

Issues of Development of Status Art in the Education System

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Abstract: This article provides information on the art of maqom. We are talking about the efforts of our ancestors in the development of the art of maqom, the products of highly qualified professional singers and musicians and composers. From the past to the present, attention has been focused on a single enlightening aspect of the complex and multifaceted process. Status is, in essence, a professional art and its development is always associated with highly qualified, educated people.

Keywords: Status, art, composer, singer, musicians, culture, music, national, heritage, performance, teacher-student, tradition.

Maqom art is a classical music that has developed and refined over the centuries and has survived to the present day. Classical music is the product of skilled professionals, highly qualified professional singers and musicians and composers. After all, a unique education system is a constant factor in the development of status. It is difficult to imagine the development of status without a solid education system. We will witness that this principle of life has been proven in the long and recent history of the art of maqom. If we look at the past history, the teacher-student school has always been a priority in the development of our classical music, the art of makom. Special pamphlets have been created by scholars to strengthen the foundations of this system. For example, during the reign of Safiuddin Urmavi (1216-1293), the founder of Ilmi Advor, a valuable treatise was written by his contemporary Muhammad Nishapuri.

The greatest musicologist of the Timurid period was Abdulkadir Maroghi (1354-1435). He lived and worked in Samarkand and Herat for most of his life. At the suggestion of Prime Minister Alisher Navoi (1441-1501), a special pamphlet by Abdurahman Jami (1414-1491) was created, which was adapted to the educational process at the suggestion of the Prime Minister Alisher Navoi (1441-1501). This unique work, in addition to its scientific and theoretical significance, also retains its educational and pedagogical qualities. Today, the booklet has been translated into Russian and Uzbek, scientifically interpreted and adapted for use in the educational process. By the twentieth century, in the new socio-political situation in Uzbekistan, new forms of "teacher-student" traditions were introduced in the field of music education. For example, in 1918, two relatively independent people's conservatories were established. In this case, the term "people" should not be understood as an amateur. The meaning of the word people is that these schools are based on the patronage of enlightened intellectuals, not at the expense of the government. The meaning of the word people is that these schools are based on the patronage of enlightened intellectuals, not at the expense of the government. Therefore, in essence, these educational institutions are highly qualified specialists and operate as a high-level educational institution. One of them is called the "Old City Conservatory" and specializes in national values, especially the art of maqom. V.A.Uspensky and Shorahim Shoumarov were among the leading teachers. Yunus Rajabi and Imomjon Ikramov were among the first students. The role and importance of these figures in the development of Uzbek music of the twentieth century is well known. The second is called Vokzaloldi Conservatory. Its building was located next to the current railway station. The

university specializes in Russian and European music. Most importantly, these conservatories did not deny each other. On the contrary, they compromised and pursued common goals. Those who studied at the Old City Conservatory carefully preserved national values and tried to pass them on to future generations.

The Vokzaloldi Conservatory seeks to expand the sphere of influence of the Uzbek people by introducing them to the Uzbek musical heritage. Along with the book conservatories in Tashkent, the Sharq Music School has opened in Bukhara. In this case, the term "school", on the one hand, is aimed at continuing the tradition of teacher-student. On the other hand, the concept of "Eastern school" serves as a synonym for the European term "conservatory" (preservation of traditions in the dictionary). It should be noted that in 1922-1923 in Bukhara Shashmaqom was notated by VA Uspensky and published in 1924 in Moscow. This was primarily an educational event for students of the Oriental Music School. Unfortunately, in the late 1920s and early 1930s, national musical customs and policies to bring them into world musical values changed, and conservatories and schools were transformed into a molded music technical school and later music schools. In 1934, the Higher School of Music was established in Tashkent, and in 1936 it began to function as the Tashkent State Conservatory. In 1971, Moscow hosted the sixth meeting of the ICM (International Music Council), which criticized the policy of developing national musical values in the Soviet Union, accusing it of "Russification." Under the influence of this international conference in 1972 the department of "Oriental Music" was established at the Tashkent Conservatory. Due to this event, as well as the effective use of the scientific and creative potential of Uzbekistan, a modern educational institution was established. The activity of the department was carried out in two main areas - musical oriental studies and performance. Mature teachers of the department: Fahriddin Sodiqov, Rihsij Rajabiy, Tuychi Inogamov, Mahmudjon Muhammedov, Turgun Alimatov, Berta Davidova were involved in the executive activity of the department. Such an approach soon began to bear great fruit. In particular, "Tarje'i Buzruk" performed by the students' ensemble under the direction of Fahriddin Sodiqov took first place in the International Asian Tribune Competition in Almaty in 1973. Later, masters of maqom art Shovkat Mirzaev, Abduhoshim Ismoilov, Mahmudjon Tadjibayev, Olmas Rasulov, Munajat Yulchieva began to emerge from the department. In the stream of musicology, young people around Doctor of Arts Ishak Rajabov Otanazar Matyokubov, Ravshan Yunusov, Alexander Jumaev began to revive new modern branches of maqom studies. The prestige of the department in the field of status studies has gained an international reputation. Theodore Levin of the United States, Angelika Jung of Germany, Slavomira Jeranska of Poland, Salohiddin Hassanin of Sudan, and Nabil Darros of Jordan have further enhanced the prestige of the Uzbek school of status. During the independence, the Tashkent Conservatory, the State Conservatory of Uzbekistan, the department of "Oriental Music" was renamed the Department of "Oriental Music". The main criterion of this period was the focus on national cadres. Among the programs implemented in such areas, three books of the collection "Lessons of Shashmaqom" on the basis of a UNESCO grant, the monograph "Maqomot" by Otanazar Matyakubov were published in Uzbek.

It should be noted that in 2002, the first President of the Republic of Uzbekistan Islam Karimov submitted a unique manuscript "Drawings of the Drum" to the State Conservatory of Uzbekistan. Resolution of the President of Uzbekistan Sh. M. Mirziyoyev PQ-3391 "On measures to further develop the art of Uzbek national maqom", published on November 17, 2017, became a historic event in preserving the invaluable value of the cultural heritage of our people and passing it on to future generations. This document defines the (strategic) tasks for the development of the art of maqom and the science of maqom in accordance with modern requirements. They can be considered in the following five directions: ideological-philosophical, spiritual-enlightenment, scientific, practical and creative. In turn, each can have independent or relatively independent

directions in the order. We have focused on only one enlightening aspect of this complex and multifaceted process, focusing on the aspects of the development of the art of makom today that relate only to the education system. Focusing on this issue, we emphasized that the status of the essence of professional art and its development has always been associated with highly qualified, educated people. Uzbekistan has extensive experience in this field. During the Department of "Oriental Music", and later in the period of "Musical Oriental Studies", he gained a lot of experience and achieved certain successes. These are all our treasures. Today, at the beginning of the XXI century, when great political, cultural and educational changes are taking place around the world, it is necessary to work on appropriate measures in response to modern needs and the establishment of a new department of "History and Theory of Uzbek Status. "When the new department of "History and Theory of the Uzbek status" is established, it is necessary to work on appropriate measures.

Most of the measures are aimed at the education system. In the thirteenth paragraph of the Second Annex to the Resolution, starting from the 2018-2019 academic year, the State Conservatory of Uzbekistan, Uzbek State Institute of Culture and Arts, colleges of culture and arts, specialized music academic lyceums, children's music and art schools It is planned to include in the curriculum a system of national maqoms (Bukhara Shashmaqomi, Khorezm six-and-a-half maqom and Dutor maqom, Fergana-Tashkent maqom road, Uzbek Shashmaqomi and new directions). Our task is to develop curricula and study plans based on this decision and implement them in the education system.

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