



THE ROLE OF BOBORAHIM MASHRAB'S GHAZAL IN TRADITIONAL SINGING PERFORMANCE

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Annotation: In this article, the origin of the art of traditional singing performance and its role and importance in the education of the young generation, this rich and complex musical heritage of our people was created in oral style by master artists from time immemorial. In the article, the role of Baborakhim Mashrab's ghazal is also extensively covered.

Key words: Traditional singing, performance, status, Dervish Mashrab ghazals, Eshoni Mashrab, Sufi.

Аннотация: В данной статье рассматривается зарождение искусства традиционного певческого исполнительства, его роль и значение в воспитании молодого поколения, это богатое и сложное музыкальное наследие нашего народа, созданное в устном стиле мастерами-исполнителями с незапамятных времен. В статье также широко освещена роль газели Баборахима Машраба.

Ключевые слова: Традиционное пение, исполнение, статус, газели Дервиша Машраба, Эшони Машраб, Суфий.

Introduction. The heritage of Uzbek folk music is rich and like a vast ocean. Samples of our musical heritage have been performed for centuries, passed down from generation to generation and refined. This rich and complex musical heritage of our people has been created orally by master artists from time immemorial, passed from master to student, and traditionally performed. Especially in this regard, the role of Boborahim Mashrab's ghazal is incomparable.

First of all, Mashrab was widely known as a skilled ghazal writer and the creator of many joyful and sonorous mustazads, playful and attractive murabbas, and mukhammas filled with sympathy for people's sorrows. Many of Mashrab's ghazals are simple and sonorous, lively and touching, like folk songs. Mashrab's work influenced the literature of the following centuries. Poets such as Nadira, Huvaiddo, Kori, Furqat, Hamza attached tahmis and nazira to his ghazals. Boborahim Mashrab's ghazals - ghazal is considered the main genre in classical poetry, which represents the scope of the poet's potential.

The status of each artist is determined by his skill level in ghazal. Also, the ghazal gained a special position in the creation of the devan. In the past, it was not possible for an artist who did not write a ghazal. This collection contains the best ghazals of our ghazal writers. 289 Scientific-Practical Conference "Science and Technology in the Modern World" Mashrab's poems are not so simple in terms of content and expression. Because Mashrab's philosophy itself is very complicated. Then this bright world merges with the concept of God. In the work of the poet, this world that we see is all a mystery and only God is manifested in it.



Is there any language in this world that can express the love of a righteous servant to God? No, it's impossible.

Sufi poets are called singers of divine love. But every poet has his own way, voice and uniqueness in singing about love. Ahmed Yassavi interprets the love of God without departing from the official framework of Sharia. Navoi observes love, thoughtfulness and calmness are characteristic of him even in all kinds of situations. Mashrab turns the love fire in his heart into a poem. He openly expresses his love for Allah. Folk music is rich and colorful. Of course, the musical culture based on folk traditions has become a way of life in itself and has continued continuously. The level of spirituality and its development is measured by the product of creativity. As long as creativity exists in the necessary measure, as long as this process is based on national traditions, there is development specific to our life and appropriate to the times.

When we look at the practice and development of our classical music, we see that we are the generation of great cultural masters. If the representatives of the younger generation read, honor, perform, understand the heritage created in the past, they can become artists worthy of the times¹.

It should be said that the art of Uzbek classical music is a verbal art. Any action present in a musical tone, i.e. gloss, charm, idea, content, and ornamentation, is perceived and absorbed by listening. Any effort made for their development is a product of creativity. Therefore, music has been passed down orally from generation to generation since time immemorial. This is called the "master-disciple" tradition in our country. After the independence of our republic, the attitude towards the unique musical heritage, their introduction into the education system is the same term. Especially in special educational institutions, the introduction of this tradition and the corresponding upbringing are among the tasks for the development of the young generation.

After paying attention to this, it is not long before the mastery of our traditional music, that is, the interest in folk songs and statuses is increasing year by year among our youth. One of the main tasks of traditional performance is to teach folk songs and songs from the teacher to the student in the form of musical examples in the form of oral tradition (but also based on written sources). Since our maqams have been living for centuries, it takes a lot of work and dedication to leave them to future generations and make them eternal. To do this, one of the main tasks of the era is to train highly qualified specialists and performers who have mastered the performance traditions of our musical heritage.

Usually, the performance of classical songs and maqams requires great talent and skill from the singers, a voice with a wide range and a wide respiratory tract. Another important factor in Uzbek traditional performance is the ability to express its naturalness and perform musical works with national decorations.

In this regard, the live performance of a professional teacher as an example to students is of great importance. From this point of view, one of the important factors is that the teachers of the specialty can show all the national decorations in the voice and instill it in the students. For example, the ornaments of our national performance, known by terms such as

¹ Nurmuhamedjanov A., Rustamov I. YOSHLARNING IJTIMOIIY FAOLLIGIDA MADANIYAT VA SAN'AT MUASSASALARIDAGI TO'GARAKLARNING O'RNI //Science and innovation. – 2022. – T. 1. – №. C2. – C. 48-50.

titratma, kochirim, nola, zangula, are among them, and it is planned to express each of them skillfully in its own character.

It is advisable to start the lesson of traditional singing performance first with works belonging to the works of folk or composers, which are performed in simple ways. In our national traditional performance, savkhans, interpreters, Mongolian singers, great singers are distinguished from each other in terms of performance style. To develop these ways, first of all, it is necessary to be able to correctly distinguish the voice of the student. This is also done after a certain period of time, because the practice of singing has different characteristics depending on the age of the children. The process of voice change takes place on it. At that time, it is absolutely impossible to give strength to the singer's voice and to teach the wrong way of breathing.

The voice should be introduced gently only after the singer has passed the age of 17-19. Over the years, the voice is gradually formed at the level of the singer's ability, that is, in the process of learning to sing, and finds its way, veil. A real Uzbek sound is created during many years of working on traditional performance, nola kochirims, nim curtains.

One of the teacher's tasks should be to regularly give practical exercises on the tones of the best parts of "Shashmaqom" and national melodies in order to teach students the way to Hofizona. In addition, it is necessary to introduce to the students Bukhara performance ways, Khorezm performance direction, and Kokan singing styles that exist in our singing in turn and at the level of the singer's ability. Each oasis, valley has its own characteristic singing ways².

There is another direction in singing practice. Within its characteristics, it has been performed mainly by young men's voices. This is a genre specific to the Fergana Valley - a big song. This line of singing is very complicated. The process of mastering it also requires attending a special school, that is, preparation. One of the most important factors in the training of singers is to explain and inculcate in the students about the big song, about the features of the genre and the performance methods. First of all, it would be appropriate to select and direct students who are inclined, talented, and interested in this direction.

One of the factors that directs the singer to ingenuity in performance is the act of accompaniment. In order to start singing, to teach singers, first of all, it is necessary to attract young men and women whose voices match each other to sing in pairs. In this way, students complement each other's performance. For each course, it is desirable to teach musical works on the basis of a structured program.

Conclusion. In conclusion, it should be mentioned that as we have turned to the traditional performing area of the Uzbek folk music heritage, it cannot be denied that it has now reached a stage where it has become bright, beautiful and polished. This is evidenced by today's performance field of our traditional musical heritage, which is passed down orally from teacher to student. It is no exaggeration to say that the distinguished teachers whose names have been mentioned in the introduction have served as a solid foundation for the professional education and theoretical and practical development of today's mature musicians and hafiz. Today's recordings and live performance of our traditional music, which has been passed down orally from teacher to student, on sheet music, gramophone records and magnetic tapes, is effective in shaping young musicians and singers into experts.

² Нурмухамеджанов А., Султанов А. Р. УЗБЕКСКОЕ МУЗЫКАЛЬНОЕ ИСКУССТВО И КУЛЬТУРА ПО ВОПРОСАМ ФОРМИРОВАНИЯ //ФИЛОСОФИЯ ИННОВАЦИЙ И СОЦИОЛОГИЯ БУДУЩЕГО В ПРОСТРАНСТВЕ КУЛЬТУРЫ: НАУЧНЫЙ ДИАЛОГ. – 2020. – С. 257-261.

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