

ON SOCIAL PEDAGOGICAL CONDITIONS IN THE PERFORMANCE OF TRADITIONAL SINGING WORKS

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Annotatsiya: Mazkur maqolada hozirgi kunda An’anaviy xonandalik asarlari ijrochiligida ijtimoiy pedagogik shart-sharoitlar to’g’risida fikr-mulohazalar yuritilgan. Shuningdek, An’anaviy xonandalikning maqsad vazifalari, pedagogik shart-sharoitlari, ijtimoiy holati haqida ham batafsil ma’lumotlar bayon etilgan.

Kalit so’zlar: An’anaviy xonandalik, pedagogika, imkoniyatlar, musiqa ta’limi va san’at, musiqa ijrochisi, metodika va metodologiya, xorijiy tajriba va milliy an’analar.

Аннотация: В данной статье представлены мнения о социально-педагогических условиях исполнения традиционных певческих произведений. Кроме того, приводится подробная информация о целях и задачах традиционного пения, педагогических условиях, социальном статусе.

Ключевые слова: Традиционное пение, педагогика, возможности, музыкальное образование и искусство, музыкальный исполнитель, методология и методика, зарубежный опыт и национальные традиции.

Annotation: In this article, there are opinions about social pedagogical conditions in the performance of traditional singing works. In addition, detailed information about the goals, pedagogic conditions, and social status of traditional singing is provided.

Key words: Traditional singing, pedagogy, opportunities, music education and art, music performer, methodology and methodology, foreign experience and national traditions.

When it comes to music education, we can quote the words of our grandfather Sheikh Saadi: "Music is the companion of the human soul." Music is a tool that actively develops emotional feelings that quickly affects a person. Therefore, the main goal of music education is to educate students in musical culture, which is a component of human spirituality. Although the role of music in aesthetic education is sufficiently covered in the literature of philosophy, musicology and performers, the role of traditional singing in the spiritual and moral education of a person has not yet been scientifically covered. The reason for this, in our opinion, is the complexity of the art of traditional singing and the versatility of its influence on the human mind. In this work, we will try to fill this gap, i.e. to shed light on the educational aspects of traditional singing, its role in the development of a new person, and pedagogical conditions. The goals and tasks of "traditional singing". Traditional singing in Uzbek music has been formed and developed, adapting to different conditions based on its field and direction. Among them are folk songs, epics, ritual songs, modern academic (vocal) and pop singing, classical singing.

Each direction has its own style and rules in terms of form and performance. Among them, the traditional direction, formed within the framework of invariable characteristics and reflecting the most perfect traditions, is an example with all its characteristics and potential. In classical music singing, the most beautiful traditions of the Uzbek people, the values related to the national spirit have emerged, and the rich spirituality of the people has been manifested. Therefore, in the tradition of singing, the directions and styles of classical singing have been formed. It has become a tradition to conduct this as a direction of traditional singing art. National



classical singing traditions have developed as the basis of Uzbek traditional singing art.

Forming educational skills specific to the art of "traditional singing", giving them excellent knowledge on the psychology of being able to sing folk songs individually or in a group, and being able to organize status groups, and being able to lead a team. consists of imbibing the characteristics. Depending on the purpose of the subject, a number of tasks are performed in group lessons.

1. Getting to know the students who will be assigned to the makom singer and the leadership of the makom team.
2. Learning the nature, didactic principles and other laws of group and individual singing.
3. To have direct acquaintance with folk songs, songs created by composers, and examples of shashmaqom and to have a high artistic taste for their selection.
4. To feel the mental and physiological changes that occur in the human body during singing in a group and working with a group, and to develop skills for it.

•The following tasks of the traditional singing course are carried out: Learning traditional and folk singing. To give an understanding of 4 types of folk songs in traditional performance. Labor songs, seasonal ritual and traditional songs, lyrical songs, terms. Practical acquaintance with the performance of traditional singing samples:

- Expanding students' knowledge about Uzbek traditional music culture, enriching their repertoire, connecting theoretical knowledge with practice;
- Increasing students' interest and respect for national traditions;
- Accustoming to singing laments, kochirims, characteristic of Uzbek singing;
- Developing general musical skills of students;

- Feeling the psycho-physiological states that occur in the human body during singing and working and creating skills for it;
- Know and follow the requirements for singers.
- Education and upbringing of students in the course of the lesson, preparing them to become deeply knowledgeable and highly qualified specialists, developing students artistically, teaching them traditional performance and its secrets. One of the goals of traditional singing is to prepare professional personnel for artistic groups of our Republic. In addition to providing students with information about Uzbek folk songs and "Shashamaqom", the history of creation, performance range, use of voice, dynamic signs, the singer's performance position, measurements in works, methods, the formal structure of melodies, performance techniques, information about the authors of the studied works and necessary instructions are given. Also, science serves to create and teach understanding and skills about Uzbek folk songs, and to develop feelings of love for traditional music and musical-artistic taste in students. As a conclusion, we can say that the art of music is an important tool for moral, cultural and educational education of a person. Therefore, in all eras and societies, great attention has been paid to the art of music and its development. Uzbek music culture has an ancient and rich heritage. Its contents reflect the national spirit of our people, their high human activities, their artistic spirituality, their struggle for independence, and their dreams and hopes. The goal of music education is to educate the young generation, schoolchildren, to the level of cultured people who can inherit our national musical heritage and perceive the wealth of universal music. For this, it is necessary for students to learn the art of music with all its elegance and beauty, to acquire the skills of artistic perception, collective singing, dancing and creativity, and extensive use of music culture in training. So, traditional singing works are very

important in raising a perfect person. We should use such performance works effectively.

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