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SOME ISSUES OF FORMING PERFORMING ART SKILLS IN STUDENTS IN THE HIGHER EDUCATION SYSTEM

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ABOUT ARTICLE

Key words: Musical instrument, performance, artistic decoration, vocals, "Vocal performance", "Instrumental performance", "Traditional singing", "Conducting" disciplines.

Abstract: This article talks about the existing problems of improving the performance skills of students in the state higher education system in Uzbekistan in music classes, suggestions and considerations for their elimination, and solutions.

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INTRODUCTION

In our country, consistent measures are being taken to raise the educational system to a new level, to improve the quality of teacher training based on advanced international standards, and to increase the coverage level of higher pedagogical education.

In particular, in connection with the expansion of the scope of training of highly educated personnel, in order to meet the emerging need for highly qualified specialists in a timely manner, the activities of 1 foreign and 4 local higher education institutions specializing in the training of pedagogic personnel in recent years have been joint educational programs with foreign countries were established in this field of education.

THE MAIN RESULTS AND FINDINGS

Based on international experience, the introduction of advanced standards of higher education, including the gradual transition from education focused on acquiring theoretical knowledge to the educational system focused on the formation of practical skills in educational programs the concept of development of the higher education system of the Republic of Uzbekistan until 2030 was approved. This document states "strategic goals, priorities, tasks, medium and long-term stages of the development of higher education in the Republic of Uzbekistan and serves as a basis for the development of programs and complex measures related to the sector."

Today, in the higher education system of the Republic of Uzbekistan, when it comes to the prospect of a national performance school, it is our most important task to study and restore our great spiritual value, our musical heritage, in the educational system. Because in the words of Al-Kindi, a great

philosopher of the 9th century, "Learning the heritage of ancestors is a life that gives life to the minds of generations."

A foreign scholar who was delighted to hear our national music at the conference of world musicologists in Samarkand said so. "- If we had such a treasure, we would teach it to children from kindergarten".

Taking into account the above, a scientific concept of music education was developed not only in the field of higher education, in general education schools, and Uzbek music was given a wide place in the educational content of this concept.

The decision of the president of the Republic of Uzbekistan "on measures to further develop the art of Uzbek national status", signed on November 17, 2017, can be considered a high example of the emphasis on the status performer, which is considered our traditional art in our country.

In the performance of songs in the secondary and higher education system of the Republic of Uzbekistan, from the composition of classical singing art, at the same time, songs, epics, large ashulayusuvoras characteristic of the ways of status and status took place. To interpret them in accordance with their specific, shape should be a beautiful voice, talent, lesson and skill of performance. From the past, master artists have been assimilating the traditions of the old Hafiz and singing with the lesson of a master. But, considering that at the same time the profession of traditional singing is being taught in the secondary and higher education systems of the Republic of Uzbekistan, it should be mentioned that, although there are educational and methodological manuals that express appropriate theoretical and practical instructions, manuals dedicated to the methods of Uzbek sound interpretation have not yet been created.

Taking into account the decision of the president and the above, the educational plan of the direction of music education at the university included the subject "status art" in the block "additional subjects" from the second half of the year.

It is necessary and important for us to carry out large-scale work on the conditions created by our state in this field, the hours allocated for the teaching of subjects, the support of the talent and talent of our young people, the international festivals and competitions, the competitions held in the Republic, the media.

Traditional chamber science is also very large in its ability to carry out these tasks. Through science, students are armed with first theoretical knowledge of traditional singing performance, and then form performance skills, qualifications in singing through practical training.

In the 5-volume "Explanatory Dictionary of the Uzbek language" (Vol. 442 (b): "Art" [صنعت] is indicated as work, labor; skill; occupation. If we pay attention to the words in the annotation, then by art it is understood to understand the labor performed with skill. Art cannot be imagined without skill. Therefore, our teachers were not tired of saying that "art is a great discovery of human mental intelligence." At the moment, there were also many repetitions of the saying that "art arises at the highest level of skill." Indeed, we must know that understanding art is as complex as creating art.

One of the tasks that we need to carry out in our students on the skill of singing performance is to bring them through Labor to the highest level of performance skills.

Another distinctive feature of the work of art is that its value, price is never measured by volume, number, quantity. Dozens of Fine Art examples can be created, sung, written works of art. But it is also possible that we do not recognize their authors, we do not remember them. However, sometimes with the creation of only one work of art, divided from the treasury of folk culture with a worthy place, a trace is left in history. Because the measure of art is determined by the height of the skill level, the perfection of artistry.

At present, macroeconomic work is being carried out in Uzbekistan in the Supreme system in this regard.

In particular, in the decision of the president of the Republic of Uzbekistan on measures to further develop the art of Uzbek national status, "at the same time, the wide possibilities of status art are not sufficiently used in the realization of our national identity, the comprehensive development of our culture, the education of our people, first of all, our young generation in the spirit of

In this direction, the work of in-depth scientific and theoretical research, creation of educational and methodological literature, promotion of status art through radio-television, media, Internet network in our country and abroad, support of status teachers, industry scientists and specialists, talented and promising young performers in material and moral terms has been ignored," thoughts were made about the pressing problems in the promotion of status performance.

In order to bring performance to the level of excellent art, students in the educational system are partially engaged in practical work in the process of classes in the form of a laboratory.

They are taught lessons by people's artists, people's Hafiz, honored artists, professors and teachers in the position of associate professor.

At the same time, we are also experiencing some problems in the educational process. University and pedagogical institutes since 2009 by a special decision of the Ministry of Higher and secondary education of the Republic of Uzbekistan

lesson in "solo routine" in the areas of music education of training-

Larry is removed. The result of this is "vocal performance",

The disciplines of "Instrumental Performance", "traditional singing", "conducting" are being divided into Group ways.

The educational plan of the Faculty of Music Culture for the formation of singing skills in students and the promotion of performing talents in them includes the subject of study in the practical form "traditional singing". Students of this course will be able to master the skills of excellent performance in such a way that they have mastered the following theoretical and practical knowledge, which is presented with the skills of singing.

In the performance of the song, from the composition of classical singing art, at the same time, songs, suvoras characteristic of the ways of status and status took place. To interpret them in accordance with their specific, shape should be a beautiful voice, talent, lesson and skill of performance. From the past, master artists have been assimilating the traditions of the old Hafiz and singing with the lesson of a master. But, considering that at the same time the profession of traditional singing is being taught in the secondary and higher education systems of the Republic of Uzbekistan, it should be mentioned that, although there are educational and methodological manuals that express appropriate theoretical and practical instructions, manuals dedicated to the methods of Uzbek sound interpretation have not yet been created. In the past, our geophysicists used the so-called "flowery", "Binnigi", "Ishkambi", "Chamber" breathing, release, and performance paths depending on the sound rhythm. Because the voices of the geophysicists of the time were octham, energetic, they performed more on the "Ishkambi" path. The performance on this track was complex in concept and was highly appreciated by the shinawanda. Because hofiz sings his sound from the inside out with a thrifty belly button. That is why the "Ishkambi" path is different from singing paths, such as "gullibility", "Binnigi", in that it is based on deep breathing, with clarity and sonority. The role of the classical singing genre in the performance of songs is incomparable. Compared to folk singing tracks, classical singing tracks are interpreted by mature singers in instrumental (tanbur, dutor, narrow) harmonica. Classical singing tracks genres

include classical singing, classical yalla, big singing (Fergana Valley), mukhammas and folk singing (Bukhara), suvora and naksh (Khorezm) and religious themed munojot, na't, hamd, manzuma, solo, khonakoi, Kalandars.

Classical singing is a major verse-singing path with a developed melody and shape of a lyrical character. The song is one of the leading genres of classical music and is distinguished by its melodic development, restrained lyrical or heavy character, exciting and daring content, range width, significant complexity of method-rhythm and perfection of the style of performance. Eastern classical (Lutfiy, Fuzuli, Alisher Navoi, Jami, Hazini, Mashrab, Muqimi, Furqat, Ogahiy, Munis, etc.) and Uzbek (Chustiy, Sobir Abdullah, steel believer, Erkin Vohidov, humble, Normurod Narzullayev, etc.) were widely used in the genre of ghazal, ruboiy, muhammas singing, written in aruz weight of poets. Romantic-lyrical content, which has a philosophical meaning, as well as representing trouble, bereavement and longing, and some exhortatory content are more characteristic of the theme of the song. In singing, the word and the melody are inextricably linked, and this state constitutes the whole essence of the work. Because the general logical connection in it, weight, rhyme, tone, musicality arouse pleasure in the listener, creating an exciting mood. Classical songs differ significantly from folk songs in the development of musical text, as well as in the relative continuity of song structures, wider range, the presence of a loud climax. The process of their development begins with income and develops in an increasingly advanced way. Thanks to this, the work in the form of a song has a wide place in classical and compositional creativity, there are local variants of it. In particular, in Bukhara, folk songs and muhammas, in Khwarezm, suvora and naqsh, in the Fergana Valley, singing tracks, large songs, wild singing are called. Classical singing paths on religious and pand-admonition (Mashrab, Ahmad Yassawi, Oghahi, Hazini, Furqat, Huwaydo, Maxtumquli) are referred to as munojot, na't, kalandar, khanaqoi, hamd, manzuma. Such songs are more complex and perfect in shape and content, forming a significant part of our classical music .

CONCLUSION

In the performance of classical singing tracks should pay attention to the formation of the following singing skills: 1. Breathing, the correct formation of sound. 2. Breathing and spending it sparingly. 3. Keeping the figure straight while singing. 4. To breathe freely and deeply, without raising the shoulders, without noise. 5. When singing, open the mouth freely and pronounce the words clearly and burro. 6. Pure, clear and attractive singing. 7. Be able to sing as a high sound dressing in all registers .

In classical singing performance, sound tuning exercises are of great importance. In this activity it is necessary to pay attention to: 1. Breathing and exercise to release it. 2. Pronunciation articulation (I, a, o, m, t, pi, zi, to, tu) is an exercise for diction (vowel, vowel, vowel). 3. Singing, working on the lyrics of the song. 4. Exercises to grow the voice, expand the sound diapason. 5. Preparatory exercises for warming up the vocal cords and singing. 6. Breathing and holding exercises. 7. Sound polishing, sound retention exercises on the upper curtains. There are the right methods of preparing singers for singing: the exercises for preparing a voice for singing consist of taking it in an order from simple to complex. Word and pronunciation skills are one of the main problems in the formation of classical singing performance. It is known that poetry and music have long been established, formed and developed and practiced, as a kind of satellite art. In the bosom of melodies, the effect of the poem, that is, the words, becomes more vivid, touching and pleasant. It is well known from the practice of providing musical education in the East that our practical work in the "master-apprentice" system to master all the above knowledge and skills will work well. The "master-apprentice" system is such that the Master and apprentice are required to sit face to face and engage. In music practice, the formation of performance

skills in a group way does not give a positive result. Whether he is a hox singer, Hox singer, he can achieve a good performer level only if he learns his performance skills by sitting face to face in an individual way from his mentor.

That is why, especially in the world of ancient Eastern music performance, the transition of performance disciplines in a solo way has been marked yilgan. Biz thinking that it is time to deal with the problem facing us, instead of concluding, We express the opinion that the educational processes in the higher system should be revised, taking a template from higher education institutions that have entered the top 100 in developed countries.

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