To Provide Higher Education Students with Basic Knowledge of Traditional Singing

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Abstract: Shashmaqom is an invaluable masterpiece of Uzbek-Tajik music and has been the basis of the musical culture of these peoples since ancient times. Historical and theoretical information about maqoms is found in oriental written sources, mainly in musical treatises. Music has always played an important role in the life of our people. This is evidenced by the discovery of a bone flute 3,200 years ago in the village of Muminabad near Samarkand.

In the article, the author provides recommendations for higher education students in the field of traditional singing.

Keywords: Shashmaqom, theaters, concert, theater, artist, musician, ensemble, folklore, nation

Introduction. It is no exaggeration to say that we, the Uzbeks, have been blessed with a noble character or practice of our people. Because he has given us an ocean, an inexhaustible spiritual and spiritual wealth - makomat and national musical heritage like Shashmaqom. is reflected. This heritage has gone through a period of time, and in our time it is enriched, improved and complemented by a new series of works. This natural process is a testament to the national identity of Uzbek music.

Uzbekistan is facing the world. It is home to 137 nationalities and 15 denominations. Awareness of them and the world community of our, so to speak, universal spiritual values will serve to improve inter-ethnic and inter-state relations. In fact, no nation can stay out of today’s globalization processes. The efforts of literature, art, national theaters and concert groups, translation of books, exhibitions of paintings and fine arts, various other forms of artistic activity reflect the attitude of our nation in this regard. Uzbek music is also performed on the world stage. Our artists, musicians, members of folk and folklore ensembles are successfully demonstrating their skills in distant lands, and these performances are gaining a lively interest in Uzbekistan.

Under extremely difficult and dangerous historical conditions, Uzbekistan, under the leadership of its great son Islam Karimov, has achieved its age-old dream of independence. However, in order for our children, who have just been born in the new reality, to develop into full-fledged adults in a short historical period, it is important to bring them up in the spirit of high spirituality and devotion to the ideas of national independence. "Therefore, he recognizes his rights, relies on his own strength and capabilities, can independently approach the events around him, and at the same time sees his personal interests in the interests of the country and the people." The task of educating people who are well-rounded in all respects has become a crucial issue for us during the years of independence."

Tasks related to the restoration of national values in a renewed society, raising the morale of the individual, the establishment of a healthy social environment, raising the issue of ensuring the spiritual and moral maturity of citizens to the level of state policy, targeted, systematic, continuous education, Consistent implementation is closely linked to factors such as the focus on realizing the potential of the younger generation. In particular, it is important to bring up bachelors studying in music universities to be skilled, qualified, scientifically capable, spiritually rich and morally pure, loyal to their country.
The development of our national culture and art, in particular, our national music, has risen to the level of state policy. President of the Republic of Uzbekistan ShavkatMiromonovichMirziyoyev signed a resolution on November 17, 2017 "On measures for further development of the Uzbek national maqom art", on August 8, 2017 "On the activities of the State Conservatory of Uzbekistan" Development and Improvement "and, on January 12, 2017, signed another important document on “Increasing and promoting the culture of reading and reading ”. Among other issues, he spoke about the publication of textbooks and manuals for educational institutions, the radical improvement of the system of their delivery to students. Along with the achievements of the decree, it was noted that there are a number of problems related to the development of this field in terms of improving the culture of reading and reading among young people. It was noted that the publication of scientific, artistic and educational literature aimed at increasing the intellectual potential of young people, providing them with educational institutions, the work in this area is not organized systematically.

If we understand this important task in our music industry, then we hope that this textbook will also serve as a valuable tool for the promotion of our authority. In order to educate bachelors as experts in their field and to develop them as skilled performers, it is necessary to acquaint them with the professional genre of folklore - the authorities. The following problems have been identified:

- The principles of modernity and history are not combined in the formation of performance skills of bachelors studying in the field of "Traditional Singing";
- The performance skills of bachelors of "Traditional Singing" are actually formed and developed on the basis of the authority, but teachers are not sufficiently provided with teaching aids for the specialty;
- Our classical music has a historically multifaceted and unique rich tradition, but in today's innovative world there is a regression instead of progress in this area, the composition is airy and significantly lagging behind;
- The fact that the Uzbek folk music culture has an ancient history in the educational process, which is such a value that students do not fully understand that it is an integral part of universal music culture;
- The historical reforms carried out in our country do not meet the requirements of research work aimed at the spiritual development of the human person, in particular, the younger generation through music, etc.

As mentioned, all the peoples of the world have their own culture, unique art, music, and this is their spiritual heritage. The musical culture of the peoples of the East has long had a school of theoretical and practical performance. In particular, certain types of performances, such as maqom, mugam, navba, and raga, which are the musical treasures of these peoples, have been performed and developed in different forms and directions in different periods.

Shashmaqom is also a great musical treasure of the Uzbek and Tajik peoples. It contains maqoms and maqom series, which are formed and enriched by the great creative products of our master composers and singers, both in history and now. Today, we have the exact form, character, and traditional style of performance in this series. Maqom performances, which are not included in the Shashmaqom series, form the basis of our musical culture, and this topic is covered in the first part of the manual.

Makoms, on the one hand, have an independent direction (method) and, on the other hand, are a single system that adapts to a common basis (form). The relationship of this principle (method and form) is analyzed in the second chapter of the manual.

The third part of the article, which is not very large, is devoted to poetry. So far, the role of poetry in the authorities, the relationship between Nazm and Navo, the harmonization of musical and poetic weights have not been studied in detail. In this study, maqom poetry is analyzed as a
separate layer formed by its artistic means and the world of images in direct connection with classical melodies.

The system of authority and the historical formation of Shashmaqom. Shashmaqom is an invaluable masterpiece of Uzbek-Tajik music and has been the basis of the musical culture of these peoples since ancient times. Historical and theoretical information about maqoms is found in oriental written sources, mainly in musical treatises. Music has always played an important role in the life of our people. This is evidenced by the discovery of a bone flute 3,200 years ago in the village of Muminabad near Samarkand. The sounds of music, no matter what people or nation they represent, express noble, lofty and delicate human experiences. Although not all examples of maqoms performed in the past have survived, ancient written sources indicate that they took many forms. In particular, the series "Twelve maqoms" was relatively perfect, and the program was followed in the formation of Shashmaqom. The maqoms are based on the music of the eastern peoples and their unique musical riches. The melody and way of singing of a certain makom or branch are radically different in different nations, and even there is a big difference in the basis of their curtains. The fact that the historical development and formation of maqoms have not been covered in written music sources in the past does not allow us to understand this issue in detail.

The current form of authority consists of the ShashmaqomBuzruk, Rost, Navo, Dugoh, Segoh, Iraqi maqoms and their branches. It is worth noting that Shashmaqom did not become perfect by itself. This unique heritage has become beautiful again thanks to the hard work of people who have connected their lives with music, who have heard all the beauties of the world, who have listened to the ancient melodies of music.

The tradition of composition goes back a long way. It is known from manuscript sources that the Timurids, especially in the time of Navoi, and later in the XVI-XVII centuries, had a high level of composition. Even today, many artists continue this tradition and create wonderful melodies and songs. Shashmaqom, as a product of past composing traditions, is based on the rich experience of maqom. Over the next two centuries, Shashmaqom underwent significant changes during the oral transition from one master to another. This is evident when comparing the names of maqoms and chapters based on Shashmaqom poetry collections compiled in the 19th century, and the dimensions of poetry in comparison with the current maqoms and their branches.

The word "maqom" literally comes from Arabic and means "place, place." But it is important to understand that the place that creates the musical sound is the "clear curtain". Of course, without sound or a clear curtain, the performance is not formed and does not discover a clear musical tone. The set is a set of melodies and songs that start and end with a clear curtain.

That's where the word "makom" comes from. Although the term "makom" began to be used in the eighth and tenth centuries as a result of the Arabic translation of the works of Greek philosophers such as Uqlidis and Aristotle, the ninth-century musicologist Yahya bin Abu Mansur referred to music theory. In his works, he noted that the unique music theory of the Eastern Muslim peoples existed even before the Greek music theories.

Theoretical and practical aspects of the makom are based on in-depth scientific commentaries in the works of such great scholars as Kindi, al-Farabi, al-Khwarizmi, al-Urmavi, al-Shirazi, al-Husseini, al-Marwazi, IbnSina and Yahya bin Abu Mansur, who lived and worked in the ninth and fifteenth centuries. given. In the XIV-XVIII centuries in Central Asia, Khorasan, Azerbaijan there was a series of "twelve maqoms" (twelve maqoms), which is reflected in historical sources.

**List of used literature:**