ART IS THE SOURCE OF THE HUMAN SOUL

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Abstract: The art of performing song plays an important role in educating the younger generation in a comprehensive and harmonious way. One of the most important factors is to conduct the course in a complete, effective, technical way and with the help of exhibitions. In this case, the main educational work falls on the teacher. There are so many tasks in front of him that a teacher must have comprehensive tasks and deep knowledge in order to accomplish them. This in turn requires respect for the profession, and dedication. First, the teacher must be literate, have a good knowledge of our musical heritage, folk traditional performance styles. Second, it is necessary to properly educate students on the basis of folk pedagogy. Third, the teacher must have a recognized reputation for students, because reputation does not come by itself, it is achieved through years of effective and honest work, with deep knowledge. The teacher should choose the song in such a way that each new song gives students a wide range of opportunities to further enhance the folk traditional performance styles, resulting in a strong impact on student success. Uzbek traditional melodies and songs are colorful and diverse, and learning and mastering them is one of the most important tasks for young performers and students.

Keywords: performing art, music, song, folk art, pedagogy

Introduction. One of the important tasks is to collect and study the riches of Uzbek folk music. Collecting these musical treasures for creative use requires in-depth scientific study in all aspects. Their scientific study and creative use has been going on for several years. Therefore, much remains to be done to study the richness of Uzbek folk music. Historical monuments and written works testify to the antiquity of Uzbek folk music. Archaeological excavations show that Uzbek culture, including Uzbek folk music, has a long history. 1933 Statues of musicians found among archeological excavations in the town of Ayritom-Termez are a vivid example of this. The occupation of the people of Central Asia by various foreign invaders, looting had a negative impact on its culture, the development of the art of music. Лекин бу хил тўсиқлар халқ ижодиётини , шу жумладан мусиқа тараққиётини тўхтата
олмади. Various works on music left by Central Asian scholars and passed down to us are a living testimony to this. These works are the main source for studying the history of Uzbek musical culture. The famous tenth-century philosopher and encyclopedist Muhammad Abu Nasr al-Farabi was well versed in Uzbek music theory. His works on music theory became a valuable guide for future music theory researchers.

Abu Ali Ibn Sina (980 - 1037) and Abdurrahman Jami (1414 - 1492) further developed this theory. According to ancient musical treatises, songs and maqoms have existed for a very long time. These chants and maqams were performed by the people in unison. Uzbek folk instruments accompanied by hymns were also used. Although the tanbur, rubab, and dutar have two sound elements in these instruments, they are imperceptible. Professor V.M. Belyaev, a musicologist, divides our musical talents into professional and non-professional music. Professional music is composed by singers, hafiz, and composers, and is often performed by these bodies. Non-professional music is folk songs of various genres and forms that are very popular among the people. The richness of music has long been developed, refined, artisticized and perfected among the people. Domla Halim Ibodov, a composer and hafiz who was careful to preserve the riches of Uzbek folk music, was born in 1878 in Bukhara. He listened intently to the songs sung at various ceremonies, some of which he sang on his own. The voice of the 19-year-old boy was respected for his sharpness and charm, especially his singing style, and became known throughout Bukhara as "Domla Halim savti". Because he charmed the audience by performing his interpretation of the shashmaqom in a very elegant way. Domla Halim, who had mastered the secrets of singing folk songs of Bukhara, tried to convey the content of the poem in an open and fluent way. In 1920, the Bukhara Music School was established. One of the most talented musicians and singers in Bukhara, Jalal Nosir oglu Hafiz ota, who performs the study of Shashmaqom's "Nasr" (song) and its methods, Ota Giyas Nabi oglu, who plays the "Mushkulot" (instrument) with the tanbur, and others are involved in this school. They introduce young people to the art of singing. In 1928, Domla Halim Ibodov worked as a teacher at the Research Institute of Music and Choreography in Samarkand. Later he worked with the famous tanbur player in Bukhara Abdurahmon Umarov in the Radio Information Committee of Uzbekistan. Participating in the Decade of Uzbek Literature and Art in Moscow in 1937, he amazed the audience in Moscow, especially famous singers, with the breadth of his vocal range. Until the last days of his life (he died on May 10, 1940), the talented artist Domla Halim Ibodov easily performed great songs. Teacher Halim Ibodov prepared many students. Among them were the talented singer Shonazar Saipov, Honored artist of Uzbekistan and Tajikistan, and Fazliddin Shahobov.
Honored artist of Tajikistan and were distinguished by their executive talents. Hafiz Mulla Tuychi Tashmuhammedov who was from Tashkent also won the love of the audience with his singing skills. Hafiz Mulla Tuychi Tashmuhammedov was born in 1860. He has been interested in music since he was 15 years old. He listened with pleasure to the melodies and songs performed at various weddings and ceremonies, and began to learn and sing along with the hafizs. At the age of 30, he learned the singing styles of famous hafizs of that time, Muhammad Umar, Abduqahhor and Nazarkhan. He became especially well-known for his songs that accompanied with Muhammad Umar and Abduqahhor. In 1904-1907, melodies, songs and maqoms of the Uzbek people were first recorded on gramophone records by famous artists. All parts of "Dugoh Hussein", "Chorgoh", "Bayot", "Ushshak", "Girya", "Dilkhiroj", "Shahnoz", "Suvora", "Kucha Ushshagi", "Eshvoy", recorded by Tuychi Hafiz and many other songs testify to the singer’s singing talent, while making a deep impression on the audience. The art of Mulla Tuychi Tashmuhammedov became famous not only in Uzbekistan and the Central Asian republics, but also abroad.

Mulla Tuychi Tashmuhammedov, who turned 71 in 1937, took part in the Decade of Literature and Art of Uzbekistan in Moscow and once again demonstrated his mastery of the art of singing. He died in 1945 at the age of 79. Shorahim Shoumarov, Nurmuhammad Tashmuhammedov, Abdukodir Nazarov and Honored Hafizs of Uzbekistan Akbar Haydarov, Ortikhoja Imomkhodjaev, Turgun Karimov are sensitive hafizs brought up by Mulla Tuychi Tashmuhammedov.

Hoji Abdulaziz Abdurasulov from Samarkand plays a special role in the performance of large-scale Uzbek folk songs and some parts of shashmaqom. He was born in 1854 in Kokmasjid mahalla of Samarkand in the family of shoemaker. Hoji Abdulaziz Abdurasulov, who was orphaned at the age of 13, was brought up by his uncle. In his spare time from school, he learned to play the dutar. Haji Abdulaziz Abdurasulov became a good dutar player at the age of 16. Later he became interested in tanbur, and learned the secrets of playing tanbur from Haji Rahimqul from Samarkand, who had no equal in playing tanbur at that time. Through Haji Rahimqul, the teacher got acquainted with Shashmaqom melodies and learned to play the dutar and tanbur perfectly. Haji Abdulaziz Abdurasulov visited several cities in Bombay, Egypt and Greece. He exhibits his art in the cities he visits. Haji Abdulaziz Abdurasulov never tired of learning and creating new songs, became famous. At the age of 60-70 he headed the clubs opened in Samarkand. He taught young people the art of playing the dutar and singing.

Famous hafiz, composer, Academician Yunus Rajabi also learned the ways of Samarkand performance from Haji Abdulaziz Abdurasulov. In 1926, Haji Abdulaziz Abdurasulov was awarded the title of "Honored hafiz" for his services in preserving
the Uzbek folk music and its skillful performance. Hoji Abdulaziz Abdurasulov, who
dedicated 66 years of his life to Uzbek music, died on January 9, 1936 at the age of
82. In the second half of the 19th century and beyond, there were outstanding
representatives of Uzbek folk art. In Tashkent Toychi hafiz, Shorahim Shoumarov,
Shojalil hafiz, Nabihoja, Ilhom hafiz, Muminjon, Abdusoat dutorchi, Mirqosim
tanburchi, in Andijan Usmonhoja Muhammadjon hoji, Berkinboy, Muhiddin Haji,
Tora Sattorkhan, Yaqubjon, Ashur Ali, Kokand Muhammad (Madumar)
Yodgorkhoja, Abduqahbor, Akbaralibek, Abduqodir naychi, Ahmadjon koshnay,
Namangan Abdulla Ruzmathon, Eshonhantora, in Margilan Muhammad Umarkhan
haji, Haji Maruf, Muhammad Sharif usta, Masaid usta, Olim changchi, doirachi,
Yusuf qizik (singer, player, entertainer) , Ortq hafiz, Otahoja, Oppoqhoja, Qurbon
gijjakchi, in Shymkent Sultankhan tanburchi, Imam naychi, Hashim dutor, Hamroquil
qori in Besharik and others appeared
These are well-known
singers and musicians, each of whom has his own direction as an artist.

These artists have made a great contribution to the preservation of Uzbek folk
music and enrichment of this treasure. These have taught many young people.
Shomahmud Shoumarov from Tashkent has done a great job in this area.

Shomahmud Shoumarov was born in 1876 in Tashkent in a family of
secretaries. As a young man, he often traveled with his father to other cities,
especially Fergana. Fergana's light-hearted songs attracted the young artist's heart,
and he began to learn magical melodies. When Shomahmud Shoumarov was 11, he
learned wood carving from his father. He heard new songs from Madumar,
Abduqahhor, Rahmat and Mahzum hafizs, who were well known in Fergana, got
acquainted with them and joined them and began to sing. At the age of 18,
Shomahmud Shoumarov first started going to weddings with Madumar and
Abduqahhor hafizs, and later with Mahzum and Rahmat hafizs. In 1918, a trade
union of artists was established in Tashkent. Shomahmud Shoumarov was the first to
join the association. In 1919 a music school was opened in Tashkent. Hafiz teaches
singing and musical instruments to young people at this school. He worked in this
field until 1940, training many musicians and singers. Shomahmud Shoumarov was
proud of his students, such as Honored Artists Yunus Rajabiy, Imomjon Ikramov,
Honored Artist of Uzbekistan Pulatjon Rakimov, Mutal Abdullaev, Zokirjon
Sodiqov, Ahmadjon Maksudov. In the early 1920s, Shomahmud Shoumarov
collected folk melodies for the musical drama "Farhod and Shirin" at the request of
the then Tashkent amateur troupe.

The famous ethnographer, Honored Artist of Uzbekistan and Turkmenistan,
Professor V.A. Uspensky returned to Tashkent after taking notes on Shashmaqom in
Bukhara in 1922-1924VA Uspensky got acquainted with Tashkent hafiz and listened
to songs and music performed by them. V.A. Uspensky was very pleased with Shomahmud Shoumarov's mastery of singing, his ability to say the words clearly, the clarity of the rhythm, and finally the fact that the song was always performed in the same rhythm, without any changes. That is why Shomahmud Shoumarov starts recording Uspensky Fergana-Tashkent songs from the hafiz. Along with some songs, Shomahmud Shoumarov sings all parts of the melody "Dugoh Hussein" and "Chorgoh".

Since 1930, he has written songs such as "Bayot", "Ushshak", "Girya", "Dilkhiroy", "Shahnoz", "Suvora", "Street Garden", "Eshvoy" and many others. In addition to composing a few songs, Shomahmud Shoumarov adds new heights to many folk songs. For example: he expands the ufor part of “Girya 1-2”, “Shahnozi gulyor” by adding melodic fragments to the climax.

H.H. Niyazi was born in 1889 in Kokand. Hamza Hakimzoda Niyazi is the first Uzbek poet, playwright and composer to create such famous plays as “Kholishon”, “Maysara's Case”, “Boy ila Xizmatchi”. Until the end of Hamza's life, he collected Uzbek folk melodies and songs. He died in 1929.

Tokhtasin Jalilov was born in 1896 in the city of Andijan. He became interested in music from a young age and became famous in the Fergana Valley as a singer. He learned to play a few of his instruments perfectly. From 1928 to 1934, Tokhtasin Jalilov was the artistic director of the Andijan Musical Drama Theater named after Yuldash Akhunbooev. Over the years, he has written music for many performances. Tokhtasin Jalilov knew Uzbek folk art very well and composed many songs. The composer added new melodies to them, preserving the unique style of Uzbek music. His songs play a major role in plays “Nurkhan” by K. Yashin, “Asrlar” by Uygun, “Tahir and Zuhra” by S. Abdulla, “Alpomish” by Kurban Umarov, “Muqimiy” Fatkhullin's dramas such as "Buds".

Yunus Rajabi is a wonderful person, a talented composer, a master musician, a kind coach. Until he became the ancestor of Uzbek folk music, the famous hafiz, academician Yunus Rajabi did not hesitate to endure all the hardships of his work. He was born in 1897 in Chakar mahalla of Tashkent in a gardener's family. Yunus Rajabi’s father was a cheerful man. He and his father went to various gatherings, teahouses, parties, and listened to music and songs performed by musicians and singers. . He first followed his brother Rizqi Rajabi to play the dutar and began to sing light songs. He learned from Mirqosim Hafiz the maqom that was sung in Tashkent and Fergana, and soon began to sing along with the dutar. He could sing "Ajam", "Eshvoy", "Kurd" and began to sing magically by playing in dutar. In addition to composing many melodies and songs, he wrote and presented to the next generation the 6-volume books "Shashmaqom", "Buzruk", "Rost", "Navo", "Dugoh", "Chorgoh".
"Segoh" and "Iraq". Later, Lutfikhanim Sarimsakova, Halima Nosirova, Tamarakhonim, Mukarrama Turgunbaeva, Mutal (Mutavakkil) Burkhonov, Doni Zokirov, Saidjon Kalonov, Fakhridin Sodikov, Nematjon Qulabdullaev, Mahmudjon Muhammedov, Zokirjon Obidov, Hasan Rajibi, Tash Mabjonov, Mukhtorjon Hasanov, Arif Alimahsumov, Fattohkhon Mamadaliev and hundreds of other famous musicians and singers appeared, each of them created their own school, which is evident when we use their work today. The Uzbek musical heritage consists of two great fields, folk art, folklore genres with a simpler structure, based on a multifaceted theme, with its roots in the distant past., and oral (professional) works, which cover the more complex, advanced songs and instruments (maqoms) formed on the same basis. At the same time, heroic and lyrical epics play an important role in the Uzbek musical heritage. Uzbek musical instruments and musical melodies reflect both the rich pictorial possibilities, as well as the peculiarities of traditional musical life and musical creativity.

There are four main styles in the Uzbek musical heritage, which we can clearly feel now. These are the local styles of Fergana - Tashkent, Khorezm, Samarkand - Bukhara, Kashkadarya – Surkhandarya. Each of them is the result of a certain ethnic closeness and socio-economic commonalities in the lives of the people of these regions. Works related to Uzbek classical music or traditional professional music (Maqoms) have been passed down from generation to generation by word of mouth, in the tradition of teacher-student. That is why we use the phrase professional music in the verbal sense in relation to the music of this stage work. Due to the highly developed culture of traditional Uzbek professional performance, since the distant past, there has been a special demand for professional singers and musicians. They were able to become professional performers only after training with a well-known, great teacher. The process of learning and teaching is as follows: a young singer, who is able to attract the attention of a certain teacher, learns the art of performing for many years (usually 7-10 years) by memorizing many works (memorizing as much as possible). After passing the test in front of the teachers, he can be considered an equal executive specialist.

I would like to recall that I saw and heard the fireplace as evidence of our opinion. Above, I did not list the master artists in vain. Each of them is a dedicated artist who has created his own school of art, can be an example, and has made a huge contribution to the art of music and its development. Some have been recognized as such great people because they lived in difficult conditions in their time and were dedicated to the arts, and we love to learn from them.

One of them is academician, talented composer, maqom scholar Yunus Rajabi. I have been to his house several times with my teacher, maqom composer, "Honored
Cultural Worker of Uzbekistan" Mukhtorjon Murtazaev. The teachers talked a lot about how they lived in the same house, not only as a teacher-student, but also as a friendly brother and sister. I was able to get useful tips and advice on the working conditions in the studio, listening to many works performed directly by the teacher and the important processes in the teaching and creation of music, singing, teacher-student traditions and art. In turn, in the 70-member folk ensemble "Maqomchilar", founded in 1970 in Kokand, my teacher Mukhtorjon Murtazoev was the artistic director, and I, as the music director, worked together in the ensemble. After the success of the ensemble, in 1976 it was awarded the honorary title of "Honored Ensemble". Several concerts have been broadcast on Uzbek television and radio. Later, independently, I formed the ensemble of Uzbek musical instruments "Sarvigul". Founded in 1980, the ensemble continues to perform today.

How are the masterpieces that have come down to us being mastered, how do the experts in this field pay attention to it, how do the students studying in this field feel? Let’s analyze the lesson process on traditional performance. What information a student should receive during an hour-long lesson. The process of preparing a student to sing is also part of the sound adjustment. It is well known that each session begins with the process of preparing the singer’s voice to sing and performing exercises that involve the ability to hear the melody. This exercise can last for 10-15 minutes. The preparation of the voice for singing is carried out in a certain order, the correct formation of the sound and the correct breathing and proper exhalation, the resonance is achieved. As a result, the singer's vocal abilities are strengthened. There are different ways to prepare a singer to sing. For example:

1. Perform exercises on a specific type of sound.
2. Conduct using certain vowel sounds, syllables and words (joney, voy, lya, mi..o..a, etc.).
3. Conduct in the style of different sound directions (legato, ottakoto, markato, nonlegata).
4. Conduct in different dynamic (volume) specific image modes. 
5. Expansion in a certain part of the range (in a certain register), etc.

Pronunciation is the means by which words (poems) are clearly conveyed to the listener. Pronunciation reveals the ideological essence of the work. If the words define the idea, the music fills them in, deepens them. So, in singing, words and music complement each other and create an artistic image. Good pronunciation technique is one of the necessary conditions of singing performance. In order to pronounce the lyrics correctly and completely, it is necessary to pay attention to the
musical accents in the words, the rules of pronunciation of the word in the live language. In the course of the lesson, first of all, the text of the song, its content, the artistic images in it should be explained to students, and expressive reading, teaching is expedient. Proper pronunciation allows you to express it without spending a lot of time on the poem, but along with singing it. In this case, the word and the melody are mastered at the same time.

The oral cavity and lips play an important role in the formation of vocal sounds associated with the activity of the tongue, palate, lips, tongue, jaw, the articulatory apparatus in achieving accurate word pronunciation. Accurate and clear pronunciation of the word has a positive effect on the singer’s voice. Good pronunciation depends on the exercises performed and the performance of the speech organs.

The good pronunciation of the consonants, in turn, makes the vowels clearer. It is known from singing performance that in many cases sounds are pronounced by moving from one syllable to another. Before singing a song, of course, the student must be taught to breathe. One of the main factors of sound education is to teach the singer to breathe properly, to use it properly, to spend sparingly. There are two types of breathing.

1. Mixed lower rib - breathing in the diaphragm method.
2. Chain or link breathing.

Lower rib - diaphragm breathing should be explained to students and then demonstrated. During such breathing, the lower ribs expand. When breathing, the chest, cuffs should not rise. The breath is drawn down into the diaphragm and the lower abdomen moves. Inhalation is taken simultaneously from the mouth to the nose. Learning to breathe, breathing with the hands on the hips, moving the arms down the ribs to the side to observe the breathing, and this is done by pushing the abdomen forward and watching the ribs expand to the side. Students should be taught to take a breath with the teacher’s hand gesture and exhale without a flat rush. The breath is taken quickly, evenly, in a rhythm, depending on the size of the sentences in the work. When breathing, it is necessary to ensure that the body is in a free position of the neck, the cuffs do not rise and the breath is taken to the diaphragm. Breathing should be spent sparingly. You can’t breathe too much while singing. This causes the sound voltage to become noisy. Breathing is taken at the beginning and end of sentences. It is impossible to breathe between a sentence and a word.

Chain method or link breathing method.

The chain method is used in some polyphonic choral works or in cases where prolonged tonic and dominant organ points make it impossible to breathe for a long time. It is well known that it is impossible to sing with one breath from the beginning.
to the end of a work. Singers take turns breathing, not all at once, so that the melody does not stretch when performing large works with many voices. That is, when one singer breathes in, the other singer continues to stretch the performance. Once this singer holds her breath, she joins the performance party without being separated from the others. As a result, the melody spreads continuously. This method is called chain or link breathing. After working on the text of the poem, the song is played along with the melody. Line-by-row, articulated joints are taught to sing slowly. Then other subsequent verses are taught by adding. Once fully mastered, it is sung independently and worked on flaws. Thus the new work is taught to the reader. If there are song options, they will be detailed and played. During the lesson, students will be able to listen to melodies and songs from audio and video recordings from technical means and learn to listen to songs, melodies and give a detailed understanding of the work. The types of song genres are also given, such as the genre in which the song or work is performed - epic, drama, work, etc. Full information about the poet and composer of the work is given. During the course of the lesson, the teacher has to be prepared for some surprises and have a great deal of knowledge and experience, memorizing the poems and melodies of many works. For example, during class, students may suddenly be asked to comment on a song composed by a shashmaqom, a song, or a composer. That is why the teacher requires constant research on himself. Must be aware of daily news and music. The teacher should pay attention to the following when conducting the lesson process. The student should not be forced to sing when he has a headache or a sore throat, or in other negative situations, and should not sing at all during a “mutation” period. To lift the mood and interest of the student, it is necessary to tell interesting stories from the life of the teacher. Then the student behaves freely. He gradually approaches the work he needs to master. The upper part of the work should be sung in the lower octave. It is known from experience that teaching a work by a student at his request also gives good results and the song is fully mastered. Thus, the course process can be divided into:

1. Correct breathing.
2. Adjust the volume. (based on exercise).
3. Work on the text of the work (poem) and its pronunciation.
4. To provide information about the authors of the work (poem) and melody.
5. A thorough study of the work.
6. Listen to music or song.
7. Assign homework.

Uzbek television and radio are a powerful tool of influence, propaganda and advocacy. The gold fund of Uzbek television and radio has thousands of rare recordings, which are used by all universities of arts. Now all the doors of
opportunity are open for the younger generation. The teacher can find and use any song or melody of the artists on websites and social networks.

References