
Theoretical Principles of Aesthetic Education of Students Based on the Music of Makom Instruments

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Abstract: In this article, there is a scientific discussion about the importance and theoretical-practical foundations of Maqom art in the education of our future students.

Keywords: Educational system, music culture, Status art, aesthetics, Development strategy, tradition.

Introduction.

Since ancient times, the Uzbek people have occupied a special place with their rich national and cultural values, traditions, and their great contribution to world culture. The fact that the whole world recognizes the rich musical heritage created by the Uzbek people in the development of world culture and art is a worthy assessment of our nation's long past history and present day.

Fundamental reforms in the continuous education system of our republic began in 2017. From the same year, work towards the final result at all levels of the education system, ensure the competitiveness of specialist personnel being trained in higher education, increase the potential of pedagogic personnel at all stages of the education system, improve the material and technical base of educational institutions. strengthening, provision of educational laboratories, science offices, provision of education with improved educational literature was put on the agenda as a priority task.

In particular, the Decree of the President of the Republic of Uzbekistan "*On the Development Strategy of New Uzbekistan for 2022-2026*" specifies the need to pay great attention to the development of education¹. The intensification of integrative and innovative processes has set itself the task of educating a well-rounded person who is qualified and professionally formed in music education. This, in turn, requires providing music education with new teaching methods, high-quality repertoire, educational literature, teachers to find, polish and learn performance traditions.

The head of our state said, "*As we aim to turn Uzbekistan into a developed country, we can achieve this only through rapid reforms, science and innovation. For this, first of all, we need to educate new generation personnel who will be proactive reformers, who will think strategically, and who will be educated and qualified*"².

Therefore, the aesthetic education of students with the help of Maqom musical tunes, raising education to a new level of quality, remains directly dependent on the effectiveness of its teaching.

¹ Decree of the President of the Republic of Uzbekistan No. PF-60 dated 28.01.2022 "On the Development Strategy of New Uzbekistan for 2022-2026". El. address: <https://lex.uz/docs/5841063>

² Address of the President of the Republic of Uzbekistan Shavkat Mirziyoyev to the Oliy Majlis.

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His research on the study of musical heritage is noteworthy. In particular, I. Rajabov's "On the Question of Statuses", "Statues", O. Matyokubov's "Maqamot" and S. Saidi's "Semantics of Shashmaqom and Status Circle Methods", theoretical and practical foundations of statuses, which are one of our national values, Eastern music theorists works, musical views, pre-Islamic traditions, musical words, tazkiras of distinguished teachers are referred to, and their life and creativity, as well as the basic principles of performance styles and schools of performance are shown.

In this field, which has a history of almost 2000 years, Borbad Marwazi, Abu Nasr al-Farabi, Abu Ali Ibn Sina, Safiuddin Urmavi, Haji Abdul Qadir Maroghi, Najmuddin Kavkabi, Darvesh Ali Changi, and in the words of Maulana Ro Dakiy, Umar Khayyam, Ustad Bedil, Firdavsi, Manuchehri, Khusrav Dehlavi, Nadirabegim, Urmavi and others created great figures. They left a very rich legacy in the field of music theory and composition, as well as in the literary interpretation of words, in the midst of our past history of life and death. However, during the Arab invasion, written sources related to music were burned and lost. Therefore, the musical works they created have not reached us.

But the written sources of the history of the next thousand years have reached us. Medieval musicologists learned more about music theory and composition in Abu Nasr Farabi's "Big Book of Music", "A Word About Music", Abu Ali Ibn Sina's "Treatise on the Science of Music", "Kitobu ash- "healing" based on the definition of music science and composition. The science of music was further developed in the works of scientists who lived and created in the 13th-14th centuries - Saifiuddin Urmavi, Haji Abdulkadir Maroghi, Abdurahman Jami, Najmiddin Kavkabi and others.

V. A. Uspensky (1879-1949) is one of the first scholars to refer to Uzbek notation as a source of status. He came to Bukhara in 1923 to record Shashmaqom by the order of the Republic of Bukhara People's Councils, and heard Shashmaqom directly from Ota Jalal (1845-1928) and Ota Ghiyos (1859-1927), who were living Shashmaqom at that time. 'starts to take notes directly. The Saqili Ashkullo part of Dugoh status is never remembered by teachers. Then everyone is surprised when Ota Ghiyos looks at the Tanbur line in his hand and plays the Shaqili Ashkullo. The Russian scientist was extremely happy to see the source in which the statuses were completely recorded, and he sent a letter about this rare book to his close friend and colleague, professor of the Moscow Conservatory Viktor Mikhailovich Belyaev (1886-1968) and about the wonderful find. the good news spreads among experts and arouses interest.

Abdurauf Fitrat's work "Uzbek classical music and its history" is valuable for its classification of Bukhara shashmaqom, Khorezm Khalfachiligi and Dutor, circle methods, and the initial news related to the status of Tanbur line³. These pamphlets contain information on ancient traditions, history of Khorezm states, performance methods, method structures, and famous performers of the period up to the 30s of the 20th century.

In the book "Obzor muzykalnoy kultury Uzbekov i drugikh narodov Vostoka" published in Samarkand in 1931 by N. Mironov, there is a musical score "Sarakhbor Zihi nazzora" from the Khorezm Dostonchilik and Khalfachilik art, Tanbur and Dutor maqams.⁴

Ye.E., who served a lot in Uzbek musical folklore. In her article "Janr Uzbekskaya muzyka", Romanovskaya mentions the existence of dutor maqams in other local traditions and mentions the names of 4 maqams.

In the collections of Shashmaqom recorded by Yunus Rajabi, the sound sequence and structural parts of all the main tunes (maqoms) are shown in detail. Yu.Rajabi's research, a

³ Abdurauf Fitrat "Uzbek classical music and its history". - Tashkent, 1993. - 70 p.

⁴ Mironov N. Review of musical cultures of Uzbeks and other peoples of the East. - Samarkand, 1931. - p. 29

thorough connoisseur of Uzbek classical music, an excellent hafiz and musician, is a world in itself. Alloma Yu.Rajabiy recorded Shashmaqom as a collection and published it in the form of a book. He also sealed audio recordings and video films of Shashmaqom's performances. These works carried out by the teacher are one of the main sources for learning the basics of Shashmaqom.

Today, the process of revival of our national values requires a comprehensive study of our cultural heritage, including our artistic traditions formed over the centuries. In this regard, the art of composition in traditional music, which is an invaluable spiritual property of our people, is one of the important and valuable sources, and it is important that they are studied on a large scale.

The scientific problem that has arisen is to study the importance of aesthetic education of students by means of Maqom musical tunes as a separate dissertation research, and to collect all available methodological materials in connection with the practical activities that should be carried out in this regard, systematizing them in practical performance. is to show effective ways of application on a scientific basis. These cases once again confirm the relevance of the topic of the dissertation research.

Research tasks:

- Getting to know the research carried out in the implementation of status inheritance;
- Elucidate the semantics of maqam instrument performance under comparisons and hypotheses;
- to determine the level of study of the problem based on interdisciplinary analysis of theoretical and methodical literature, scientific research on the topic;
- Conducting experimental work on the topic of research and developing methodical recommendations based on its final results.

Literature review (analysis).

In the process of choosing the subject of this research, scientific researches and published scientific-methodical sources related to Maqom and music pedagogy and methodology were studied during the last quarter of a century. Methodological aspects of organizing music lessons in general secondary schools, explaining educational materials on topics are emphasized. In the course of his research, People's Artist of Uzbekistan F. Mamadaliev's "Issues of performance of national music" (Mamadaliev F. Issues of performance of national music. - T., 2001.), "History of performance of Uzbek folk instruments" by professor A. Odilov. (Odilov A. The history of performance in Uzbek folk instruments. - T.: Teacher, 1995. - 128 p.) we tried to learn analytically. Also, I. Rajabov's "On the issue of status", "Status", O. Matyokubov's "Status" and S. Saidi's "Semantics of Shashmaqom and status circle methods" are scientific manuals that cover the theoretical and practical foundations of status, which are one of our national values. was studied

As a result of the studied and analyzed sources, we came to the conclusion that the organization of music lessons, imparting knowledge to students, educational and educational (aesthetic, moral, patriotic, artistic taste, etc.) .

Summary.

In conclusion, we can say that many lovers of our national classical music know that the musical wealth of our nation is very multifaceted, rich and colorful. Our catchy and wonderful tunes bring joy and happiness to a person. It has the power to express a person's noble qualities and feelings. Magnificent masterpieces of maqam art are of special importance in the study of our musical wealth. They are an inexhaustible source for the

creation of new musical works. As with all areas of social life, the art of music cannot progress without enjoying the priceless heritage of the ancestors. Therefore, staying true to traditions and relying on them at every moment is the guarantee of the future fruit, children's prospects and the upbringing of a well-rounded generation. "Maqoms, musical monuments of various places are among the sources of value, which include, in particular, ancient "primary line" (downstream) melodies and certain "traces" of old "goh" style instruments. is finding its expression." - says O. Ibrohimov in his book "Maqom va Makon". The fact that the status means that it is one of the most complex, healing and miraculous compositions among the world classical performers, it is a factor that shows the pride of our Motherland and the brilliant wisdom of our ancestors, pleases us.

In the future, studying and teaching the characteristics of status paths and performance classifications in the education of the young generation will have a positive effect on the destiny and development of the country.

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