

# THE ROLE OF MUSICAL TREATISES IN TEACHING YOUNG LEARNERS ON TRADITIONAL CLASSICAL MUSIC

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**Abstract:** *the gradual successful development of the “National Program for Personnel Training” in our country largely depends on the activities of teachers, increasing their professional prestige. Therefore, the upbringing of a healthy, versatile generation depends on the level, readiness and purposefulness of the teacher working in the system of continuous education, his attitude to the work of teaching and educating the younger generation.*

*One of the challenges that qualified music teachers face is to study classical music samples more deeply and comprehensively and pass them on to the younger generation and promote them.*

**Keywords:** *music, tradition, classic, brochure, singing, methodology, education, system.*

## РОЛЬ МУЗЫКАЛЬНЫХ ТРАКТАТОВ В ОБУЧЕНИИ МОЛОДЫХ УЧЕНИКОВ ТРАДИЦИОННОЙ КЛАССИЧЕСКОЙ МУЗЫКЕ

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**Аннотация:** *постепенное успешное развитие «Национальной программы по подготовке кадров» в нашей стране во многом зависит от деятельности учителей, повышения их профессионального престижа. Поэтому воспитание здорового, разностороннего поколения зависит от уровня, готовности и целеустремленности педагога, работающего в системе непрерывного образования, его отношения к работе по обучению и воспитанию подрастающего поколения.*

*Одна из проблем, с которыми сталкиваются квалифицированные учителя музыки – это изучить образцы классической музыки более глубоко и всесторонне и передать их молодому поколению и продвигать их.*

**Ключевые слова:** *музыка, традиция, классик, брошюра, пение, методика, образование, система.*

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The textbook "Methods of teaching traditional singing" published by the Alisher Navoi Publishing House of the National Library of Uzbekistan in 2006 by the famous teacher, singer, musician, composer, People's Artist of Uzbekistan Olmas Rasulov. has been a great textbook for fans. It should be noted that this manual, written by the author, is the first scientific and creative product in the field of music education.

Immortal Rasulov brings a number of students through his deep knowledge, inquisitive creativity, as well as theoretical and scientific knowledge. Therefore, after studying this textbook, we have seen that its author has a unique scientific and practical experience in teaching and educating traditional singing.

This booklet contains three major sections. The first article, “Sound Selection and Training,” discusses sound tuning and proper shaping, which are important in traditional singing. In particular, the teacher shares her thoughts on what to look for when using voice in the classroom, drawing on her many years of practical experience and the lessons she has learned from her teachers. He said: “... in preparing the voices that have successfully passed the period of mutation after puberty for traditional singing, it is necessary to pay attention to the following:

1. The sound of the voice;
2. Elements of naturally formed singing: sound vibration, moaning, squealing, etc. k .;
3. Memory, intellect, ability;
4. Attitude to melody and poetry;
5. The speech in it;
6. The level of musical perception formed in them before education ”.

The teacher also mentions that in the process of mutation selection and training, girls and boys quickly become tired of the voice during additional performance, nasal pronunciation of vowels, significant changes in voice due to anatomical changes in the body during mutation. Paying attention to every change in the student during this period, he said: passes away.

It is known that in the practice of performance, each singer or musician has a unique field of performance and creativity. When we hear a familiar voice or a melody performed by a musician, the image of that musician and singer appears before our eyes.

While Immortal Rasulov gives advice on how to use voice opportunities, he also talks about imitation, its necessary and unnecessary aspects for the student. While writing about the harmful side of imitation, he points out that during this process, the immature singer does not realize that the immature means of performance have not been

formed in the immature voice, resulting in unnatural, even unpleasant sounds during the performance, as well as straining the voice. It is especially interesting to note that the author laments that it is very difficult to save a student from an imitation similar to the dialect present in each oasis and the singer who performed in that oasis. Therefore, his enthusiastic mentorship is evidenced by the fact that in the first lesson he spoke more about the good qualities of the student's voice, rather than about the serious consequences of imitation, and the need to reveal his own way of performing. The uniqueness of their voices is very important in the longevity of the performances created or promoted by the great representatives of traditional singing Ota Jalol Nazirov, Usto Shodi Azizov, Hojikhon Boltaev, Madrahim Sheroziy (Yakubov), Mamadbuva Sattorov, Rasulqori Mamadaliev, Murodjon Ahmedov. So, we also need to pay special attention to the features of the students' voices, which are absorbed only in that voice, "he said, noting the need to talk about the vocal styles of the creative school, which is popular among the people as well as national music singers.

The second part is called "Breath - an integral part and foundation of singing", which in turn is divided into small chapters called "Breathing", "Breathing", "Pronunciation", "Vowels", "Consonant sounds". In this section, the Master gives in-depth thoughts and reflections on the peculiarities of the respiratory movement in singing, drawing on lessons learned from his teachers.

"Depending on the level of breathing and the intensity of the singer's voice, teachers divide the voice into 3 types:

1. Throat sound (floral), 2. Chest sound (test),

3. Abdominal voice (shikami or ishkami) "- tries to explain to the student in a short and clear language about their originality and convenience.

In the "Breathing" and "Exhaling" sections, he expresses his views on the effective use of the respiratory potential, which is important during the performance. The student explains step-by-step what to follow when breathing and how to breathe through the nose or abdomen while performing each piece.

It is well-known that one of the most important traditions in singing is that the performance is successful only when the sound affects the student's spirit and is used effectively. In this chapter, the author tells about the words used in our people for singers: "long breath", "short breath", "sweet breath", "pleasant breath".

As we watch the next chapter, entitled "Pronunciation", the reader will not fail to notice that Olmas Rasulov gives examples of the origin of this phrase from the Arabic language and its meaning. Accurate and correct pronunciation of the word has a positive effect on the singer's voice. "Music and literary text play an important role in revealing the essence of a song. Therefore, the correct pronunciation of words should be one of the main tasks of the teacher in the vivid expression of the subject in the eyes of the student ... ", - said Olmas Rasulov, speaking about the responsibilities of the teacher. We wanted two things to always be with students studying traditional singing. One is a mirror, one is a dictionary. If the mirror teaches to control the appearance, the correct formation of the sound apparatus and to behave comfortably and beautifully during the performance, the dictionary will enrich its spiritual world, bring closer our national values. Through these tips and comments, we can see how deeply the author has a knowledge of singing.

In a series of short articles entitled "Vowels" and "Consonants", the author gives advice on how to use each of the vowels and consonants correctly during the performance, and how to use the possibilities of sound through these tips.

The next section of the textbook is called "Voice exercises from traditional singing." It is well known that every teacher introduces a student to the lesson process through sound adjustment exercises before starting a lesson. Properly chosen exercises have an impact on the student's mood, how the song should be performed.

It is well known that the leading instrument in the practice of performance in traditional singing and music is the tanbur. It is not a secret to us that even each status of Shashmaqom is set in a certain curtain of tanbur sozi. Nowadays, it is a bit of a problem to do vocal exercises with this word, to perform elements of singing accompanied by it. Because not all teachers can perform in this way. Immortal Rasulov emphasizes that in order to overcome these limitations, it would be useful to perform sound tuning exercises on words such as nay, gijjak, rubob.

At the end of the booklet, Olmas Rasulov, in the form of recommendations and comments, mentions the author of some songs from the first, second, third and fourth volumes of the collection "Uzbek folk music", who wrote them and the number of pages. Another convenience for the student is to provide samples of music recorded in the Uzteleradio library.

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