

PROBLEMS IN THE WAY OF INTRODUCING STUDENTS TO THE ART OF UZBEKISTAN MAQOM

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Абстрактный. В содержании данной статьи в процессе уроков музыкальной культуры и внеклассной работы общеобразовательных школ, знакомящих учащихся с искусством узбекского статуса, обсуждаются трудности, возникающие при исполнении некоторых образцов, проблемные ситуации и пути их решения.

Ключевые слова: школа, музыкальное образование, искусство национального статуса, классическое, учащиеся, знания, объяснение, проблемы.

Abstract. In the content of this article, in the process of music culture lessons and extracurricular activities of general education schools, introducing students to the art of Uzbek status, the difficulties encountered in performing some samples, problematic situations and their solutions are discussed.

Key words: school, music education, art of national status, classical, students, knowledge, explanation, problems.

Introduction

The art of maqom, which emerged as a product of the artistic thinking of our people, can be compared to a unique priceless cultural and spiritual treasure. Our ancestors, who loved art and music with all their hearts from time immemorial, sang the values of the people, and strove for truth and reality like a planet that has lost its sun from its sky. For several hundred years, our wise and learned ancestors have been holding art and literature evenings. Great mystic poets, statesmen, artists of various levels and scientists have participated in such gatherings. This situation has not only had a simple influence on the young generation that is growing up, but has also been of great benefit in producing great scholars who have brought great benefits to the prosperity of the country and homeland and left an indelible mark on the whole world. Our works of art that have not yet been written down have been passed down from mouth to mouth through the traditions of teacher-discipleship, and they have sacrificed themselves for the sake of science and art, thinking more about the interests of future generations than themselves. As a result of these centuries-old efforts, the "six

maqoms" were created, and the masterpieces of our intellectual ancestors, who were first imbued with the great and sacred religion of Islam and followed it, are reflected in it. Now the historical and forms of Uzbek classical music have begun to be performed with their original names. Bukhara Shashmaqom, Khorezm six-and-a-half maqoms and dutar maqoms, Fergana-Tashkent maqom routes, Uzbek Shashmaqom and new directions are emerging. Shashmaqom was recognized as a "priceless masterpiece of the world's intangible musical heritage" by the decree of the General Headquarters of UNESCO. Such a high assessment of the musical heritage of a people or region is rare in history. Indeed, Shashmaqom is a reality, a living musical tradition that has been awarded such high titles many times.

Literature analysis. The issue of scientific research of the historical and theoretical foundations of Uzbek folk music and its classic examples of maqoms begins in the 60s of the last century with the scientific and creative activities of Ishaq Risqiyevich Rajabov, Doctor of Arts. I. Rajabov is a great maqomist, source scholar, philologist, orientalist, and a perfect master of the Persian-Tajik language. He was a brilliant connoisseur of the laws and rules of classical poetry (aruz). His deep and encyclopedic knowledge of maqoms was reflected in the monographic study "On the Issue of Maqoms", published in 1963, which was a great discovery in the science of maqom studies: it scientifically substantiated the formation of the twelve maqom system of Shashmaqom in connection with the natural development, the laws of its formal structure such as the parada tuzuk, zarb-usul, and also expressed valuable ideas about the forms of the maqom system, the Khorezm maqoms, the Fergana-Tashkent maqom paths, and their connection with shashmaqom.

Many scientists, teachers, and composers have conducted scientific research on the study of maqoms. In this regard, it is appropriate to single out A. Fitrat, V. Uspensky, V. Belyaev, I. Akbarov, and Yu. Rajabiy. The study of Uzbek maqoms in the field of education has been carried out with the opening of the department of "Oriental Music" at the Tashkent State Conservatory (1972), holding competitions of maqom performers (1983), holding large international conferences (Tashkent 1975, Samarkand 1978), expanding research topics in the field of maqom (F. Karomatv, T. Vizgo, T. Fafurbekov, O. Matyoqubov, R. Yunusov, O. Ibrohimov, etc.) and performance styles have found their expression in scientific research and articles. The International "Sharq Taronalari" music festival (Samarkand, every 2 years since 1997), competitions of maqom performers and ensembles, spiritual meetings in educational institutions, methods of maqom art are being discovered, and many talented young maqom performers are being discovered. R. Yunusov's textbooks "Maqamlat and Mughamlar" (T.1992), O. Ibrohimov's "Maqam and Space" (T.1996), Sh. Rahimov's "Shashmaqom - a World Heritage of Musical Culture" (Samarkand-2016), I. Kudratov's "Traditional Singing" (Samarkand-2023) are important sources for introducing future

musician-pedagogues studying in the field of music education in higher educational institutions to the Uzbek folk art of maqam, theoretical knowledge, and traditional performance techniques.

Today, our national maqom art is highly respected and paid attention to. In particular, our President expressed the following opinion in his speech at the opening ceremony of the “International Conference on Maqom Art” in Shahrissabz: “Maqom art, which is truly an invaluable artistic encyclopedia for us, has been expressing the human spirit, its sorrows, dreams, and noble aspirations on high screens for centuries, hundreds of years. We are rightfully proud that the Uzbek people have made a worthy contribution to the development of such a great heritage of maqom art, nourished by classical Eastern literature, fine arts, science and enlightenment, and Islamic values.” The Resolution of the President of the Republic of Uzbekistan No. PQ-3391 “On measures to further develop the Uzbek national maqom art” dated November 17, 2017 was adopted.

Starting from the 2018-2019 academic year, national maqoms (Bukhara Shashmaqom, Khorezm six and a half maqom and dutor maqoms, Fergana-Tashkent maqom paths, Uzbek Shashmaqom and new directions) have been systematically included in the curricula and implemented in the State Conservatory of Uzbekistan, the State Institute of Arts and Culture of Uzbekistan, colleges of culture and arts, specialized academic music lyceums, and children's music and art schools. We cannot but respond to such respect shown to our national music by the head of our state. Our great grandfather Behbudiy said in his works, "Teach the future generation the science of the coming era, because they will not live in the era you live in, but in the new era that is coming." We are seeing these words spoken many years ago today through the developments in our own time. Why is our national masterpiece, the art of maqom, not widely popular among the younger generation these days? Why are maqoms almost not heard among the majority of the population in everyday life? And the main problem is that our growing young generation has lost the ability to listen attentively when a maqom is played. It is a sad situation that light and popular songs, which are of low quality and meaning, are being listened to with interest. If we are in such a state, without understanding our history and identity, and get used to a light lifestyle, our future may be in danger. Our head of state, who can foresee this and who thinks about the future, Our ancestors, who were very concerned about this, have been and are still urging the younger generation to be knowledgeable and intelligent, to strive to realize their identity in this bright world. Our grandfather Ismail Bukhari, the Imam of Imams, said this about knowledge: “There is no salvation in this world except knowledge and there will be no salvation.” In fact, if we sink into the swamp of ignorance and laziness, if we allow ourselves to be sluggish in understanding our history and nationality in today's era of rapid scientific development, if we do not provide the young generation

with sufficient knowledge about this in a timely manner and encourage them to realize their identity, the entire nation may suffocate and face decline, unable to breathe the air of knowledge, enlightenment and spirituality, because there is no future without history. Our national art of maqom is not just a poem or simple music, but Maqom is the history of the Uzbek nation, its sorrows and joys, and its joys. Maqom is one of the main sources of spiritual education for its people and raising a human child to the level of a perfect human being. Our grandfather Najmiddin Kavkabiyy said this in his works “Risolai muziqiy”: “Music is truly a glorious science and a refined art, because it nourishes not the body, but the soul.

Breath, the soul in the human heart, breathes

A hidden, pleasant sound accompanies it

Do not believe it, it accompanies the soul

That sound is the soul itself, which is not accompanied by a companion

In these days of peace, we, the youth, live under a clear sky, and we should not be indifferent to the fate of the new generation and our homeland. In my humble opinion, we should start teaching our art of maqom to children from a very young age, that is, from kindergarten age. Some may say how can you teach young children, but I have seen in my own experience that kindergarten children learn maqom songs like "Soqiynomai savti kalon" from their teachers. Therefore, today we are teaching young people studying in kindergartens and schools, where music and the art of maqom are the most important formative stage of education, to be the most unique examples of our national musical heritage.

Poetic works created by classical literary figures have been revered by our people for centuries as examples of high creativity. Their artistic merit as a work of art is the fruit of high skill and talent, the ideas expressed in their content, the lyrical experiences described in the description of love, delicate feelings, extremely elegant images, similes, and descriptions of colors evoke unique feelings in the heart of any person. Every time you read such works, you feel unique feelings. The poet's inimitable imagination, the noble qualities of his beloved, whose image he drew in his imagination, and her appearance and movements that conquer the will of a person involuntarily captivate the reader's heart. The melody composed for such a poetic text, combined with the magical effect of music, becomes a means of aesthetic education, having a strong emotional impact on human feelings. Therefore, it is advisable to use folk, classical and maqom music samples from the folk musical heritage, their spiritual and aesthetic educational potential for pedagogical purposes and give good results.

By nature, a person always strives for beauty. Educating a person who lives with a desire for beauty from a young age according to the laws of beauty, teaching them to feel, evaluate beauty, express their attitude to it, creating opportunities for realizing their talent for creating beauty, learning to receive aesthetic education, creating

opportunities for realizing their talent for creating beauty. This determines the main goal and task of aesthetic education. Just as national refinement and national morality, national ethics are of great importance and significance in the development of the Uzbek people and the spiritual and educational life of our republic, aesthetic and moral education is also an invaluable tool for young people to mature as spiritually well-rounded, intellectually mature individuals who deeply feel national values.

Conclusion. When discussing the history of our musical culture, in particular the development of Uzbek classical and maqom art, its place in the social and cultural life of our people, and its spiritual and educational significance, it is appropriate to note that its fascinating and deep philosophical and spiritual content has always been of particular importance in providing spiritual and spiritual nourishment to the human mind, and that it has not lost its position today, and has an incomparable power in educating the young people, the creators of our growing future, in the spirit of understanding their national identity, loyalty to our homeland and national values, and that it has been an incomparable source of education in shaping the spiritual world of the younger generation. In conclusion, it is worth saying that today, at all stages of the education sector in our republic, in general education schools, which are its most important formative stage, in order to form students' attitudes towards our national values in a positive sense, it is necessary for them to deeply study our national musical heritage, develop a scientific pedagogical system for cultivating feelings of love for national classical and maqom art, which imposes on educators and mentors responsible for the education of young people a high responsibility in their activities.

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