

## **THE POSSIBILITIES OF THE PROSE SECTION OF SHASHMAKOM IN THE MORAL AND AESTHETIC EDUCATION OF STUDENTS**

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### **Annotation**

Today, the study of the prose section of Shashmakom amalgam is being carried out. Therefore, an important place is occupied by the established educational programs and plans of musical educational institutions for the teaching of status, traditional singing specialties. The status is not only fulfilling the initial stage of growing singing literacy in the form of solo training of students of specialized schools, but also mastering the skill of performing in collaboration for the first time. Consequently, through the skill of performing the status, both solo and in collaboration, young performers can get acquainted with the art of courtship. After all, in addition to performing solo, most statesmen can also express their art through the art of courtship.

**Key words:** shashmakom, moral and aesthetic education, modernization, modern music, reform, modern educational technologies.

### **Introduction**

Consistent reforms carried out in our country to modernize the music education system, create a new generation of textbooks on instruments and song performance, strengthen the material and technical base of educational institutions, provide modern equipment, technical means, computers, support for teachers, expand the possibilities of effective application of modern educational technologies in the teaching of music, including in the activities of

The first group includes Sarakhbor, interpretative, Nasr (with its own taronas) as well as the ending Ufar section (with Suporishi), and the second, mainly Savt and Mongolian and Branch; 2) one of the branches forming group 1 in the singing section of the maqams in the Shashmaqom complex. Nasr comes after Sarakhbor and interpretive words, and then connects to Ufar. Shashmakom has a total of 14 examples composed on Nasr road. They are known as Nasri Uz zol, Nasrulloyi, Rostda - Nasrii Ushshak, Navrozi Sabo, Navo maqamida - Nasri Bayet, Orazi Navo, Huseyniyi Navo, Dugoxda - Nasri Chorgoh, Orazi Dugoh, Huseyniyi Dugoh, Segoh maqamida - Nasri Segoh, Navrozi Khoro, Navrozi Ajam, Iraq - Mukhayyari. Works composed on the way to prose also occupy one of the main places in the Khorezm statuses, Fergana-Tashkent statuses. In the past, genealogical singing paths have been referred to as "nasrchi" by the mufassal executive phys.

Court musicians and composers were skilled artists who grew up among the common people. For example, Bukharan music theorist Darwish Ali Changi was one of the talented musicians who came out of the people. The preface to his music booklet mentions that Darwish Ali was passionate about music from a young age and was invited to the Palace after he took up the chang with high skill. The name of such musakachi-composers, such as Darwish Ali, who even

rose to the level of leaders of court musicians, appears in history in many ways. Such artists brought the wealth of folk music seamlessly into the court atmosphere. But in turn, the musical works performed there were not limited to the scope of the palace. Professional Music Folk Music materials are painted on the fly. In addition, the fact that the poems spoken to the statuses are composed of ghazals of classical poets also makes them unable to remain within a certain framework.

It must also be said that the statuses were sometimes given a poem of religious content that could be lowered and performed. But the statuses do not lose their original lyrical character with this. On the roads of maqam kuy and singing, intonation, lad arrangements, melodic structure, rhythmic basis (methods) characteristic of Uzbek-Tajik folk music are embodied. A different curtain from which the status in musical instruments begins is also one of the factors that determine its character. Mashkur Khorezm musician mashhum Muhammad Yusuf Devonzoda-Kharratov and son of Bekzhan Rakhman also spoke about these when they meditated on the statuses in the book "Khwarazm musical historian" 1. Many of the views on the basis of lad in the maqams were expressed by Prof. V. M. It can also be found in the works of Belyaev. Musicologist I. V. tom (Bukharan statuses) and VI tom (Khorezm statuses) of "Uzbek folk music". The preface, written by Akbarov, also contained valuable reflections on the statuses. Of the musical instruments in the performance of the maqams, tanbur and doyora were counted from the leading musicians. The Tanbur was three-strung (setor) and four-strung (chortor). The three-stringed tanbur was especially widely used in Khorezm. Whatever role ud played until the 15th century in the execution of the twelve statuses, tanbur shundayo also played a role in Shashmakom. As such, most of the issues in Shashmakom, including the issue of lad, were explained in connection with tanbur. Tanbur sources state that the Greek is composed of two words, tan-heart, dil; bur-nail, tickle, i.e. tickle the heart.

Musicians often came using a four-curtain tanbur for status performances. The four strings of the tanbur are tuned differently, with the first, second, and fourth being the same, and the third instead of the Harab. Usually only his first tori plays with a noxunak while the rest resonate during the performance of the tunes. In music theory, the meaning ("burdonnoe zvuchanie") in which a consonant of a number of pitches remains unchanged during the performance of a melody while resounding again refers to the strings of a tanbur. The curtain spacing of the tanbur corresponds to that of a diatonic Tiller. But some of the moments of the extractable silencer that leave the diatonic system boundary are generated by pushing the curtain or pressing the curtains harder or slower during the melody performance of the tunant. This is how the level of high-lowness in the curtains of the tanbur can be shown approximately.

Looking at the pages of our past history, our great wonders are not only our people, but also the countries of the whole world, studied tobacco, and their record their relationship with respect and respect for history and culture the works he left have come down to us. Hence, the development of Science and culture people does not choose, but is important in ensuring mutual solidarity of the Peoples acts as an educational factor.

Great thinkers of the East have analyzed in detail the influence of music on the human psyche, the properties of being able to awaken various emotions. Abu Nasr Farabi, Ibn Sina, Safmddin Urmawi, Qutbiddin Sherozi, Abdulqadir Maroghiy, Abdurahman Jami, Darwish Ali Changi have studied the impact of maqams and classical music in general on people. Maqam, its attributes and parts have been described as having different effects on a person. Attractive and melodic status paths such as ushshak, Nawab, Husayniy, Iraq, Duguh, Buzruk have become popular not

only in Central Asia, but also in place of the music culture of the peoples of the near and Middle East.

Shashmakom Uzbek-Tajik peoples are created on the basis of muzika riches and have a strong influence on the progress of folk muzika creativity in recent times, taking wide root among the public. Shashmakomga knrgan the structure of the ways of singing and singing, the movement of the melody, the variety and attractiveness, the inherent richness and complexity of singing and rhythmic intonation distinguish them from the sectional genres of our music. Therefore, the hofiz and the musicians who perform the qamaqs were sharp-tasting, pioneering artists whose repertoire consisted mainly of status tracks. In history, the name of such composers, rhymes and musicians has been preserved in many.

It is known that from the performance of the instrumental section of the qar bnr Maqam, which entered the Shashmaqom system, ksyin is transferred to his singing. The yueaga kslish of the branches in the shashmakom singing section intensified in the 15th century, and khoeirgi's tradition of composing art, which continued until the day of Kham, has acquired a lasting achaemism. In understanding the image of the tributaries in the shashmakom singing section, the namud are counted in alternate characters. Without separating the namud, it is impossible to correctly imagine in the vaults of the maqams.

The fact that the shashmakom instrument, the singing section, and the singing tracks are able to properly reach the hearers, give them pleasure and pleasure is largely due to the fact that they are performed as well as other pieces of music.

The fact that in the performance of folk musical works of shashmakom and other large forms, the instrumentalist and hofismus formed a special qualification. must have a high level of skill in performing statuses. Poor-quality execution can leave a false impression on the floor of the status tracks.

In the performance of maqam, one hofiz's way of saying and the way he sings is unlike the other's qech one. A certain status path can be played by different qafies at the qatto option level. Because each of them makes certain changes to him within the framework of the imko - intentions of his voice so that he can play the singing path carefully and beautifully. In this case, hofiz can shorten the pieces of melody present in the song or insert pieces such as namuds into them, depending on the strength and height of the ovo - Zi.

It is known that through the last suporish, the first part of the Shashmakom singing is completed. The first of these branches in the singing section of the maqams is used with the singing parts in a small form called "Suporish" to avoid interruption in the second.

Suparish-submission (assignment) lsmakdnr. In this case, a certain status is assigned to the singing path of the branch, the movement of which is transferred to the second branch, that is, to the second branch. Suporish becomes a tool in the transition from Sarahbor taronas to interpretations -, from interpretive taronas to prose, and from them to Ufars. Another function of the suporish is to serve qam, the wife of the Maqam branch, as the finisher. For example, when a particular branch is played and switched to its tarons, it is lowered with a suporish at the end. The taronas, on the other hand, are usually equitable to make some kind of conclusion because they cannot complete the theme of music as singing paths. Then the suporishis come as singing paths that serve to "infer".

Suporish are often taken from the known kuy quril - MA in the Maqam branch itself to infer one branch or another, while also ensuring the smooth passage of maqam ashula paths from one to the other. Ba ' - zan, on the other hand, says that such suporishas are taronas and are performed in the doyra mode of the branches that connect after themselves. With this, the status branch smoothly connects to each other.

According to the sayings of the Maqam teachers, the Maqam paths were sung with a change of wrist to Tajik and Uzbek SHS'r depending on the audience's preferences.

A look at the books of the shashmakom note shows the numbering of the letters in the composition of the maqamchi-Hafiz bslgi - lagan chant. Each letter is a sentence of two melodies. All the ways of singing Maqam (na - muds as well) can be compiled from letters dsyish.

It is known that the singing section of each status is called Sarakhbor - Gan begins with the branches. Sarakhbor is composed of two words, "sar" is the Tajik head, beginning, "akhbor" is the plural of the Arabic word "message", that is, sarakhbor is the informative head melody, singing, the main one of the statuses is singing - mining. the head is the subject. They are called Sarahbori Buzruk, Sarahbori Rost, Sarahbori Nawah, Sarahbori Duguh, Sarahbori Segoh and Sarahbori Iraq after various statuses in Shashmakom. The Takt-rhythm scale of the sarahbors is 2/4 (two quarters), and the doyra method is played in two different ways

In the performance of the sarahbars, the maqamdan hofnzs used qam from Shs'rs of a different weight depending on their talent.

Sarahbor sentences are the main theme of the chanted parts of maqam in sifa - tida other branches occur as KHAM narianias in tushnn and occupy a very large place in the chanted paths of maqams.

In the past, Sarakhbars were performed with special poems describing the statuses. For example, the status of the Nawab is recited with the ghazal in Sarahbori Huyi:

These ghazals, spoken to sarahbars, are lyrical in character, and the name of status and branches is often included in the style of a play on words. This tradition was also strong during the Kavka - biy (16th century).

There are many variations of sacrament movements in the roads of maqam. Sarahbori Buzruk's I taranasi is from step VI in relation to the status tonic, P-SH taranasi is from step IV. Taron IV begins one and a half octaves (nisba - tan Iya II octaves per Re I octave) above. In his V Taron, the lad tonality is completely reversed, starting with the VII step of the Maqam lad; while in the Suporish, the tonality returns to its initial appearance again, starting with the singing path octave higher. Therefore, in many of the status paths, the tonic is not always in the asosny place of the furnace. For Shunnng, it is not correct to give the qonda in the above status ta'- riff a constant introduction in relation to the Shashmaqom roads. Such a case is the result of various closely related tonality melodies being fused into a Shashmaqom, as anthologized above, the DSB becomes more accurate to think of.

In the Shashmaqomping Tajik variant, the taronas of Nasri Bayat are bsrated separately. In the Shashmakom variant, which Yunus Rajabiy took to the note, they were added. But also to mention that the taronas are very colorful as a piece of music. They are radically different from each other when played one after the other.

The taronas must have been deliberately worked in such a way that it is necessary to listen to some lighter, quieter way of singing after the main branches, such as Sarahbor, interpretation, prose, are performed in Solo bssh-up to fifteen minutes, and there is a need to listen to the chanted paths, which are tsmatically diverse.

### **Conclusion**

The results of the research of materials devoted to the possibilities of the prose Department of Shashmakom in the moral and aesthetic education of students made it possible to draw conclusions below.. Shashmakom Uzbek-Tajik peoples are created on the basis of muzika riches and have a strong influence on the progress of folk muzika creativity in recent times, taking wide root among the public. Shashmakomga knrgan the structure of the ways of singing and singing,

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