

To Form in the Minds of Students Studying in Higher Education Methods of Working with the Songs of Talqin and Nasr from the 1st Group Branches of Shashmaqom

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Annotation: The maqoms, which embody the history of the Uzbek people in magical tones, are one of the most developed types of musical creation, which is mainly created and performed in a monodic style. Each maqom has its own clear text, that is, it is performed with a ghazal. They mainly used ghazals and muhammas of classical poets such as Lutfi, Atoyi, Navoi, Babur, Fuzuli, Avaz Otari, Ogahi.

This article describes the methods of working with Talqin and Nasr songs from Shashmaqom's 1st group.

Keywords: Shashmaqom, Department of Instruments and Songs, Musical Heritage, Future Generation, Musical Education, Uzbek Folk Musical Heritage, Segox, Chorgoh.

Introduction. Based on the "National Program of Personnel Training" adopted by the Republic of Uzbekistan, the importance of our national classical art has increased over the years of independence. The Sharq Taronalari International Music Festival in Samarkand, the Nihol and Kelajak Ovozi competitions in the Republic, and the Yunus Rajabiy Maqom Competitions in the Tashkent State Conservatory are held every four years. », Biennial maqom competitions among lyceums and colleges of Uzbekistan are a great stimulus for young people to learn about our national art, classical melodies and songs, our great musical heritage such as " Shashmaqom " . '

As the head of our state noted in his book "High spirituality is an invincible force": As we mobilize, the issue of spiritual education in this regard is undoubtedly of paramount importance. If we lose our vigilance and sensitivity, determination and responsibility in this matter, if we leave this very important work to its own devices, to selfishness, we will run into our sacred values. and we may lose our

spirituality, our historical memory, nourished by them, and ultimately stray from the path of universal development we have pursued.

There is no future for a nation that does not know its history and forgets its past. If the violent and aggressive forces of the world want to subjugate a people or a country, to seize its wealth, we must first of all disarm it, that is, its national values, history and culture, which are its greatest wealth. tries to lose his temper.

If we want to sing Uzbekistan to the world, to glorify its ancient history and bright future, to keep it in the memory of generations, we must first of all bring up great writers, great poets, great creators. As the great writer Cholpon said, if literature lives, the nation lives.

When we talk about the spiritual maturity of man, of course, this goal cannot be achieved without the art of music. Music has always played an important role in the life of our people. This is evidenced by the discovery of a bone flute 3,300 years ago in the village of Muminabad near Samarkand.

The sounds of music, expressing the most noble, lofty and delicate human experiences, are performed by any people or nation. The famous historian Sharafiddin Ali Yazdi, in his book "Zafarnoma", spoke about the music festivals held during the reign of Amir Temur, saying: And the Turks, the Mongols, the Chinese, the Arabs, and the Ajamid all sang with their own pictures."

During the years of independence, continuing the traditions of our great ancestors, our country has been implementing programs and plans for the development of music. In particular, in order to preserve and study our classical musical heritage, to pass it on to the younger generation, many competitions and

prestigious international music conferences are held regularly.

We all know that the love of music, art, music culture is formed in our people from childhood, in the family. It is no exaggeration to say that it is difficult to find in our country a person who does not have a dutar, doira or other musical instrument at home and does not feel the life-giving effects of music in his life.

Most importantly, the art of music today has a greater and stronger influence than any other art form on the development of our young generation in the spirit of high spirituality.

In this regard, we all understand the importance of pop art, which attracts the hearts of young people in every way.

It can be said that the Uzbek pop music, whose first samples appeared at the beginning of the last century, has reached a qualitatively new level during the years of independence. In achieving these results, there are great opportunities to study the achievements of national and universal music, the best examples of world pop music, the constant attention paid to the development of this field, the creation of opportunities for young talents to express themselves. conditions play an important role.

When we talk about the current and future development of pop art, we must first pay special attention to the meaning of the term "national variety", to protect it from any alien influences, especially in the spirit of "popular culture". of course. Speaking of which, one thing is for sure. The "works" presented to the public by some young performers and creative groups do not meet any of the requirements and criteria of art. Not only the theme and the music, the methods of performance, but also the imitation of foreign "popular culture" in the stage movements, the frequent occurrence of "stellar" diseases, of course, will upset real art fans.

In particular, I think that some young performers consider inappropriate actions, such as clips that do not comply with our national traditions and morals, by mixing words in different languages or deliberately distorting the pronunciation, as a new style for

themselves. it is nothing more than a misunderstanding of art, its essence and significance. Our cultural community, first of all musicologists, master artists, composers, writers and journalists, a large number of art lovers, should openly express their views on such issues, so that we can properly educate our youth. I do not think it is obligatory.

We should consider such phenomena, which are morally unethical, alien to our national values and views, but are now entering our lives, as a contagious disease. And on that basis, we need to understand that such attacks are extremely dangerous.

After all, if a person's ears become accustomed to light, dull tones, then his artistic taste, musical culture will gradually decline, and his spiritual world will be taken over by false notions. In the end, it will be difficult for such a person to accept the unique masterpieces of our national heritage, such as Shashmaqom, as well as the works of world-renowned composers such as Mozart, Beethoven, Bach and Tchaikovsky.

To prevent such cases, to create a healthy creative environment among artists, to raise the spiritual world and cultural level of the younger generation, along with the classics of national and world music culture of our youth, modern to suit their moods and aspirations. Creating the necessary conditions for the wide enjoyment of pop art, the further development of music education is of paramount importance.

The fact that lyceum and college students, who took first place in the competition, have been granted preferential access to higher education, has greatly contributed to the further development of makom and other music genres. Our university also carries out creative work for the development of this field, effectively using advanced pedagogical technologies.

The purpose of this dissertation is to develop one of the vocal genres - traditional singing, to help students to master the status of our classical art and to further enrich and preserve the treasures of our national musical heritage and pass it on to future generations. I'm creating an application. In today's fast-paced world, the music industry is also influenced by music and songs coming from abroad, and our young people

are changing their minds and becoming indifferent to their art. Blindly mastering the art of others, they put Uzbek words in their music and perform bachkana melodies. It is useful for any nation to learn the art of its own national music first and then master the art of others. We can say that if we take a scientific approach to this field and study it thoroughly, we will be able to choose the right path.

Developed countries have made music education one of the most important educational disciplines in the world. For example; In Japan, music lessons have the most hours in schools. Through experience, they demonstrate the beauty of life through music, loving it, the beauty of nature, preserving it, increasing people's love for each other, and preventing and nurturing discomfort in any environment.

It is known that the Uzbek folk music heritage is rich and diverse. Its colorful folk music has evolved over the centuries. At the same time, each genre has been honored by our people, preserving its artistic and aesthetic value. While our musical heritage has been shaped and developed in a variety of ways, one of them is the maqom, a complex example of folk music. The maqoms are performed under the names "Classical Music" and "Professional Music in the Oral Tradition". This rich and complex musical heritage of our people has long been passed down from master to student in the "oral traditional" style by master artists. This traditional style is still revered today.

Over the years, it has become a tradition for talented young singers and musicians to master classical music. It is especially gratifying to be taught in special music schools, colleges of arts, culture and pedagogy. It is noteworthy that in 1972, the Department of Oriental Music was established at the Tashkent State Conservatory. At this university, singers and musicians practice the traditional methods of performing maqoms, which are mainly professional music of the people and folklore.

When learning traditional music, they rely on status quo. Because maqom has always been a leader in folk music as a genre of music that reflects the way of life of our people. In addition, the maqoms contain a wide range of concepts, meanings and bases related to the

science of music, performance and other features of music. It is natural that every artist who has mastered this tradition to a certain extent will win the love of the people.

1 Main part. Peculiarities of status performance.

The maqoms, which embody the history of the Uzbek people in magical tones, are one of the most advanced forms of musical creation, created and performed mainly in a monodic style. Each maqom has its own clear text, that is, it is performed with a ghazal. They mainly used ghazals and muhammas of classical poets such as Lutfi, Atoyi, Navoi, Babur, Fuzuli, Avaz Otar, Ogahi.

Performing maqoms, a complex genre of folk music, requires professional skills. To achieve this, it is necessary to take regular lessons from teachers, hafiz and musicians who have been experts in the field for many years. In order to understand the maqoms to a certain extent, to study all their internal features, it is necessary to master the rhythmic structure and rhythmic bases of the maqoms. It is also important to be aware of all the musical ornaments and melodies in the performance of maqoms in singing and music. In general, it is advisable to master all the basics of traditional performance. Every traditional performer needs to have a clear idea of the internal mood features, vocals, all the components, methodological aspects, artistic aspects of professional classical music, as well as understand the different options available in the maqoms.

One of the most notable aspects of maqom singing, that is, the prose section, is that they have a very wide range. That is, it contains two octaves or more of sound. Melodic sentences are characterized by their wide range and require the performer to have a long airway. It is also important to be able to use it appropriately along with the large airway. This is because in the process of performing the maqoms, the decoration of the musical tones is done mainly at the peak. In order to solve such unique puzzles of the performance of maqoms and to achieve a smooth performance of classical works, each singer must have the ability to sing skillfully on the high curtains.

One of the main factors in mastering the style of execution of the status quo is to know the composition of the most common types and the principle of their location and location. Species are derived from the most basic parts of a particular status and come at the peak of another status. Traditional performers are required to master the style typical of these specific positions as theoretically and practically as possible.

The ability of shashmaqom instruments, melodies and chants in the singing section to reach the listeners, to give them pleasure and enjoyment, depends on their good performance like other musical works.

In performing shashmaqom and other large forms of folk music, the instrumentalist and hafiz must have special skills and a high level of mastery of maqom techniques. Poor performance gives the wrong impression of the status quo. In the performance of maqom, the style of speech of one hafiz is very different from that of another. The maqom path can be performed by different hafiz even at the level of variants, as each hafiz makes certain changes to it within the limits of his voice in order to perform the song path carefully and beautifully. Depending on the strength and pitch of the hafiz's voice, it is possible to shorten the melodies present in the song or to add parts of the type to them. For example; while the Hafizs of Bukhara added Segoh, Ushshak, Uzzal, and Muhayyari Chorgoh to the Kokand Ushshak, while in the Fergana Valley they were limited to Nomudi Segoh. In Tajikistan, it was performed with the addition of Zebo pari avji. It should be noted that the Bukhara hafiz have a unique technique in the performance of maqoms. This style of performance should be considered as a product of the ancient tradition of performance in Bukhara, the capital of Central Asia. Therefore, the issue of "sheva" should be taken into account in the performance of the authorities. There are also some differences in the performance of Uzbek-Tajik music between different regions and cities in terms of "sheva". For example, if a certain melody or song sung in the Bukhara style of singing is performed in Tashkent and Fergana dialects, it will be different, or vice versa.

In order to perform the maqom, the hafiz must have a wide range, a pleasant voice and a high-pitched technique. Hafiz's ability to feel the melody and the content of the poem being recited to him, and his ability to convey it to the listener with great skill, play an important role in this. If the maqom tracks are not performed at a high artistic level in all respects, they may not reach the tires. In this case, the opinion of some teachers is not correct. They believe that the pace of the Sarakhbor and Savt roundabouts has been very slow in the past and should be done in the same way today. That idea is wrong, of course. Nowadays, depending on the ability of the hafiz to perform, it is possible to change the tempo of the circular method of maqom paths. Because from the earliest days of its historical formation, the status quo has not been fixed in one frame, but has changed, developed and enriched.

It would be very difficult for the teacher to master the positions because the teacher taught them to the students orally. The structure, melodic movement, variety and charm of the melodies, the richness and complexity of the melody and rhythmic intonation distinguish them from other genres of music. That is why the hafiz and musicians who performed the maqoms were sharp-witted, leading artists, and their (set of works) consisted mainly of maqom tracks. The masters performed the maqams as a whole, from beginning to end, or in some of their branches. In recent years, hafiz have begun to perform maqom songs one-on-one. The lyrics of the songs were often updated. It is a well-known fact that the performance of a song with poems of different weights is very common in music practice. For example, the late hafiz Mulla Toychi Tashmammedov performed Bayot I with two different poems and Bayot II with three different weights.

There will be some changes in the image of Bayot II when these poems are performed. This does not mean that songs or maqoms are performed with poems of a certain weight. They can be played differently.

The quality of makom performance in Uzbek maqom ensembles is improving at the level of the growing demands of our people. An example of this is the

newly recorded maqom works performed by the ensemble of radio maqom players led by the People's Artist of Uzbekistan Abdukhoshim Ismoilov.

Improving the quality of the performance, and the search for ways to speak in accordance with the tastes of modern riders, will also expand the scope of use of the status as a tone information.

The teaching of Shashmaqom on the basis of advanced pedagogical technologies has further increased the popularity of Shashmaqom abroad and has given concerts around the world with the creative journeys of singers and musicians. Both our statuses are being studied and executed. The whole world recognizes that Shashmaqom is very complex and pleasant, attractive, has a mysterious musical richness that attracts the heart.

Part 2 Methods of working with Talqin and Nasr songs from Shashmaqom's 1st group. After the songs of Sarakhbor are performed, they are transferred to the Interpretation Ways of the maqoms. In the transition from the songs of Sarakhbor to the Interpretations, the instructions or the last song of Sarakhbor act as a mediator. The instructions of the Sarakhbors, which precede the interpretations, are mainly in the form of a circle of interpretation, and they prepare the ground for the transition from the branches of the maqom to the later parts.

Interpretations are available in all positions except Iraq, and in Buzruk - Talqini Uzzol, Rost - Talqini Ushshak, Navoda - Talqini Bayot, Dugoh - Talqini Chorgoh, Segohda - Talqini Segoh.

Interpretation means "exhortation" in Arabic. There is also a circle method in Eastern music called Talqin. The rhythmic measure and the circle method of the interpretations are three and a half quarters and three quarters or vice versa. This circle method is more typical of Uzbek folk music, and the songs are in the following verses of the Aruz poetry system.

Our hafiz have also interpreted ghazals suitable for other types of Ramal weights. Interpretation is one of the most important, glorious, and intricate ways of singing. They are in harmony with the Prose and the Ufor in terms of their melody, composition and

movement in the direction of the melody. Due to the variety of circle methods, Talqin, Nasr, and Ufor differ from each other, which leads them to intonational tone changes. That is why, in all but Iraq, the Talqins are named after those branches.

Ufors are rhythmic variants of each other in a certain circle. Here, when the Ufori Chorgoh-shaped path is reduced to the Talqin doria method, the Talqini Chorgoh is formed, and the way of singing undergoes some changes. However, the lyrics of the song retain their image in a different way in terms of melody movement. Ufori Chorgoh is very different from the melodies available in Chorgoh branches. He is Husayniyi Dugoh Uforidir. Thus, Ufori Chorgoh is a variant of the Husseini Dugoh prose branches in terms of the types that exist in the melodic structure. Therefore, it is more appropriate to call Ufori Chorgoh Ufori Husseini Dugoh.

The synchronicity of Talqin, Nasr, and Ufar is not unique to the Dugoh branch. In other branches of status, they are always in harmony with each other in terms of melody elements and movement as a variation.

The Uzzal, Ushshak, and Bayot branches rarely change in the Ufor method. It is the same with Nasr and Ufor, and the elements (letters, types) of the song do not change. As a result, the component of the Interpretations can also be found in the Prose.

Despite the complexity of the interpretation and the circle method, it is a pleasant and captivating way of singing for the people. Certain versions of Sarakhbor's songs are often used for the songs of the interpretations. Each maqam has one melody of the Way of Interpretation, which sometimes serves as a Commandment in the transition to Prose.

Talqini Uzzol and Talqini Bayot are followed by special instructions. In the branches of Talqini Ushshak, Talqini Chorgoh, and Talqini Segoh, the songs themselves serve as instructions. The rhythm of the instructions and the melody of the songs that serve them are the same, and the method of the circle is the same, that is, the branches of Nasr performed after them are in the circle method.

Since assignments are a means of connecting one status directly from one branch to another, the branches that follow them are in a circle. Even the curtains in them are compatible, often the branches to which they belong are variants of melody materials in certain circular ways. But not all songs are original.

Songs found in certain sections of the maqoms can be used in the melody of songs of other branches. The base of the melody of the song used in this case, the movement in the direction of its melody is taken in accordance with the second position. For example, the songs of some Talqins are reworked songs taken from Sarakhbor's songs. This is the second song by Sarakhbori Buzruk. The only difference is the tonic, which is slightly altered. At this point, the upper part of the melody begins at the bottom of the fifth. The circle method and tempo do not change.

Talqini Ushshak's song is also a known version of Talqini Uzzol's song, and they are very similar in terms of circle style and melody. Talqini Bayot taronasi is a continuation of the branch to which he belongs in terms of method and melody - Talqini Bayot. The interpretation of Chorgoh is based on the Nasri Chorgoh method and its melodic materials, as it also serves as a Suporish. The same can be said about the interpretation of Segoh's song. Thus, the songs of the Interpretations often come in the form of prose, in which they act as Commandments.

CONCLUSION. Developing a student's ability to hear music is central to nurturing a singer's musical voice. This hearing controls the growth of all vocal qualities. Sound development is achieved through a well-thought-out work that is comprehensive, purposeful, and goal-oriented. The nature of the work, its pedagogical, musical originality, requires and calls for the necessary material for its own vocal life.

It is important to set an example with the right voice to cultivate the right voice. Ways and means of adapting muscles - imitating someone's voice. To do this, the teacher must have a good voice and the student must be able to imitate. Muscle and muscle demonstration methods need to have an in-depth knowledge of the evidence-based use of a set of sound devices, as its effects need to be organized according to the existing

guidelines. In each case, the individual approach to each student is determined by the correctness of the path chosen by the teacher, the essence of the voice. Verbal explanation is an important factor in the correct organization of sound. The teacher needs to know how to verbally explain the presentation, how to create something in the student, all the ways to use muscles, and what musical material to choose for the lesson. Exercises are selected in a specific pedagogical direction, depending on the capabilities of each student. The student must know the purpose of each exercise in order to achieve it. Vocals are musical material that translates from rehearsals to art. The work of art must be chosen by the teacher with high courtesy and courtesy.

The most important quality for a teacher is the ability to analyze the musical, vocal-technical, performance difficulties of the work. The greatest achievement of a teacher is that he knows many pedagogical musical materials and uses them in practice. Knowledge and application of many pedagogical musical materials is an important condition for the successful work of a teacher. The student should be able to work independently on the work. Then you can achieve a diverse, wide and rich repertoire.

Singing is a musical imagery that moves the mental and physical state. The audibility of sound should be linked to the specificity, musical appearance, and appearance of the sound-moving apparatus. Vocal skills need to be developed in a voice that can respond to the required musical task, imagining what the sound will be like in the development of the skill. To do this, musical development must precede vocal development. Being in touch with music is the best way to understand the language of music. Music becomes a musical language only if it expresses the meaning of the events that take place in the external and internal worlds. The development of the technique should start with a simple musical material that is easy for the student to understand. Taking the vocal technique separately without achieving the vitality and meaning of the musical sound makes the performance deadly. Due to the high level of musical thinking in a great, mature artist, his ability to express himself in accordance with his rich art, vitality meets the highest

requirements, and the process of musical appearance deepens, while improving its technical capabilities. The teacher's main goal is to raise the level of correct voice by organizing and educating it. The student must be able to perform a specific musical task and express himself or herself in a way that is consistent with sound control. The student creates a play machine at the same time as the performance. The role of music and artistry in the development of vocal skills is so important that we must emphasize it and not forget it.

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