

**IMPROVEMENT OF PROFESSIONAL TRAINING OF STUDENTS THROUGH THE ART  
OF NATIONAL CLASSICAL SINGING**

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**Abstract:** The main features of national classical singing are enriched with practical recommendations for their integration into the system of vocational education in their study. The article reveals the issues of improving the professional preparation of students through national classical singing, the educational and creative aspects of national musical art, and its importance in developing professional skills in students. The article also describes the content of improving the professional preparation of students through traditional singing culture, along with methods for forming their aesthetic taste, improving their stage skills, and developing their creative thinking.

**Keywords:** students, professional preparation, singing, singing, musical heritage, educational tool, national classical songs.

**INTRODUCTION.** In order to train students at a high level, it is necessary to form not only their theoretical knowledge, but also practical skills. In this process, improving the performing skills of students through national classical singing and educating them as mature specialists is of great importance. Therefore, it is important to study the ways of improving the professional training of students through national classical singing, its role and effectiveness in the educational process.

Today, in-depth study of national classical singing, its integration into modern educational processes and improvement of students' professional training remain one of the urgent issues. National classical singing is one of the important directions of the rich cultural heritage and national art of our people. This art form has been formed over the centuries and is distinguished by its unique performing traditions and musical styles.

Traditional singing art occupies a significant place in the musical heritage of the Uzbek people. National classical songs, in addition to being the most important basis for the development of musical art, also have a high impact on the artistic, aesthetic, cultural, and spiritual education of individuals, especially growing students.

The high attention paid to the art of national classical singing in our country also occupies a priority place in the policies implemented by our President Sh. Mirziyoyev. The Decree "On Measures for the Development of the Art of Maqom" of November 17, 2017 [1] proves our words.

By closely introducing students to the songs and instrumental performance samples that are part of the Uzbek maqom in music lessons and extracurricular activities in general education schools, and by teaching the art of national classical singing, it is possible to instill respect for, interest in, and love for the heritage of folk music, and to develop skills and qualifications that will allow them to continue this art in the future.

The effective mastery of national classical singers by future music teachers in the educational process largely depends on how the activities in this area are organized. The level of mastery of works of high artistic value by future music teachers creates the opportunity for them to provide students with the necessary knowledge and concepts during their school activities to assess the

artistic value of works, distinguish them, and understand the ideological and artistic content expressed in the poetic text. In general education schools, it is not a mandatory task to fully teach and perform national classical singers. Perhaps it is necessary to achieve this by recognizing the examples of national classical singing as a perfect example of musical creativity, distinguishing between works with a low artistic level and those that are the product of high talent, and by recognizing that classical melodies are more “serious”, “complex” than songs, yalla, lapar or modern pop songs, while requiring certain experience and skills in performance, and the ability to feel that talent is required. Therefore, it is important to listen to and analyze the classical samples recommended in school music lessons, pay attention to the performance styles, the skill of each performer, the use of voice, melodiousness, the appropriate use of musical ornaments such as nala, kachirim, and methods (ritm).

Uzbek national classical singing has always been distinguished from the music of other peoples of the world by its deep meaning, complexity and perfection, and the incorporation of incomparable traditional customs. This musical creativity embodies the past traditions of our people, their rich and deep history. Each of their examples is a echo of history. Therefore, the more we study them, the more we understand their secrets, the more new facets they open up and reveal their unique features. It is clear that national classical singing is a wide range of genres, each of which has its own content, structural laws and various performance styles. Our classical music is divided into different parts, but among them, the genre of singing stands out for its multi-faceted and wide content, structural laws and various performance styles. The largest genre of Uzbek classical singing is maqoms.

Maqoms exist in three regions of Uzbekistan, and are called “Shashmaqom” in Bukhara, “Khorezm maqoms” in Khorezm, and “Fergana-Tashkent maqom yollari” in the Fergana Valley. In addition, there are songs, Suvoras, and Katta ashuls, created on maqom yolls and created by composers whose formal and performance characteristics are typical of maqoms. To perform maqoms, special training, knowledge, and, of course, a wide range of voices are required. Maqoms are usually taught over several years and based on the tradition of teacher-student education. [4,12b]. Before embarking on this process, it is first necessary to have an understanding of what a maqom is.

**LITERATURE ANALYSIS AND METHODOLOGY.** National classical singing, as a national intangible heritage, has been formed as an important component of the spirituality and culture of our ancestors, as an artistic expression of the natural laws of the development of life. The fact that national classical singing has a deep meaning, is divided into various branches, and each branch has its own unique performance styles is of particular importance. In this regard, the theory of the structural laws of our classical music samples, formed as a result of the combination of words and melody, the complexity of performance styles, the impact on the educational psyche of people, and their importance in expanding the musical worldview have been emphasized in the works of scientists, thinkers, and orientalist since ancient times.

In particular, it is covered in the works of Abu Nasr Farobi's "Kitab Al-musiqa", Abu Ali ibn Sino's "Mukhtasar ilm al-musiqa", M. Kavkabi's "Risalayi musiqiy", Darvesh Ali Changi's "Tuhfatus-surur", A. Jomi's "Risalayi musiqiy", A. Navoi's "Majois ul-Nafais", M. Babur's "Boburnoma". At the same time, there are many treatises, monographs, scientific dissertation studies, textbooks and literature about the art of Uzbek classical singing. These cover the history, theoretical issues, educational significance, role in expanding a person's worldview, and performance styles. Examples of such works include: F. Karomatov's “Musical Heritage of the Uzbek People” Tashkent 1978, I. Rajabov's “Fundamentals of Maqom” Tashkent 2019, T. Gafurbekov's “Uzbek Music Culture” Tashkent 2018, R. Abdullayev's “Uzbek Classical Music” Tashkent 2008, S. Begmatov's “Traditions of Hafiz of the Fergana Valley” Tashkent 1995, etc. [4]. To this day, there are a number of textbooks and literature by our teachers about teaching Uzbek classical singing. These include

Olmas Rasulov's "Solo Singing" Tashkent-2017, E. Gudakova and A. Vasileva's "Methodology of the Ashula Lesson" Tashkent 1963, M. Elov's "Assula Ensemble" Tashkent 2019. These publications provide extensive information to build knowledge and skills in teaching our classical singing.

Musicologist Rustam Abdullayev's textbook "Uzbek Classical Music" provides information about the genres of our classical music, which have been performed by musicians and singers for many centuries - ashula, katta ashula, dostons and maqoms. This textbook covers the position, content, form and performance styles of each genre of our classical music to a certain extent [3].

In traditional Uzbek singing, the training of singing requires a very delicate and effective approach. If the leader is a strong, skilled performer, the process of training young singers is simple and natural. And if the leader is not a folk singer himself, then the leader should seriously study the vocal potential of the singers, listen to and observe their performance methods with great attention. This will allow him to see the good sides of traditional performance and choose the right ways to train his team [6].

**DISCUSSION.** National classical singing plays an important role in improving the professional training of students. Not only the creative, but also the educational aspects of the art of singing are important. By studying classical singing in higher education, students not only deepen their vocal and musical knowledge, but also acquire important professional skills such as pedagogical culture, teaching methods, and pedagogical skills. The role of the national musical heritage in the upbringing of the younger generation, the professional training of students to teach them to students were discussed. Developing students' creative thinking, increasing their interest in national art, and combining traditional performance methods with modern teaching methods are important factors in professional training. Students should also have significant professional training in the notation system, melodic and stylistic features, performance techniques, and their connection with the competencies necessary for professional activity of national classical singing. Practical exercises and experiments have shown that the introduction of traditional singing elements into the professional training process helps to increase students' creative abilities, strengthen their self-confidence, and form a pedagogical culture.

In this sense, it is important that students acquire a number of knowledge, skills and qualifications within the framework of their professional training on the basis of the national classical singing art.

The folk way of singing consists of methods and means of song performance that have arisen on the basis of local, historical and artistic traditions. Therefore, we need to be able to distinguish song performance in different regions from each other. Currently, there are four local styles of song performance in Uzbekistan: Bukhara - Samarkand, Khorezm, Fergana - Tashkent, Surkhandarya and Kashkadarya. Below we will dwell on the most defining features of the sound of each of these regions.

Bukhara-Samarkand traditional song performance is distinguished by its local classical style, primarily by its bright color. The uniqueness of these oases is determined by the dynamic rhythms of the dialect and the ornamentation and silence of the song being performed. In addition, a unique collective song performance accompanied by a solo singer is widely popular here.

Khorezm traditional song performance differs from the Bukhara-Samarkand style of song performance in its local style and charm, melody, melody structure and musical interpretation of the song being performed. In addition, the singing here is distinguished by the playfulness of musical performance, a tendency to dance. In terms of style, Khorezm song performance is somewhat similar to Turkmen and Azerbaijani music. The uniqueness and local difference of Khorezm folk music can also be noted in the performance of folk epics. While epics are performed in other regions of our republic in a recitative-singing style, the Khorezm style of doston singing is accompanied by

an ensemble of musical instruments such as bulamon, gijjak, dutar, tor, soz (harmon) and doira. In short, the Khorezm way of singing is characterized by producing sound using the throat and nose. The distinctive features of the Fergana Valley's singing style include songs with colorful themes and women's songs called "inner songs", as well as "large singing".

At the same time, as in other regions, the solo singer's singing and group singing are highly developed here. In Kokand and Margilan, professional maqom performers called hafiz occupy a leading position. Fergana Valley singing is distinguished by the use of the stomach and throat to produce sound.

The folk singing style of Kashkadarya and Surkhandarya is unique from other regions. In these regions, the leading role is played by bakhshis, who perform folk epics accompanied by the drum. The style of performance is called "gulligi" (bogiz).

**RESULTS.** According to the results of the study, the integration of national classical singing into the professional education process leads to the following results:

1. Development of performing skills - students improve their vocal, breath control, pronunciation and expressive abilities by mastering traditional performing arts.
2. Formation of an aesthetic approach to art - Through the national musical heritage, students understand the inner meaning of art, which develops their artistic thinking.
3. Improving professional skills - Through the art of singing, students master professional aspects such as music pedagogy, stage movement, and repertoire selection.
4. Developing creative thinking - Students strive to form their own creative style and seek new interpretations.
5. Strengthening a sense of respect for cultural heritage - National classical singing increases the attention of the younger generation to national culture and values.

**CONCLUSION.** The results of the study showed that national classical singing plays an important role in improving the professional training of students. This type of art serves not only to improve vocal skills, but also to form stage culture, artistic expression, creative thinking and professional competencies. Through classical singing, students' interest and respect for national art increases, and their creative research is stimulated. Combining traditional music methods with modern pedagogical approaches allows students to master their profession and develop independent creative skills. This will allow them to effectively organize their pedagogical activities in the educational process in the future. Therefore, it is necessary to introduce elements of national classical singing more widely into the professional training process. This will not only improve the performance skills of future music teachers, but also serve as an important factor in preserving and passing on the national musical heritage to future generations.

#### **LIST OF USED LITERATURE:**

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