

APPROACH TO THE USE OF THE LIVES AND WORKS OF BLIND MENTOR ARTISTS IN EDUCATING YOUNG PERFORMERS

(ON THE EXAMPLE OF RASULQORI MAMADALIYEV)

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Abstract. *This article gives thoughts and recommendations on how to teach blind artists unique aspects of life and creativity when teaching young performers.*

Keywords: *hafiz, teacher, blind, performing school, performance style, upbringing, national melism.*

Introduction

Music is the soul of the human mind. It is very hard to imagine our life without it. Music leads a person to goodness, teaches to look at the whole existence with a beautiful eye and to enjoy it. Music excites the most delicate feelings of the human heart, brings peace and pleasure to the mind, has a positive effect on the activity of the nervous system, inspires the heart, and encourages.

Musical activity needs/demands its fans to have musical reading and writing ability along with listening to music and playing it.

Blind music lovers face many problems this way. However, tireless research and hard work brought them to higher levels.

Masters of art Rasulqori Mamadaliyev, Rustamqori, Tursunov, O'lmas Rasulov, Orolmirzo Safarov, Ochilbek Matjonov who brought a place in the hearts of our people with their (like nothing else in the world) talent of a juicy voice that grew out of the blind, amazed their fans with their beautiful performances on large stages and weddings., and others added significantly to the art of Uzbek national music. Even though they are visually weakened, they bravely overcome life's problems, satisfy the responsible tasks of getting knowledge and becoming a master of their job of work with a strong will and reach the level of a master artist, which is an example for many people in our all good people in the world). could be. Today, the performance schools they created are expanding and attracting young music lovers.

Research materials and methodology.

The thoughts of the President of the Republic of Uzbekistan Shavkat Mirziyoyev at the meeting with the representatives of the creative intellectuals of Uzbekistan in the context of "Development of literature and art, culture is a solid foundation for raising the spiritual world of our people" are a practical idea for attracting blind young people to the art of music and improving reading culture as a guide serves. Therefore, it is very important to teach the life and creative activity of master artists in the process of educating young musicians as mature performers in all aspects.

Rasulqori Mamadaliyev, one of beautiful voice hafiz, the author of many classical songs, was born in 1928 in the village of Suzak, Osh region of the Kyrgyz Republic. He learned his first

lessons in music from Kamoliddin Hamrakulov and Usta Kurban. Although his eyes were born weak, he had a strong memory and a unique talent. R. Mamadaliyev's interest in classical music prompted him to master many vocal and instrumental tracks through gramophone records. In addition to being an artist singer, Serqirra is well versed in Tanbur, Dutor, and Violin instruments, and was also a skier. His attractive, clear and sonorous voice, intense, passionate performance style attracted many fans. He recognized such hafiz as his mentors, Jorakhan Sultomov, Mamirjon Uzokov, and learned their ways of performing.

“Bayot I-V”, “Dugoh Husayniy I-VII”, “Segoh”, “Galdir”, “Bozurgoniy”, “Beboqcha” kabi maqom va mumtoz ashulalar; “Topmadim”, “Oqibat”, “Kuygay” (O. Xotamov), “18 yoshingdadur” (N. Nasapov), “Sallamno” (Y. Rajabiy), “Dilrabolardan biri” (M. Mirzayev) kabi bastakor asarlari; “Aylading ketding”, “Izlarman”, “Oh kim” singari kata ashulalar; “Ey do‘st”, “Oromijon”, “hay-hay” folk songs are included in the repertoire of Rasulqori Mamadaliyev.

“Mehmonsan”, “G‘azalxonlik” and other marches belonging to his work have earned a worthy place in the national music fund.

Rasulqori Mamadaliyev died in 1976 in Buvaida district of Osh region.

Discussion and results

Today, young performers follow in the footsteps of masters, the process of learning their performance style is partially reduced, and it is becoming a habit to master the ways of performance based on melodies that are more foreign to our national music. This is explained in their language as “Giving a modern touch to nationalism”. As a result of this modernity, the national melismas in our music are disappearing, which is an obstacle to their being forgotten and passed down through the generations.

In the specialized classes of traditional performing arts in the relevant institutions, teaching the younger generation the style of performance typical of the performing schools of teacher without any changes by listening to it many times, and then learning it based on the student's or student's voice potential. It is advisable to implement it in a suitable form. Even if a young performer is not able to perform this style of performance in full, he will be familiar with this style and will have formed an understanding of it. This understanding will undoubtedly help him improve his performance skills in the future.

Young performers who have absorbed many ways of performance and have developed skills in this regard will become not only skilled performers, but also experienced pedagogues in the future.

Conclusion

In conclusion, it can be said that in the training of young performers, educational methodical manuals for performance should be developed. In the course of our research, we believe that the following recommendations are appropriate for training young people on the issue of performance:

1. To teach the young performer in detail the performance style of the teachers;
2. Emphasize more listening and analysis during class sessions;
3. To deeply absorb national melismas and teach them how to use them appropriately in the right place;
4. Calling to treat our national music and the work of master artists with respect and dignity.

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