



SOCIAL PEDAGOGICAL CONDITIONS IN THE PERFORMANCE OF TRADITIONAL SINGING WORKS

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Annotation: This article discusses the current social and pedagogical conditions in the performance of traditional singing works. There is also a detailed description of the goals, pedagogical conditions and social status of traditional singing.

Keywords: Traditional singing, pedagogy, opportunities, music education and art, music performer, methodology.

Raising a perfect generation has been one of the first tasks of mankind. We can provide a lot of evidence from our history on the issue of raising a perfect person. Remembering the idea of Al Farabi's "The City of Virtuous People", according to it, every citizen of the society, regardless of his position, position, that is, a virtuous person, a virtuous person, obeys all the laws of his country. knows the rules well, follows them, thinks. First of all, it is worth noting how high the spiritual level of our grandfathers was in thinking this way, and that such an opinion is formed as a result of the study of centuries-old heritage. So, there is a moral basis for our intention to educate a well-rounded person. Our first president, I.A. Karimov, is worried about the growing young generation becoming educated people and emphasizes the following: "I want to tell our young people, my children, never get tired of learning. Learning is never a crime. If you don't know something, you need to learn it. First of all, what is necessary for the young people who are coming into life now? It is necessary to learn, learn and learn again. A person who has learned a profession and acquired knowledge, in Uzbek terms, will never be in short supply."¹

Music education is one of the main and complex tools of general education, it teaches high perception and appreciation of beautiful things around. Music not only equips a person with high taste, but also shapes his spiritual outlook. Music has the ability to draw strong attention to human emotions, to have a strong influence, and it is an important means of introducing students to the world of sophistication and moral-aesthetic education. We can quote the words of our grandfather, Sheikh Sa'di, "Music is the companion of the human soul." Music is a tool that actively develops emotional feelings that quickly affects a person. Therefore, education of musical culture, which is a component of human spirituality, in students remains the main goal of music education.

Although the role of music in aesthetic education is sufficiently covered in the literature of philosophy, musicology and performers, the role of traditional singing in the spiritual and moral education of a person has not yet been scientifically covered. The reason for this, in our opinion, is the complexity of the art of traditional singing and the versatility of its influence on

¹ Karimov I.A. Serving in the way of our motherland's happiness, fortune and great future is the greatest family happiness. Tashkent-"Uzbekistan" 2015, page 240

the human mind. In this work, we will try to fill this gap, i.e. to shed light on the educational aspects of traditional singing, its role in the development of a new person, and pedagogical conditions.

Goals and tasks of "traditional singing".

Traditional singing in Uzbek music has been formed and developed, adapting to different conditions based on its field and direction. Among them are folk songs, epics, ritual songs, modern academic (vocal) and pop singing, classical singing. Each direction has its own style and rules in terms of form and performance. Among them, the traditional direction, formed within the framework of unchanging characteristics and reflecting the most perfect traditions, is becoming an example with all its characteristics and potential. In classical music singing, the most beautiful traditions of the Uzbek people, the values related to the national spirit have emerged, and the rich spirituality of the people has been manifested. Therefore, in the singing tradition, directions and styles of classical singing have been formed. It has become a tradition to conduct this as a direction of traditional singing art. National classical singing traditions have developed as the basis of Uzbek traditional singing art.

Forming educational skills specific to the art of "traditional singing", giving them excellent knowledge on the psychology of being able to sing folk songs individually or in a group, and being able to organize status groups, and being able to lead a team. consists of imbibing the characteristics. Depending on the purpose of the subject, a number of tasks are performed in group lessons.

1. Getting to know the students who will be assigned to the makom singer and the leadership of the makom team.

2. Learning the nature, didactic principles and other laws of group and individual singing.

3. Getting to know folk songs, songs and songs created by composers and examples of shashmaqom directly and having a high artistic taste for their selection.

4. To feel the mental and physiological changes that occur in the human body during singing in a group and working with a group and to develop skills for it.

The traditional singing course includes the following tasks:

Learning traditional and folk singing.

To give an understanding of 4 types of folk songs in traditional performance. Labor songs, seasonal ritual and traditional songs, lyrical songs, terms.

Practical acquaintance with the performance of traditional singing samples:

- ❖ *to expand students' level of knowledge about Uzbek traditional music culture, enrich their repertoire, connect theoretical knowledge with practice;*
- ❖ *increasing students' interest and respect for national traditions;*
- ❖ *accustoming to sing rhythmically, laments, kochirims, typical of Uzbek singing;*
- ❖ *to develop students' general musical abilities;*
- ❖ *to feel the mental and physiological conditions that occur in the human body during singing and work and to develop skills for it;*
- ❖ *Know and follow the requirements for singers.*
- ❖ *providing education and training to students during the lesson, training them to become deeply knowledgeable and highly qualified specialists, developing students artistically, teaching them traditional performance and its secrets.*



One of the goals of traditional singing is to prepare professional personnel for artistic groups of our Republic. In addition to providing students with information about Uzbek folk songs and "Shashamaqom", the history of creation, performance range, use of voice, dynamic signs, the singer's performance position, measurements in works, methods, the formal structure of melodies, performance techniques, information about the authors of the studied works and necessary instructions are given. Also, the subject serves to form and teach the understanding and skills of Uzbek folk songs, and to develop feelings of love for traditional music and musical-artistic taste in students.

As a conclusion, we can say that the art of music is an important tool for moral, cultural and educational education of a person. Therefore, in all eras and societies, great attention has been paid to the art of music and its development. Uzbek music culture has an ancient and rich heritage. Its contents reflect the national spirit of our people, their high human activities, their artistic spirituality, their struggle for independence, and their dreams and hopes. The goal of music education is to educate the young generation, schoolchildren, to the level of cultured people who can inherit our national musical heritage and perceive the wealth of universal music. For this, it is necessary for students to learn the art of music with all its elegance and beauty, to acquire the skills of artistic perception, collective singing, dancing and creativity, and extensive use of music culture in training. So, traditional singing works are very important in raising a perfect person. We should use such performance works effectively.

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