

FORMATION OF SINGING SKILLS IN STUDENTS THROUGH SARAHBORI DUGOH TARONA

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Abstract:

This scientific article describes the status of our national musical heritage, the attention paid to our school of performing arts, the special decisions made by our state, and the qualifications of students in sarokhbori Dugoh 2-3 singing. Methodical recommendations on singing sarakhbori Arcs 2-3 Tarot cards are given.

Keywords: Ajdodlar merosini o'rganish – avlodlar aqliga jon baxsh etuvchi bir obi-hayotdir, Decree of the President of the Republic of Uzbekistan dated November 17, 2017 No. pp-3391 "on measures for the further development of Uzbek national Poppy art", Decree of the President of the Republic of Uzbekistan dated 08/30/2023 "on measures for the further development of Uzbek national Poppy art and support for the activities of representatives of the industry". PC-289 solutions.

Introduction

Today, when it comes to the perspective of a national performing school in the system of higher education of the Republic of Uzbekistan, it is our greatest task to study and restore our musical heritage, which is our great spiritual value. Because, in the words of the great 9th-century philosopher Al-Kindi, "the study of the heritage of ancestors is an obi-life that invigorates the minds of generations"¹.

This is what an outstanding scientist said at the conference of world musicians in Samarkand, who was so pleased to listen to our national music. "If we had such a treasure, we would teach it to children from the age of kindergarten."

¹ <http://naurok.mpedagog.ru/musia-madaniyati-darslarida-uvchilarga-maomlar-haida-tushunchalar-berib-borish-mavzusida-metodik-tavsiyalar-shar.html>

Currently, in our country the state pays much attention to our national musical heritage - classical musical values.

Decree of the President of the Republic of Uzbekistan No PP-3391 of November 17, 2017 "On measures for the further development of the art of the national status of Uzbekistan"

In accordance with the Decree of the President of the Republic of Uzbekistan dated 30.08.2023 No. PP-289 "On measures for the further development of the Uzbek national status art and support the activities of representatives of the sphere", effective work is being carried out in Uzbekistan to support figures in the field of status art.

In a word, intensive work is being carried out in the promotion and promotion of pearls of the Uzbek status school among our people, youth, as well as in higher educational institutions specializing in music, as well as in other spheres.

At the Faculty of Musical Culture of the Tashkent State Pedagogical University named after Nizami, students are provided with theoretical and practical knowledge, skills and qualifications from the specialty disciplines "Traditional Singing".

Our students learn the secrets of education and singing on samples of composers of the past, classical songs and status performances.

At the same time, famous Uzbek composers Tokhtasin Jalilov, Yunus Rajabi, Doni Zokirov, Nabijan Hasanov, Komiljon Jabborov, Saidjon Kalonov continue to develop singing skills from the charming gazelles of our classical poets such as A.Navoi, Babur, Nadira, Furkat.

Including; Ko'rmadim (music by A.Navoi gazebo, music by D.Zokirov), Otmagay tong (music by T.Jalilov), Ey sarviravon (music by Nadira gazezali, music by S.Kalonov), Segoh (music by Khurshid gazebo), Solim (G'. Hours of Ghazali, Music of I.Ikromov), Ey Nozanin (Music of J.Sultanov, Musical Gazebo).

In the past, our hofiz used the so-called "Gulligi", "Binnigi", "Ishkambi", "Hanaqohiy" according to the sound ritual. Since the sounds of the hofiz of that period were sharp and energetic, they played more in the way of "Ishkambi". Performance on this track is incredibly challenging and highly appreciated by fans.

Because the hofiz sings from the inside out of the abdomen. Therefore, the path "Ishkambi" differs from such songs as "Gulligi" and "Binnigi" in its deep

breathing, clarity and slang. The role of the classical song genre in the performance of the song is invaluable.

Classical song tracks are interpreted by Etuk singers in the form of an instrument (tanbur, dutor, tor) rather than folk songs. Genres of classical songs include classical songs, classical yalla, big songs (Fergana valley), mukhammas and folk songs (Bukhara), suvora and naksh (Khorezm) and religious themes munjojt, na't, praise, verse, solitude, xonakoily, kalandar².

Students are taught performing skills in these styles. Below, in accordance with these requirements, we provide students with methodological recommendations on how to sing 2-3 songs of the "Sarohbori Dugoh" from the status of Dugoh.

Topic 4: Sarohbori Dugoh II- taronasi. Khuvaiddo gazelle.

Students are provided with theoretical information about the categories of Dugoh status.

The fourth status that is part of the Shammaqom is the status of Dugoh. The term dugout means two places, two places. It is one of the branches of the Khusseini Mosque in the Twelve Status Complex. When we listen to the Husseini of the status of Dugoh, Yah Dugoh Husseini, we witness the two curtains that precede the gain in the interval between the sounds at the beginning of the song. The song begins with the pre-tonic curtain³.

A brief mention is also made about the ghazal author of the song, Huwaydo. Huwaydo (nickname; original name Khojanazar Gayibnazar oglu) (1704 - 1780/81)

Poet, a major representative of Sufi poetry. He studied at the madrasahs of Kokand. He opened a school in his village and worked as a schoolmaster for a long time, and was also involved in kosib. His father was a Sufi of the Gayibnazar who was one of the murids of Afakkhoja Eshan in Kashkar.

There are several manuscripts and lithographic editions of Devani Huvaydo, including a copy copied by Salahiddin Soqib (1838-1910) and Mirza Hakim ibn Mirza Umid Margelanid, which is kept in the library of Samarkand State University.

² Kodirov.D.K. Oliy ta'lim tizimidagi talabalarda ijrochilik san'ati mahoratlarini shakllantirish. Ilmiy maqola. Toshkent-2024 yil.

³ СУЛТОНАЛИИ МАННОПОВ. ЎЗБЕК ХАЛҚ МУСИҚА МАДАНИЯТИ (ЎҚУВ ҚЎЛЛАНМА) Олий ўқув юртларида илмий-услубий бирлашмалар фаолиятини Мувофиқлаштирувчи Кенгаш Президиумининг 43-сонли мажлиси баёни (2004 йил 26 июн) билан нашрга тавсия этилган Тошкент «Янги аср авлоди» 2004

Khovaydo's grandson Siroji (born 1877), his great-grandson Samarbonu (1837-1891) Salahiddin Sakib and Salahiddin Sakib were poets of the Western Devon who continued the traditions of Huvaydo.

Formation of singing skills of the song.

*Rahm aylasang-chi devonalarg'a,
Ishqingda bo'lg'an afsonalarg'a.
Rahm aylasang-chi devonalarg'a,
Ishqingda bo'lg'an afsonalarg'a.*

bytes returned 2 times.

1 time—Girls sing.

2 times—Kids sing.

*Aylab judoliq, ey hamnishinim,
Qilding jafolar g'amxonalarg'a.
Kuydurma jonim rashk o'ti birla,
Ochib yuzungni begonalarg'a.
Har dam tilarman husni kamoling,
Urub boshimni ostonalarg'a.
Yondur, kuyoyin xilvat ichinda,
Sham'i jamoling parvonalar g'a.
Ishqingni ganji vayron ko'ngulda,
Qo'ysang turarmu koshonalarg'a.*

They sing together.

*Children sing the first line of the beat,
and girls sing the second line.*

They sing together.

*Children sing the climax of the
song.*

*The first line of the byte is sung
together, the second line is sung first
by the girls and then together.*

ТАРОНА II

М. М. $\text{♩} = 92-96$



Раҳм ай ла санг чи
де во на лар га Иш қинг да бўл ган
аф со на лар га Ай лаб жу до лик
эй ҳам ни ши ним Қил динг жа фо лар
ҳам хо на лар га Куй дур ма жо ним
рашк о ти бир ла очиб ю зинг ни



бе - го на-лар = га ,
Хар дам ти-лар - мен
ҳус - ни ка-мо-линг У-риб бо-шим - ни
ос - то - на-лар - га , Ен - дир, қу-ё шим
хил - ват - н - чин да Шам-и - жа-мо - линг
нар - во - на - лар-га , Иш - қинг ни ган
жи вай-рон кў - нгул - да
Қўй-санг - ту - рар - му ко - шо - на-лар - Ҳа атасса
ТАРОНА III
Я на бўл - ми - шам о
ши - қи зо, рий ҳам Ҳа - ро - бо тн ю, рин -
ту хам-мо рий ҳақ Ша-ри чеҳ - ра ат - фо -



ли-қинг то ши дин Бў-либ сар ба сар жин
мин аф го рий ҳам Е рим ер ял - ла
лал - ло, ял ла - ли дўст,
Жо-ним ер ял - ла лал ло, ял ла - ли дўст.

Noting that the use of status songs, the works of composers of the past, pearls of our classical songs in the formation of traditional singing skills in higher education institutions with a specialization in music will greatly contribute to the formation of Uzbek singing traditions of our students. That would be right.

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