

SIGNIFICANCE OF CLASSICAL WORKS IN FOLK MUSIC HERITAGE

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Annotation

This article provides full information about the importance of classic works in the heritage of folk music, the stages and essence of the development of the art of singing.

Keywords: music, work, analysis, singer, national, qualification, demand, teacher, performance school, creativity, knowledge.

XALQ MUSIQA MEROSIDAGI MUMTOZ ASARLARNING AHAMIYATI

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Annotatsiya

Ushbu maqolada xalq musiqa me'rosidagi mumtoz asarlarning ahamiyati, xonandalik san'ati kamolotining bosqichlari va mazmun-mohiyati haqida to'liq ma'lumot berilgan.

Kalit so'zlar: musiqa, asar, tahlil, xonanda, milliy, malaka, talab, ustoz, ijrochilik maktabi, ijod, bilim.

ЗНАЧЕНИЕ КЛАССИЧЕСКИХ ПРОИЗВЕДЕНИЙ В НАРОДНОМ МУЗЫКАЛЬНОМ НАСЛЕДИИ

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Аннотация

В данной статье представлена полная информация о значении классических произведений в наследии народной музыки, этапах и сущности развития певческого искусства.

Ключевые слова: музыка, произведение, анализ, певец, национальный, квалификация, востребованность, педагог, исполнительская школа, творчество, знания.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 "On measures to further develop the art of the Uzbek national makom", August 26, 2018 Resolution No. PD - 3920

“ On measures for innovative development of the arts ”, Resolution No. PD-4038 of November 28, 2018 “ On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 “ On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021”, November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 “ On approval of the activities of the Erkin Vakhidov Memorial Museum and the Treasury House-Museum” Resolution of the Cabinet of Ministers No. 630 [1] of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay ”, “Shakhrisabz”, “Termez” and “ Kokand ” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [3], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Martirs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD – 1 2 of the President of the Republic of Kazakhstan [4] are becoming increasingly important.

National singing and hafiz are inextricably linked and can be said to be a concept that expresses the activity of the owners of a profession that complement each other. Hafiz is a broad concept, and singing is a direction directed to a specific field of music by certain criteria. Singing also embodies many aspects of hafiz.

Singer. In the art of Uzbek music performance, it refers to an artist who works in voice interpretation. Singers and hafiz inevitably go through three stages in their pursuit of perfection. The first is to follow the style of a master artist, master his performance program and style. The second is to expand knowledge and skills in the field, to enjoy the creativity of representatives of other performing arts schools. The third is to find one's methodical way of the acquired knowledge during the creative process. In these processes, along with the natural talent of the singer, the importance of the education of the teacher who takes lessons from music performance serves as an important support.[5]

The image of the teacher, his respect and attention, the specific aspects of his traditions serve as a support. There is great wisdom in the saying of our people: "A disciple who has not seen a teacher will rise to any status." Usually, when we think of a singer, we think of a performer of folk songs, songs created by creative composers, easy-to-sing songs. Also, the concept of singer includes European vocal singing, opera performance, modern pop singer. Singing is one of the leading branches of musical art. Compared to other professions, a number of elements such as natural process, talent, voice, knowledge, science, and experience should be embodied

in it. Even if the singer embodies all these, the skill of interpretation is considered the main criterion of khafiz.

Regarding the art of singing, musicologist Soibjon Begmatov said: - “The art of singing is the first factor in the interpretation of music, and it is important because it is very wide-ranging, rich in styles, and developed in different directions. There are words, there is music, there is communication, there is spirit, and there are a number of factors that should not remain indifferent in creativity. After all, in perfect utterances, i.e., in classical singing, every branch of interpretation should be accurate, pure, powerful, skillful and potential. “Teachers who have seen a lot say,” writes musicologist Otanazar Matyokubov, “the idea of a melody appears in the heart, and its miraculous spirit is also stored in the heart”. That is why the song leaves the singer's tongue and reaches the heart of the listener. Hafiz’s throat is the servant of the soul of melody. They can express their inner feelings only by the will of their heart. These “servants” are considered to be "loyal" the more skillfully they demonstrate their craft (exhibit it) without notice. Hafiz. Courtesy is a broad concept. In music, singing is considered to be one of the leading aspects of performing arts. Commenting on the phrase Hafiz, S. Begmatov notes: - “Hafiz” is derived from the Arabic word “hifz”, which actually means “keeper”, “rememberer”. That's probably why, in the past, those who had professions related to performance interpretation, and those who embodied aspects of interpretation were considered important in their actions, i.e. memorizing. In particular, literary and artistic figures who gained public attention to a certain extent were awarded the title of “hafiz”. Of course, hafiz includes all the factors necessary to achieve maturity in singing practice. Achieving it is the fate of a few hafiz. Therefore, conquering the huge problems of a small profession is not for everyone. The name of those who achieved this is epic in the language of the people. This includes a performer who has fully mastered the performance and statuses of national musical genres, who has voice possibilities at an unlimited level, that is, two and more octaves, and who has knowledge of the history of art and poetry only singers are awarded. “A true artist has two lives,” say sages. One is his life, which is limited by the time he lived and his attention, and the other is related to his creativity. The tradition of master-disciple has been and will remain the foundation of hafiz. Because our teachers bequeathed our classical traditions to us. Songs and tunes composed by folk composers, singers and musicians, Bukhara Shashmakom, Moorish and Bukhara series, yor - yorari and olan, Khorezm makams, Suvora and epics, khalfali, Fergana - Tashkent makam method, big songs, yallas, Surkhandarya-Kashkadarya epics, thermals, ritual songs are all related to the artist’s second life and creativity. All the artists who are known for their singing and hafiz in history have enjoyed the tradition of mentor-disciple and have done worthy work in educating students. That is why we call it the teacher-disciple tradition. On the basis of this phrase, the process of formation of singing, as well as mentoring and performance activities have been expressed. “The great goal of every teacher”, writes the master artist Olmas Rasulov in his methodological guide “Traditional

Singing Teaching Methodology”, is the potential and performance skills of the student he is training. with the help of restoration and development of classic traditional performance schools and discovery of new performance directions.[6]

In the realization of these higher goals, it is necessary to listen to the students the most perfect and advanced examples of traditional singing, to listen to them in such a way that they have a strong influence on their thinking, and to listen to such performances in every lesson, every day, every hour. should be broadcast at the level. In the process of listening to the performance, after listening to it, revealing the essence and meaning of the work in a simple conversation, that is, listening to the student's opinion about the work and filling it in, serves to improve the quality of the lesson. All this leads to the growing interest of the student in the performance of the work being broadcast. The right way to listen to music ensures that students' interest in traditional singing will increase. The student is passionate about the performance and the singer who is performing. This aspiration, in turn, creates respect and love for traditional singing and its unique representatives in the future singer's heart. And love begins to form a student's faith in his field. After all, the singer, who is not indifferent to the art of his contemporaries and the deceased master performers, takes the path of gathering strength in restoring the traditions of our performance. The best way to create a unique style is to keep the uniqueness of the sound. It is known that any organ or substance in the human body does not exactly repeat one another.

Therefore, the appearance, character, mental perception, worldview, and structure of all people in the world do not correspond exactly to each other or are not similar at all. Man is a unique species. People's voices are not at all or almost the same. It can be said that there are as many voices as there are people on earth”. A glance at the art and history of hafiz will serve as a necessary resource for students to develop their understanding of our traditions in a wide range, and to expand their knowledge about the fact that the melodies and songs created by the masters have been resounding for centuries.[7]

Therefore, although it is short, but summarizing the most basic information, we will give examples from the life and work of the great representatives of our art who have performed potential activities in the field of traditional singing. Examples of performances inherited from our ancestors are devoted to the study of the work of master hafiz and musicians, whose voices and words were preserved on magnetic tapes, for example, musical notes.

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