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FACTORS THAT ENCOURAGE THE YOUNGER GENERATION TO LISTEN TO CLASSICAL MUSIC MASTERPIECES

Abstract: Today, the main goal of most young singers entering the world of art is to become recognized by any means necessary. In the regions, remote districts and villages, you can find many talented people with beautiful voices and talented young people. However, it remains a very difficult problem to solve the above-mentioned problems so that such talents can come to the capital, record their voices and performances on magnetic tapes, and demonstrate their art on stage or television. I think it is high time that such talented, melodious voice owners were supported by high-ranking organizations, such as the Ministry of Culture, the Uzbek Concert Hall, and the leadership of regional cultural institutions.

Keywords: Classical music, status, ability, talent, teacher, student, hafiz, stage.

People of different professions perceive and understand music differently. Perceiving and understanding music also depends on the age of the listener. After the age of 40, a person becomes fonder of listening to classical songs, and sings along with classical singers at concerts and weddings. He becomes someone who listens to meaningful, meaningful songs and "writes" the pain and confusion in his body through singing. Since ancient times, people have been able to lift their spirits and enjoy themselves by singing their favorite songs. This means that the minds and thoughts of people in other professions, even those who are far from music, also become more perfect after the age of 40.

Due to the acceleration of time, in many foreign countries the issue of "bringing into the world and preparing for life" capable, talented, healthy children has been put on the agenda as a major issue. We still have a lot of work to do on this issue. First of all, parents who bring into the world capable, talented, healthy children must have grown up listening to classical music from childhood, be able to enjoy it, and cannot imagine their lives without national music. This means that every citizen of our dear Uzbekistan must have a love for our national heritage, values, and a sense of national pride.

One of the factors that gives pleasure to a person, encourages him to think, can amaze, increase his creative potential, and elevate him to the level of a "perfect person" dreamed of by our great-grandfather, the poet Mir Alisher Navoi, is our maqom and classical songs. The main reason why we

like our national melodies and songs is that these works created and performed by our ancestors have reached us in our veins for centuries. A "complex of noise" that is alien to our mentality, is a tradition in Western nations, is in a modern new direction, does not provide the listener with any spiritual nourishment, is performed only in loud sounds, is unpleasant, drives the listeners into a frenzy, and has a negative impact on humanity to the point of losing its image cannot be called music.

Until the 50s and 60s of the last century, there were no sound amplification equipment in the performing arts. However, despite this, performers of maqom and classical songs were able to carry their voices far and wide. Thousands of listeners and fans fully enjoyed the performing skills and pleasant voices of the hafiz. The listening culture of the audience also ensured that the voices of the hafiz resonated abundantly. A song sung with high performing skills by a singer or musician or a performance played on an instrument penetrates the depths of the human soul, amazes the listener and involuntarily leads him to a wandering imagination. In traditional singing departments of children's music and art schools, voice conditioning classes teach students how to adjust their voice, breathe properly, and sing vowels with a wider mouth opening.

In order for the voice to be pleasant, the singer should sing without straining the throat, softly, without shouting, and be careful not to make excessive sounds. The student should be taught to sing with his own voice. It should be taught that the student's singing in the voice of other singers, that is, imitating the voice of famous singers, can lead to the loss of his natural, pleasant voice. Teaching students to sing easy, light, short-range songs can scare them away from complexity. If students who listen to our maqoms and classical songs get bored with these songs, they should be given information about the history of our traditional music, the creative work and life of the master hafiz. Students who hear and enjoy the powerful, balanced melodies of the maqom grow up to be able to look at the world, life, and natural landscapes with deep thoughts and serious reflection.

Teachers of traditional singing directions of children's music and art schools must first of all establish the voice of young children. Each child has his own timbre of voice and performance capabilities. Teachers must work hard to form these aspects in children. Such lessons should be held individually in traditional singing directions of children's music and art schools. Individual lessons with children allow the teacher to select and find the most talented, juicy voices, those with performing skills.

It is necessary to conduct separate individual lessons with the most talented, unique voiced children, and to have them examined by master artists and confidants in the centers. Today, various competitions and festivals are being held in our republic at the initiative of the Ministry of Culture, in which our youth can participate. These competitions should select truly talented young people, truly talented performers and owners of beautiful voices. Such unique talents should be attached to the famous and mature artists of our country, Honored People's Artists, and their future education in higher art and music schools should be ensured. It is necessary to carry out a special selection work in this area.

It is impossible to ignore the fact that music culture lessons are held in general education schools in a very unsatisfactory state. In primary grades (grades 1-4), music culture lessons are "taught" by a primary school teacher (non-specialist). Most general education schools do not have a separate classroom (cabinet) for music. National musical instruments have not been purchased. The number of general education schools where music culture lessons are held by a specialist teacher is very small. Music and amateur art circles should be restored in general education schools. The head of the circle should deal separately with gifted children who are interested in art and music.

When does adulation appear? Adulation only occurs when there is a discerning, demanding fan who can distinguish a good song, a unique performance by a singer, and a performer's skill that can amaze the listeners. To do this, there must be a fan who understands the words of the song being performed, the content of the text, the attractiveness of the music, the voice, and the skill of the performer at a professional level and can correctly assess it. It is impossible to describe in words how much pleasure and amazement music, a performance emanating from a pleasant voice, brings to a person.

The famous hafiz, People's Artist of Uzbekistan, Jorahon Sultanov was born in 1903 in the city of Margilan. At the age of sixteen, he heard and loved the records with the voices of Mulla Tuychi Toshmuhammedov, Hoji Abdulaziz Abdurasulov, Domla Halim Ibodov and Sodirkhan hafiz Bobosharipov. Deciding to become an apprentice to one of them, he finally chose Sodirkhan hafiz Bobosharipov from Khojand and took the train to find the house of the master artist. At that time, Sodirkhan hafiz's family had gone to the suburbs. Jorahon Sultanov chose the master and told him that he had come to become an apprentice. The master accepted him and explained to him his room and the tasks he would perform. In this way, Jorahon Sultanov was engaged in the master's household chores and other household chores.

Meanwhile, Sodirkhan Hafiz spent the good days of the country with his art, and during his time at home, he took singing and playing musical instruments to further improve his performing skills. Jorahon Sultanov, on the other hand, was busy with housework and household chores. After a year and a half, when Sodirkhan Hafiz was setting off on another trip, Jorahon Sultanov turned to the teacher and said, "Teacher, I have been in your house for a year and a half. Will you teach me a song?" Sodirkhan Hafiz asked the young Jorahon, "Shall I teach you a song or bless you?" Then Jorahon Sultanov said, "Pray, teacher." Sodirkhan Hafiz prayed, "My God, may your time be known to the seven climates and become a famous Hafiz."

It is known from the incident that Jorahon Sultanov worked at the master's house for a year and a half, listening intently to his singing exercises. He studied and memorized each of the master's performances. In turn, the master Sodirkhan Hafiz heard Jorahon Sultanov humming and reciting the master's songs while doing his household chores. The master and student listened to each other and enjoyed each other's performances. For this reason, Sodirkhan Hafiz asked his student, "Shall I teach you a song or bless you?"

"Music and literature are an integral part of human life, and reading the works of our ancestors helps us to get acquainted with and study many examples of musical and poetic creativity. In particular, many treatises by great scholars such as Abu Nasr Al-Farabi, Ahmad al-Farghani, Abu Ali ibn Sina, Abdurahman Jami, Alisher Navoi, Najmiddin Kavkabi, and Darvish Ali Changi contain a lot of information about the art of music and the science of music.

Al-Farabi's closest follower was Abu Ali ibn Sina. For the young Sina, Al-Farabi's works were key to his knowledge of the sciences that interested him, including music. One of the chapters in Ibn Sina's "Treatise on the Science of Music" was devoted to the issues of rhythm, poetry, and poetic meters. Like Al-Farabi, Ibn Sina emphasizes the direct dependence of poetic genres and traditions on the traditions of forms and their enrichment.

Several sources indicate that Abu Ali Ibn Sina was the author of many works. At this time, interest in ancient epics, legends and tales, which still existed only in folk oral literature, was growing. A professional heroic epic emerged, based on an eleven-syllable meter-mutahrib, and two lines were enough for each other. The epic of the peoples of Central Asia was effectively used by Firdausi in his

famous epic "Shahnama". It reflects a wide picture of the musical art of that time: musical life, detailed information about musical instruments. The 10th-11th centuries were a period of development and progress in culture, art and literature, and one of the literary monuments that includes information about musicians is "Qabusnama".

It describes the code of ethics for court musicians, and describes melodies according to the complexity of the meter and rhythm. In this work, Kaykovus, making extensive use of life and practical issues, expresses the problems he saw and encountered in his life through stories, proverbs, and wise sayings of wise men. In particular, in the thirty-fifth chapter, "On the Reminiscence of Poetry," poets are given the following advice: "Do not be satisfied with the same meter and the same sufficiency, do not write poetry without art and without order. If the poem has a beat, that is, a melody, a good sound, and a melody, and if the form is full, that is, if the meter is full, it will be good." In particular, in the thirty-sixth chapter of the work, namely, "Remembrance of Hafiz and Musicianship," it is said that "if you are a Hafiz, be cheerful, cheerful, always pure, kind and well-spoken, and be engaged in your work, do not be naughty or rude. Do not always play difficult songs, because it is not necessary to play all the exercises and melodies in the same way, because not all people are the same, and their tastes do not match each other, that is, people are different."

The work "Qobusnoma" has a rich content that attracts the reader, and it very cleverly analyzes the physical and mental qualities that are important for the education and upbringing of young professionals who are just starting their careers in the field of art.

During the reign of Timur and the Timurids, a high level of cultural development was noted. In the same period, a treatise on music was created by the scientist and musician Abdul Kadir Maroghi. It describes the various forms of court music, the leading musical genres that have survived to our time. By the second half of the 15th century, Samarkand began to give up its cultural position to Herat. Naturally, the development of culture here is primarily associated with the name of Alisher Navoi, who was the prime minister of the ruler Sultan Husayn Boykaro. Navoi loved music very much and created musical works. The writer, who had a delicate feeling for music and understood that it had great emotional, spiritual and aesthetic power, believed that musical works must be meaningful and connected with life.

On November 17, 2017, the resolution of President Sh.M. Mirziyoyev "On the development of the national art of maqom and the use of the broad potential of maqom art in educating young people in the spirit of high human feelings, the formation of their aesthetic taste and thinking" was announced. Such attention and attitude at the level of the country's leader to the art of "maqom" has greatly increased the joy of all representatives of the national classical performing arts, master artists, hafiz-sozands, and composers working in our country. The lyrics of the songs in the Prose section of Shashmaqom are sung to the ghazals of our classical poets, as if they were a dream come true. Initially, these songs were sung to the ghazals of Persian poets. Yunus Rajabi placed the ghazals of classical Uzbek poets in the Prose section of Shashmaqom. The ghazals and muhammas of Navoi, Lutfi, Babur, Mashrab, Nodirabegim, Uvaysi, Mukimi, Furqat, Ogahiy, and Munis were taken from the Prose section of our maqoms.

The emergence of maqoms in Uzbek music is a global phenomenon. The national poet, composer, and representative of the national performing arts of Uzbekistan, Orifkhon Hotamov, expressed the following thoughts in one of the television programs about maqoms. "The original meaning of the word maqom is: something that has matured, has come to its place, has reached a level

that no one can add to or take away, that is, a work that has been polished and performed by good composers, singers, and musicians over the centuries, and has come to its place, is maqom.”

One of the prominent figures of the musical culture of Uzbekistan, a major scientist, Doctor of Art History Ishaq Rajabov expressed the following thoughts in his treatise “Fundamentals of Maqom”. “Maqoms are a series of musical complexes created in a certain order, and are a kind of refined form of compositional creativity. Maqoms are, in a broad sense, a dictionary of folk music. Because in them, in particular in Shashmaqom, a number of aspects based on the rules of connection between poetry and folk singing, characteristic of the music of the Uzbek and Tajik peoples, have found their full expression. Therefore, serious importance is currently being attached to the study of maqom issues, the identification and mastering of styles in maqom performance.”

Abu Ali Ibn Sina's contribution to the development of music and his research in this field deserve special attention. This article provides information about Ibn Sina's scientific views and treatises on music. Abu Ali Ibn Sina mastered the science of music from a young age, and according to his biography, in his youth he thoroughly mastered mathematics and its constituent subjects. It is known that the science of music was also a component of mathematics. Ibn Sina was familiar with the works of the great mathematicians and musicologists Plato and Euclid. He wrote several works on music, one of which is the "Compendium of the Science of Music" dedicated to music in the largest and most complete scientific encyclopedia "The Book of Healing". It is considered the most complete of Ibn Sina's works on music in all respects.

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