

## The Role of Status and Friendly Performance in the Formation of Higher Education Students 'Culture

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**Annotation:** The article deals with the rich musical heritage of the Uzbek people with a long history. A comparative analysis of the classical music culture of the East.

**Keywords:** status, melody, melody, epic, teacher-student.

### INTRODUCTION

We all know that today the focus on culture and art is the focus of public policy. Resolutions and decrees issued by President Shavkat Mirmonovich Mirziyoyev on the development of culture and art serve as a program. The first of the five initiatives put forward by the President is the involvement of young people in the arts, a new approach to the development of the industry by bringing them to perfection.

It is no coincidence that our great scholars say that art is a mirror of education and art is food for the soul. In this regard, the ancient masterpieces of our national music are especially important. Music spreads the human tongue, inviting philosophical observations.

If we look at the historical changes that have taken place in our country in recent years, we can see that a number of positive results have been achieved in the field of art. International festivals and competitions held in our country are a testament to the participation of world artists and scientists, their recognition, and the fact that our culture and art have strong historical roots.

Maqoms are a genre of music created by musicians, singers and composers from ancient times. They were created on the basis of the musical riches of each nation and emerged as an independent genre in the process of long cultural and historical development.

Maqoms play an important role in the musical heritage of the peoples of the East. It plays an important role in Oriental music culture. According to historical and theoretical works and other sources on the music culture of the East, much attention has been paid to the issue of status. The maqoms are based on folk music, which is the basis of many musical compositions. Statuses are studied theoretically and practiced. Their theoretical aspects are reflected in the pamphlets on the maqoms, and in the historical process the great performers of the maqoms are also described in the pamphlets. It is known that this unique musical richness of the Uzbek-Tajik peoples is passed from mouth to mouth and reaches us on the basis of teacher-student traditions. Shashmaqom has been performed at different times and in different forms, and its practical aspects are revered as a masterpiece of our musical richness.

One example is the historic decisions of President Shavkat Mirmonovich Mirziyoyev on the development of status. The international status conference in Shahrizabz was attended by performers and musicologists from more than 70 countries and was a great success.

The establishment of maqom ensembles, maqom schools, maqom centers, maqom universities named after Yunus Rajabi in the country testifies to the fact that maqom performance and maqom art have risen to the level of today's state policy.

Shashmaqom (six maqoms) consists of about two hundred and fifty melodies and songs and is a masterpiece of the Uzbek-Tajik musical heritage. Their study is a complex process of theoretical analysis. Therefore, the main task is to reveal the essence of the status quo as much as possible, to study this musical richness in practice and theory, and to

pass it on to the present generation as a tradition, and the first steps have been taken.

Another great musical blessing of our people is the folklore, in which the art of epic poetry has developed as an important factor. Our unique epics, sung to the sound of drums for centuries, have been sung by folk singers, expressing the history, dreams and hopes of our people and have become a real spiritual treasure of our people. If we look at the history of folklore, this priceless treasure is created over the centuries and is valued as a priceless treasure passed down from generation to generation. In folklore, the word "epic" has a Persian meaning, meaning "fingerprints on musical instruments" and "curtains made here." We see that the musical sources of the ancestors of the Uzbek people are closely connected with the art of the fraternal peoples living around them. Epic performances of Kyrgyz, Kazakh and Turkmen peoples are the answer.

The epics raise an important topic of a certain historical development of the people's life and tell fairy tales, legends and stories. Epics composed by poets and bakhshis have been divided into three sections since their inception:

1. Heroism.
2. Romance.
3. Didactic epics.

The study of the musical features of Uzbek epics is distinguished by its ancient roots, unique style and dialect, as well as free catchy melodies and songs.

When talking about the art of epic poetry of the Uzbek people, it is worth mentioning the musical styles of epic poetry Surkhandarya - Kashkadarya, Samarkand - Bukhara, Khorezm.

In the epics of Surkhandarya - Kashkadarya it is interpreted as a literary and musical work. They are divided into prose and poetry, and are intertwined. The performers of the epic are called bakhshi, poet, centurion. Epics are usually sung in a muffled voice accompanied by a drum. The production and use of muffled sounds are the result of separate exercises. The development of this skill is based on the traditions

of the teacher-student. As a result, students will memorize and review the popular epics "Alpomish", "Avazkhan", "Gorogly", "Kuntugmish".

Shakhrisabz and Sherabad schools are the main centers of Surkhandarya-Kashkadarya epic art. Poets such as Abdulla Nurali ogli and Islam Nazar ogli are the great representatives of Shakhrisabz school of epic poetry, Shernazar Beknazar ogli, Mardonqul Avliyoqul ogli, Umar Safar ogli, Normurad Bakhshis are famous performers of Sherabad School of Epic.

The Bukhara-Samarkand epic schools are famous for the Bulungur and Narpay epic schools, and the heroic epics such as Alpomish, Yodgor, Yusuf and Ahmad, and Rustamkhan take the lead. Ergash Jumabulbul ogli (1868 - 1937), Fozil Yuldash ogli (1872 - 1955) and Pulkan poets (1874 - 1941), Amin Bakhshi are representatives of this school.

The Khorezm School of Epic has its own traditions, and unlike other local schools of epics, it sings in the "Open Voice" style, accompanied by musical instruments, rather than in a "muffled voice." In Khorezmian epics there are such epics as "Oshiq Garib va Shoxsanam", "Gorogli", "Kuntugmish", "Bozirgon", "Oshiq Aydin". The great representatives of Khorezm epics are Ahmad Bakhshi, Bola Bakhshi, Ruzimbek Murodov, Kalandar Bakhshi.

In order to develop the art of baxshi, our government has established the honorary title of "People's Baxshi of Uzbekistan." Today, dozens of folk singers have been awarded the title. The establishment of young baxshi schools is an important step in carefully preserving our ancient musical heritage for future generations.

An international conference of baxshi performers in the city of Termez is a sign that this masterpiece of art has risen to the level of state policy.

The role of our national music and traditional songs in raising the culture and spirituality of our people, broadening their worldview and developing their thinking skills is invaluable. We know that the masterpieces of our national songs and traditional songs have long been revered among our people,

passed from mouth to mouth, sung and played with words, and they have a great educational value.

Our classical melodies and songs are the main tool for the development of national ideology and thinking. He always accompanied the people in difficult times, as well as in times of joy and happiness. The sweet melody, the pleasant voice, with its effect, mysteriously excites the human heart, refreshes the psyche, removes ignorance, and envelops the heart with the rage of goodness. The highest human emotions, such as love, devotion, humanity, and beauty, are felt in the heart.

The decisions and decrees issued by the President in recent years, the new steps taken to develop the national art of music, show that music is a supporter of the people, a constant source of inspiration.

The masterpieces of our national music culture call people to goodness, decency and religion. It evokes a sense of national pride in the heart. Of course, the use of a spiritual factor that has such a powerful educational value and benefit from it, requires us to understand that it is necessary for our contemporaries, especially young people, to enjoy this means of art today. The musical heritage of the Uzbek people, who by nature are sensitive, art-loving and demanding of art, is a mirror of spirituality on a large scale.

## CONCLUSION

The role of maqom and epic performance in the Uzbek national music culture is highlighted. The historical processes of the art of maqom, the specific creative directions of the performance of the epic are given as examples. The role of our national musical heritage in the spirituality, the mirror, the highlighted paragraph emphasizes that our musical art is the main link of spirituality. In the following paragraphs, the peculiarities of the performance of the epic in folklore, the educational value of folk epics are illustrated by the example of the epic "Alpomish".

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mysteriously excites the human heart, refreshes the psyche, removes ignorance, and envelops the heart with the rage of goodness. He feels the highest human emotions, such as love, devotion, humanity, and beauty. This is especially true of our traditional songs. Because our traditional songs are so popular, the meaning of the ghazal, the power of influencing the human mind in proportion to the melody and music, has a unique philosophical meaning. That is why our traditional music and songs have been serving our people for centuries, and our national music has a lifelong value.

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