



## **National Classic in Musical Culture Lessons Use of Works**

**Alayeva Zarnigor Maxmudovna<sup>1</sup>, To‘xtayeva Mohigul Bahritdin qizi<sup>2</sup>**

<sup>1,2</sup> Bukhara State Pedagogical Institute, teacher of the department “Music and Fine Arts”

**Abstract:** *Three articles help students to load national classics in music culture classes of secondary schools and to produce them. three articles, a study guide for secondary school music culture teachers and students.*

**Key points:** *Solfeggio, tanbur, dutor, sunray, flute, art, singer, classical music, shashmaqom, dombra, epic, spoken style.*

Classical music is a national musical art that forms the unique traditions, past, and history of the Uzbek people. Classical music is checked on its own. One of them is musical performance, the main one is singing. The composition of the instrumental performance includes works from the simplest folk tunes to complex status samples.

National classical tunes were created by Uzbek composers in different periods. Classical melodies have been performed on Uzbek folk instruments - tanbur, dutor, gijjak, flute, and trumpet. Among them, the most popular musical instrument is the budoira. The chanting part, which is the basis of classical music, is the rarest part of the singer's work, and the maqams, which are the rarest part of the singer's work, range from small chants to large chants. These works are difficult to learn and require great skill from performers and musicians due to their perfect appearance.

Since ancient times, the art of music has been taught to young people by teachers, that is, on the basis of the teacher-disciple tradition, and this tradition continues to this day.

The subject of music culture is introduced as a subject in general secondary schools, and its main goal is to form the world of spirituality and sophistication of students. Along with didactic games and competitions organized by students in musical culture classes, teachers teach them musical literacy, listening to music, singing, and classical music works, which are the masterpieces of our national spirituality. it is necessary to teach.

Because national classical music is of great educational value for young people, it calms the mind and strengthens memory.

The subject of music culture is organized as a subject in high school from the first to the seventh grade. In this music lesson, the use of these classic works in the science program is included in the science program in order to arouse the interest and respect of our national classical works among young people, to receive education and spiritual nourishment from them.

In particular, since the level of singing of elementary school students, i.e., the first and fourth grades, is weaker than that of high school students, they should only listen to classical works in the curriculum and learn about the character of the work, which one it is. theoretical knowledge is given, such as the composition of classic works on the way.

For the fifth and sixth grades, along with the listening pieces, there are classical pieces designed to be sung according to their range. In the seventh grades, which are the highest grades of music culture education, these works are taught more than the works included in other grades.

Because their voice range is much more developed than that of junior school students and they can easily play our national classical music.

National classics are not included in the first and second grade musical culture lessons in general schools. Because, first of all, because these works are complex in content, it will not be easy for students to understand their content. Secondly, because their vocal range is not yet developed, and the range of classical songs is large, it can have a negative effect on their health.

In the third grade, works from national classics intended only for listening and theoretical understanding are included. Among them: "Garduni Segoh" and Uzbek folk song "Samoi segoh" are included.

In the music culture textbook of the fourth grade, the tune "Munojot" is given for singing (solfeggio) with the name of the note. This tune was created by the Uzbek folk artist, musician and composer Imomjon Akbarov, connecting the ghazal "Sarvi gulro' kelmadi" by the founder of Turkic languages A. Navoi. And in the sixth grade music textbook, it is intended for singing

Haji Abdulaziz Abdurasulov's "Gulozarim", "Tasnifi Buzruk" from Buzruk Maqam and many other works have been cited. In the seventh grade, the song "Ovozing sani" from the epic "Gorogli" belonging to the epic art of Khorezm classical music was given to sing. And again, "Samoi dugoh" and "Savti suvvora I" from the dugoh status are presented for listening, "Savti sokinomasi" from the Rost status, and "Dugoh husayni I" belonging to the style of Ferghana-Tashkent status are presented for singing. passed. We will analyze the song "Guluzorim" by singer, musician, composer Haji Abdulaziz Abdurasulov from the works mentioned above.

Hojiabdulaziz Abdurasulov lived in Samarkand from 1852 to 1936. He learned tanbur performance and Shashmaqom musical ways from Haji Rahim-berdi, the secrets of hafiz art and prose branches from Samarkand Borukh hafiz, and later Ota Jalal. During the pilgrimage, the peoples of Iran, Arabia, India, and Afghanistan got acquainted with the musical culture and performance methods, and at the same time, they also demonstrated their art.

**GULUZORIM**  
*Hoji Abdulaziz Abdurasulov musiqasi*

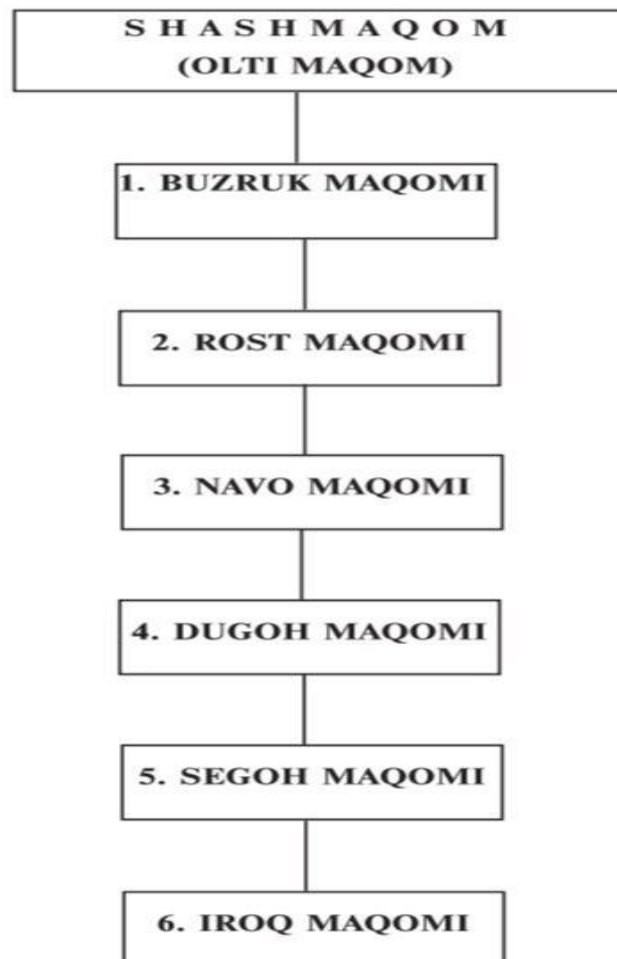
M.M. ♩ = 112

Do'st-la- rim (ay), bir no- za- nin (o)  
ish- qi bu hol et-mish me-ni,  
zul-f(i) sav- - - do- si (ya) a- lif

This work "Gulozarim" written by Haji Abdulaziz Abdurasulov is written in 3/4 scale. There is one F sharp note and it is written in the key of G major. There are ligatures and ligatos among the vowel lengthening characters. A league is a curve connecting sounds of the same pitch, which in Latin means "to connect". Ligato is a curve that unites pitches of different pitches.

National classical music is attractive and colorful because it consists of different types of works. They are divided into oases depending on the way they are performed and studied. These are: Bukhara-Samarkand, Khorezm, Surkhandarya-Kashkadarya and Fergana-Tashkent roads.

Bukhara-Samarkand musical art is famous for its status art. The word maqam is derived from Arabic and means place. As a musical term, it means "Curtain". Shashmaqom, the pinnacle of maqam art, was fully formed in Bukhara by the 18th century. It contains more than 250 large-scale tunes and chants. Shashmaqam is six statuses. These are; Buzruk, Rost, Navo, Dugoh, Segoh, va Iroq deb nomlanadi.



Statuses were passed down from generation to generation based on the "Oral style" i.e. teacher-disciple tradition. Recording of maqams on the basis of a 5-line notation system was carried out several times during the 20th century. Famous composer V. A. Uspensky in Bukhara in the 20s of the 20th century, performed by Hafiz Ota Jalal Nasir and Ghiyos Abdughaniy, the maqam teacher, put the six maqam system on the music track for the first time. The well-known academician Yunus Rajabi also recorded the shashmaqom system twice in the 1950s and 1960s-1970s.

The national music art of Fergana-Tashkent shows the way of life, traditions and past of that region in its songs. On the Fergana-Tashkent maqam roads, there are a lot of yalla, lapars, sayings with a unique style of performance, which is simpler than shashmaqom in terms of performance skills. The songs on this track are distinguished by their beauty and charm. More songs and big songs are performed in Ferghana and Tashkent style.

At the same time, the uniqueness of their singing style is that the performers play the songs with the help of cymbals. Playing songs through them not only makes the performers comfortable, but also provides the ability to return sound and be heard louder. The names of the works written in this way are mainly determined by numbers. For example: Chorgoh I-V; Husseinini

I - VII; Bayot I-V and others. Mamurjon Uzokov, Mamatbobo Sattarov, Jorakhan Sultanov and Odiljon Yaqubov are great singers who created on the Fergana-Tashkent highways.

Khorezm art has the most ancient history and has contributed to the history of Central Asian culture with its culture and art, and is a city known throughout the world. The art of Khorezm is distinguished from the art of other regions by its richness of genres. Because at the same time, this oasis has status and art forms such as the performance of songs created in epic ways.

Khorezm maqam consists of 6 and a half maqam. They are composed of Buzruk, rost, navo, dugoh, segoh, iraq and panjgoh, unlike Bukhara shashmaqom. In the 19th century, the status of Khorezm was recorded by Kamil Khorezmi based on the Khorezm tanbur line. In addition to Khorezm maqams, there are also classical melodies and songs such as "Suvora", "Naqsh", "Faryod".

Apart from these, this oasis also has an epic performer. The teachers of Khorezm classical music are Madrahim Sherozi, Hajikhan Boltayev, Komiljon Otaniyozov.

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The songs belonging to each region are a mirror describing the lifestyle, customs, traditions and hardships of that people. When we listen to a certain song, we can immediately understand which region it belongs to by its dialect. The oasis of Surkhandarya and Kashkadarya, which has a special and unique type of art, is distinguished from other oasis art types with its epic performances such as chanqovuz and dombra.

The uniqueness of the epic performance in this oasis is in the use of their voice. Dostan performers are popularly called dostanchi, bakhshi, poet.

Among them, the most popular epics are "Alpomish", Ashiq Gharib and Shahsanam, Gorogli epics.

In music culture classes in general education schools, first of all, it is necessary to inform young students about the history of national music art mentioned above, its origin and place in human life.

In the next place, the author of the classic work given in the curriculum, its character, meaning and content, what is the reason behind the creation of this song, its sounds, dynamic characters, and the tonality of the work are explained. It is necessary. After that, it is necessary to listen to the piece to students two or three times, and carefully teach how to sing it. After that, the part of how to teach the song to the students begins.

First, one or two parts of the song are performed by the teacher, and this part is repeated by the students. During the lesson, it is advisable to teach 4 lines of the selected work, not all. Because it is important to organize the lesson of music culture not only with singing, but also with other organizational parts. And at the same time, national songs are not suitable for the character of today's youth, so they can annoy them and turn off their interest in classic tunes.

It is appropriate to perform these works with the help of national musical instruments by the science teacher during the teaching process. If the music teacher plays not the national instruments, but the piano, violin and other instruments, special karaokes can be used by science teachers. This method creates some relief for teachers and allows students to learn the work without making mistakes and with interest.

Why are young people today interested in modern foreign songs and not national classical music? Because today's youth do not hear our national classical tunes. Interest in young people should be started at a young age, that is, starting with the pre-school education system, which is the foundation of the education system. During the music lesson, the music director gives information about national classical music to the students, by listening to these works and teaching them to dance to these songs in cooperation with the choreographer, it is very effective to increase the interest of

young people in these works. Only then will their interest in national classical music increase. He can perform these songs without difficulty even in school. At the same time, it is very important for them to grow into educated, intellectually mature young people from a young age.

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