaggeration to say that the field of art has also delighted educators and students. The adoption of this decision imposes a number of tasks on professors and teachers of music education in our country, who teach performance and traditional singing.

The development of music culture and performing arts in Uzbekistan dates back to ancient times. The great oriental scholars Muhammad al-Khwarizmi, Abu Nasr al-Farabi, Ahmad al-Farghani, Abu Ali ibn Sina, Pahlavon Mahmud, Umar Khayyam, Mirzo Ulugbek, Abdurahman Jami, Alisher Navoi, Zahiriddin Muhammad Babur, Najmiddin Kawkabi, Darvesh Ali In their pamphlets, Changi and other great ancestors have provided valuable information on the performing arts, the science and history of music, the structure of musical instruments, performance styles, and the rules of art. The role of art in human life, the unique

impact of music on the human psyche, the life-giving effect of beautiful melodies, melodies and songs can be understood and felt in any situation. Oral music really resonates in the human heart.

History has shown that the power of music is not only in the days of joy, but also in difficult times, when the heart is full of trials and tribulations. There are a number of types of singing in Uzbek music. They range from traditional national performance styles to the most classic interpretations of vocal performance templates. For example, it embodies a whole system and traditions of such performance styles, each of which is important and significant in its own way. The main criteria are pure sound, attractiveness, perfect interpretation, a wide range, scale and skill. To achieve this, we need lessons, knowledge, perseverance and training.

If we look at the history of Uzbek singing, we can see that in the second half of the XIX century and the beginning of the XX century in our country a whole generation of performers of this art emerged. Among them are such talented hafiz as Ota Jalol Nosirov, Ota Giyos Abdulgani, Hoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Levi Bobokhonov, Sodirkhon hafiz Bobosharifov, Zohidkhon hafiz, Madali hafiz, Mulla Tuychi Tashmuhamedov, Matyokub Harratov. In the past, when music was not formed, instead of European musical terms, our singers used the ways of breathing, exhaling and performing, depending on the rhythm of the sound, called "*gulligi*", "*binnigi*", "*ishkami*", "*khanaqoi*". The voices of the hafiz of that time were sharp and strong, so they performed in a more "*ishkami*" way. It is very difficult to perform on this road and is highly valued by riders. This is because the hafiz sings the song out of the abdomen. That's why "*Ishkami*" differs from "*Gulli*" and "*Binnigi*" songs in that it is based on deep breathing, clarity and resonance. The master singers practiced in special domed buildings that echoed their voices in order to improve their performance skills. Unlike "*Ishkami*", it is a "*khanaqoi*" way, in which the hafiz pronounces the words of the song clearly and conveys the meaning of the ghazal to the listener.

There is still a lot of scientific and pedagogical work on the study of traditional singing. At a time when science and technology are advancing in the 19th century, there are some shortcomings in music culture that need to be addressed. There are also a number of problems in creating a social and pedagogical environment for the performance of traditional singing works. To address these issues, I would like to start my research on this topic and find solutions to the problems in this area. I would like to highlight new methods and techniques for the correct and effective organization of the pedagogical environment for the teaching of traditional singing in the teaching process of music education in educational institutions.

Goals and objectives of the subject "Traditional singing".

In the Uzbek musical art, traditional singing has been formed and developed in accordance with different conditions, depending on the field and direction. These include folklore, epic, ceremonial, modern academic and pop singing, classical singing. Each direction has its own style and rules in terms of form and performance. Among them, the traditional direction, formed within the framework of unchanging features and reflecting the most perfect traditions, is an example with all its features and potential. In the classical music singing, the most beautiful traditions of the Uzbek people, the values associated with the national psyche emerged, and the rich spirituality of the people was manifested. Therefore, in the tradition of singing, the directions and styles of classical singing were formed. It has become a tradition to think of it as a traditional art of singing. National classical singing traditions have developed as the basis of traditional Uzbek singing.

To develop the skills of singing "*traditional singing*", to give them a thorough knowledge of the psychology of singing folk songs individually or in groups, and to form makom groups, and to lead the team. properties. Depending on the purpose of the science, a number of tasks are performed in group lessons.

1. *To know the nature, didactic principles and other laws of group and individual singing.*

2. *Direct acquaintance with folk songs, songs and compositions created by composers and samples of shashmaqom and a high artistic taste in their selection.*
3. *To feel and develop the mental and physiological changes that take place in the human body in the process of singing and working in a team.*

Practical acquaintance with the performance of traditional singing patterns:

- Expanding students' knowledge of Uzbek traditional music culture, enriching their repertoire, connecting theoretical knowledge with practice;
- increase students' interest and respect for national traditions;
- to get accustomed to the rhythmic singing of Uzbek songs;
- to develop students' general musical skills;
- to feel and develop the mental and physiological state of the human body in the process of singing and working;
- Know and follow the requirements for singers.

One of the main goals of this science is to train specialists for the artistic community of the Republic. In addition to providing students with information about Uzbek folk songs and "*Shashamaqom*", the history of creation, range of performance, use of sound, dynamic symbols, the state of performance of the singer, measurements in works, methods, form of melodies, performance techniques, information about the authors of the studied works and necessary instructions are given. The science also serves to develop and teach students' understanding and skills of Uzbek folk songs, and to instill in students a love of traditional music and a taste for music and art.

“It is known that Uzbek traditional music has two directions from the past, that is, they emerge from each other, complement each other, and at the same time have their own special features and qualities consisting of lines. One of them is the folklore of music related to the criteria of life, and the other is the genre of classical music, which is filled with the creative thinking of this living process. In the process of formation and development, both directions had their own internal laws,

form, style of work, position, place, time, traditions of performance, and so on. In both cases there are aspects of the national tradition that are considered common, as well as specific aspects that express the style of the direction. But there are a lot of creative criteria, performance traditions and interpretations that need to be taken into account.” The influence of traditional singing is also important here. Because music is a social and spiritual phenomenon that is constantly encountered in our daily lives.

In the process of studying Uzbek folk melodies, maqom songs, works of Uzbek composers and composers, students develop a musical culture. The national musical heritage of our country covers the issues of a more complete and in-depth study of classical performance, the acquisition and promotion of performance techniques. Ways to organize amateur art activities to satisfy the interest of young people in performance.

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