

Professional in Oral Tradition in Music Literature Lessons Methods of Familiarity with Samples of Music

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Annotation: This article discusses ways to get acquainted with examples of professional music in the oral tradition in music literature classes.

Keywords: Professional music, teacher-student, Alisher Navoi, visual aids, rhythmic movements, musical-pedagogical analysis, listening comprehension, musical ability, ideological-aesthetic pleasure, spiritual perfection, audio recording, Abu Nasr al- Farobi, Sheikh Sa`di, authority.

Introduction: Introduction to the study of professional music in the oral tradition from the point of view of musicology began around the 1960s, while the ideas of bringing these musical genres into the activities of music schools began in the 80s. In the spring of 1980, at the seminar of folklorist musicologists held in Khiva, many Uzbek musicologists, composers and pedagogues of higher educational institutions of music noted the great educational value of maqam and other professional music genres and recommended their study from music schools. they mentioned the need to start.

For example, the author of the National Anthem of Uzbekistan, the composer Mutal Burkhanov said that in Bukhara, the learning of classical music genres started from childhood through the teacher-student method, and the student was first taught to play the tambourine, and then other words and songs were taught. had spoken. Since then, the practice of studying professional music genres and involving them in school music activities has been going on. At the same time, a lot of work has been done on the methodology of studying these classic works in music school.

In such works, lyricism, heroism and other human qualities have a great effect on the students in the harmony of words and music and captivate them. The teacher's professional level, speech, voice, and emotions also play an important role in this.

Literature review: Interesting and effective lessons, effective use of visual aids, technical means, and opportunities for interdisciplinary communication are of incomparable importance.

Addressing the themes, historical events are reflected in literary works, the works of Alisher Navoi, the sultan of our classical poetry, and other poets.

In order to make the subject of the lesson more interesting and to increase the effectiveness of education, new musical activities such as rhythmic movements of dance and music, playing music using clappers and children's toy musical instruments - rattle, circle, spoon and other rhythmic instruments, as well as new musical activities are added. 'used, these activities help students master complex classical music material.

Through the presence of active participation and performance features in these musical activities, they arouse great interest in students. All types of activities used in the lessons are valid as an integral part of the subject of the lesson. Music perception plays an important role as a leading activity in classroom activities. It takes place in two cases. In the first case, status and chant, melody or epic song are perceived by listening, and its artistic recommendations are analyzed in a simple musical-pedagogical way on the subject of the lesson; by listening, he

will have information about understanding and conscious perception of the work, musical features/genre, structure, means of expression, artistic content/ of the work.

Many classical tunes and chants are learned in a combination of several activities, this method of training provides an opportunity for a thorough study of the piece, and for the development of otherwise complex skills.

Music theory is important as a theoretical unifying activity of all activities. No matter which activity (listening, singing, dancing, etc.) is used in the lesson, the work used in its practice is studied, new concepts are formed about its features (genre, structure, performance, etc.).

Therefore, the theory of music does not consist only of notation methods, but also forms of music, genres, which make up the general musical knowledge of students, the set of general knowledge concepts, and professional teachers; musical instruments, folk and compositional music, local styles of national music, classical music, notation, etc.

One of the important tasks of the music literature lesson is to develop students' musical abilities. Music perception (listening) and music literacy activities lead to all other activities with a mutual connection. Students' natural musical instruments are their voices. Adapted parts for singing some classical songs given in the program are necessary for mastering the style of national musical traditions, forming a sense of method/rhythm/ characteristic of musical heritage, and developing students' musical learning activities and performance skills. In the process of group singing in the class, the student listens to the performance of his voice and tries to sing along with them. But that quality doesn't lend itself well to singing excerpts from classical music.

Music reflects life and times through a variety of sounds. But it is necessary to get artistic education in order to be able to see the artistic reflection of life, to be able to enjoy it ideologically and aesthetically, and to be spiritually enriched.

Students are exposed to different music samples by constantly listening to music at home and in other public places through the media. But all the musical works they listen to are age-appropriate

we must take into account that they are not and that they cannot always perceive music in an artistic-ideological way. That's why music culture lessons are important as a means of providing artistic education, management and guidance in accordance with educational goals in students' musical activities.

Discussion: The tunes and songs recommended for listening and singing in the new programs and textbooks are based on bright ideas such as happy childhood, patriotism, spiritual perfection, humanitarianism, interest in work and profession, love and preservation of nature, friendship, and organization. lies

As with all musical activities, students can be taught the rules of listening to music (maintaining silence in the classroom, listening attentively without disturbing others). It increases their awareness and activity and plays an important role in shaping the music culture.

It is important to use the following four methods when organizing music listening.

1. Focusing students' attention on listening to music and teacher's introduction about the piece.
2. Listening to the piece in an audio recording or the teacher's performance.
3. Simple musical and artistic-ideological analysis of the listened piece of music through conversation.
4. Listening to the work again and conducting a final discussion on the general impressions of the students.

Students listening to a piece of music and receiving spiritual nourishment from it depends to a large extent on the performance of the piece of music.

Uzbek music culture has an ancient and rich heritage. In its content, the national spirit, high human qualities, artistic spirituality, struggle for independence and dreams of our people are perceived. This great spirituality of ours is a unique tool in shaping the culture and national thinking of the young generation.

One of our encyclopedic scholars, Abu Nasr al-Faroabi, said about our heritage of classical music, which was learned mainly orally in the past and played a large role in cultural life: "Music is useful for the human body and health as a tool that matures the immature and balances the balanced."

As Sheikh Saadi said, "Music is the companion of the human soul." It actively develops a person's emotional aesthetic feeling and plays an important role in the formation of his moral image. At the seminar of musicologists held in Khiva, musicologists, composers and pedagogues of music universities from many Uzbek and other brotherly republics discussed the status, classic, which is called "classic", "folk classic", "oral classic". They decided to use the term "Professional music in the oral tradition" for tunes and chants, big chants, as well as epics.

The term maqam comes from the Arabic word meaning place, place, rank, and indicates the position of the main curtain of a piece in music.

Maqamat is a generalization of various maqamats and similar musical genres. This includes Azerbaijani mugams, Uyghur mugams, Indian ragas, Iranian tapestries and other series of works, in addition to maqam series in the territory of Uzbekistan (Bukhara shashmaqomi, Khorezm maqam and Ferghana-Tashkent maqam roads).

Bukhara shashmaqom and other forms of status in our republic were informally discriminated during the former union period, they were mainly court music, therefore, fictions were spread that the statuses reflected the ideas of the courtiers and had nothing to do with the masses of working people.

The famous musicians and singers who worked in the rikobi (union of musicians) in the palace provided musical services to rural and urban residents until they came to public attention, and their creative principles were formed on the basis of this simple folk music. Therefore, even in the creation of maqams, our great ancestors made good use of bright examples of folk music.

With the honor of independence, among all our national values, restoration of the status (level, place) of maqams, their theoretical foundations and practical implementation are to be studied on a large scale.

In order to learn and master the complex and perfect musical genres like maqam, it is necessary to learn from experienced teachers and use notation as an additional tool, as well as listening to audio recordings of different performers.

Pupils - young people who are studying in educational institutions specializing in the performance of maqams, use different methods to learn the performance of maqams (listening to the performances of mature maqam masters, showing their performances, using improved notes as much as possible, performing their own recording on a magnetic tape, listening back and thus improving the performance, etc.) are used.

So, we think that it is necessary to use the following methods when teaching young people about master or professional music genres:

- getting to know the theoretical information and practical features of performance specific to statuses and other genres of professional music (classical tunes and chants, big chants, epics, nomes);
- comparing and analyzing mature performers of professional music and their ways of performance;
- in particular, to learn to distinguish between categories of statuses, structural features (room, bozgoy in the instrument, income, miyonhat, dunasr, namud, avj, furovard and tones in the song);

- to study the notation of the statuses and to find the fine points of the performance that could not be reflected in the score, and to ensure their status in live performance;
- listening to status samples in audio and video recordings;
- to regularly study some works from maqam and other professional music genres based on the methods mentioned above and strive to improve one's performance;
- performing at some events and concerts.

If we pay sufficient attention to the fulfillment of these basic conditions and follow the orders of our honorable President on measures to further improve musical education and upbringing of young people, we will achieve great success in mastering the music of our high status students. we think.

Such an ancient artistic musical heritage of our people, passed from generation to generation, word of mouth, and improving, serves to enrich the spiritual world of the people. Thanks to the efforts and hard work of the famous composer, academician Yu.Rajabiy, most of the samples of the heritage were recorded in modern music (notation) and included in the nine-volume book published from the "Uzbek folk music" series.

Results: Before the independence of our republic, the materials for music lessons were mainly composed of samples of Russian and Western music. The works of Uzbek composers and composers were often recommended as singing material. In the post-independence period, a wide way to study our musical heritage was opened, and a great opportunity was created to learn its best examples in music school programs.

In the following years, it is envisaged to use Uzbek folk music, musical heritage makoms, developed classical tunes and songs of the type of makoms, big songs, epics and musical folklore samples, and in this way to restore our ancient cultural musical values. the content of the lessons has also changed dramatically, Russian and European music has been somewhat reduced, and new subjects have been introduced that are useful for studying a number of national music. As a result, there have been changes in the content of the lessons and in the methodology.

Without visual aids, video and audio materials, it is impossible to ensure the mastery of these complex musical samples at the required level. All the educational materials, textbooks and manuals, exhibition materials, musical instruments and other educational equipment that we mentioned above are considered half of the conditions for improving the effectiveness of the lesson, and the other half is the personal and professional characteristics of the teacher. , looks with confidence and loyalty, is inquisitive and proactive, ingenuity and boldness, thorough knowledge of his profession, having knowledge and skills related to pedagogy and psychology, the teacher in the surrounding /republic, city, region/ he can meet modern requirements by interacting with experienced teachers, exchanging experience, improving his skills, following periodical press.

It is necessary to make efforts to create the conditions necessary to ensure high-level lessons in the music school. Having a special music room /cabinet/ in the music school, programs, textbooks, recommendations, developments, methodical manuals, visual aids, technical tools, records of high-art music performances, a board with special notation lines, national and universal only when the portraits of musical artists and other equipment are provided, students' interest in the lesson increases, especially the use of quality musical instruments has a positive effect on the effectiveness of the lesson.

Conclusion: Taking into account the interest of most students in contemporary performance, it is possible to increase the effectiveness of the lesson to a certain extent by using samples of classical national music performed in this style while listening to music.

So, in the music school, every opportunity is being created to learn the professional / ustozona / genres of the oral tradition, if the students get acquainted with all the music samples, as well as the traditional classical music samples, learn them and master them. , we think that they will reach spiritual maturity.

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