

# Musical and dramatic songs and their learning

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**Abstract:** Legacy of teachers, skills and perfection, new creative achievements, new generation, masterpieces of singing and music performance, talent, teacher-disciple tradition, creative approach, Etibor Jalilova, Rahima Mazohidova, folk songs, folk spirit and national songs.

**Keywords:** People's Artist of Uzbekistan, teacher-student tradition, musical drama, Etibor Jalilova's work, Uzbek opera studio, acting and singing, attractive and believable, psychological characters, Rakhima Mazohidova from the Kokand

## Introduction (Edicatoin)

In the world of art, the tradition of "Master-Apprentice" is a very generous concept, in which the heritage of masters is passed on to the next generation, by mastering the heritage of masters created by the school, craftsmanship and The maturity of the apprentice increases, each artist has a desire to find his own professional path, there is an incentive to achieve new creative achievements. This tradition also serves to demonstrate the practical importance and value of the masters' heritage to the new generation. The scientific significance of the master-apprentice tradition in the field of art lies in the fact that it preserves the masterpieces of musical performance and brings them to life, allowing them to be enjoyed by the younger generation.

The teacher-student tradition in art education is a school of demonstrating our national art to the peoples of the world, training worthy successors of our ancestors, raising the status of teachers and mentors in society.

A talent that has not received the lessons of a teacher is like a wild tree, and a wild tree bears fruit that has neither value nor buyer. A talent nurtured by a teacher is like an ulama tree: in the future, it will bring sweet, tasty and fragrant fruits, and people will be able to enjoy them and appreciate themselves. Having a unique experience and a "master-apprentice" system, he continues to work non-stop in specialized classes and in practice at the State Institute of Arts and Culture of Uzbekistan.

But this tradition cannot go beyond the scope of the relevant program. Therefore, it is necessary to look for new aspects of the mentor-disciple tradition, to approach the issue creatively. One of them is to train a new generation from the repertoire of artists created in the recent past, to improve their skills, to demonstrate them.

## *Key Results and Analysis*

In this article, we will consider the problems of teaching the creative heritage of People's Artists of Uzbekistan Etibor Jalilov, Rakhima Masokhidova, whose heritage is very fruitful, and the traditions of the master-apprentice, which the younger generation does not know well.

The work of the Uzbek musical-dramatic singer, the owner of a unique voice, a mature teacher Etibor Jalilova occupies a special place in the history of art. He was born on March 15, 1924 in the city of Andijan. He died in 1983. He was buried at the Chigatoy cemetery in Tashkent. In 1964, he was awarded the title of People's Artist of Uzbekistan. From 1940 to 1941 he studied at the Uzbek Opera Studio, which was opened at the Moscow Conservatory. He studied at the Tashkent Conservatory. He studied at the Tashkent Conservatory. Since 1941, she worked as an actress-artist and singer at the Mukimi Music and Drama Theater. Acting and singing talent has created aesthetically perfect, realistically believable, original, attractive and believable stage characters in musical dramas and comedies by domestic authors, foreign works translated into Uzbek

As examples, he cites the images of Zuhra in "Tahir and Zuhra", Gulchehra in "Arshin Mol Olon", Shahists in "Golden Lake", Shirin in "Farhad and Shirin", Oftobkhan in "Oftobhan", Nurkhan in "Nurhan" as examples. deep psychological characters [2]. In these works, he sang wonderful songs in the language of the heroes. These songs were broadcast on the radio and brought the actress fame. The recordings are still kept in the treasury of Radiophoneka. These songs should be re-recorded and learned by students so that they can enjoy the legacy of their masters.

Of course, there is no need to study all the works performed by E. Jalilova, because some of her songs could not deviate from the ideology of their time. But most of his songs are considered national folk songs. When we hear the songs of E. Jalilova, we also remember the performance of Farogat Rakhmatova. For example, Farogat Rakhmatova was a student of Etibor Jalilova, followed the path of her teacher and created unique creative products.

Students majoring in musical dramaturgy will perform the works of Etibor Jalilov "Aylai Desam", "Uragim Arman Ekanssek", "Yallajonim yalla", "Gunchadek Bagirim", "Olkam Bogin Sayiret" (or "Three Girls"), "I Miss You", "Nightingales in Chaman" based on tradition and singing with a new voice gives a positive result. People's Artist of Uzbekistan Rakhima Mazokhidova (1930-2014) from Kogan, a representative of Uzbek folk music of the twentieth century. He began in the amateur art circle under the guidance of Koldoshev. He worked at the Kokan Music and Drama Theater. He was the organizer and artistic director of the women's folklore ensemble "Oman Yor" in the city. He was a hafiz who performed with his lively and pleasant voice at folk festivals and weddings, who made a great contribution to the restoration and preservation of the art of folklore and national singing. Rahima Masokhidova played the drum and sang "Yor-Yor" and "Kelin Salam" from wedding songs, bringing joy to people. Folk songs "Deydi-yo", "Bugmacha bilagim", "Amon yor", "Yalliyali", "Kari navo" were performed from lapar and yalla.

At the same time, he skillfully performed some classical songs, such as "Feruz", "Cocoon Ushshogi", "Guluzorim", "Mujgonlaring", "Fergana Dawn", "Bir kili ketsun". With his songs, he appeared in the films of the studio "Uzbekfilm" "Past Days" (1969), "Leaving the Darkness" (1973), "Otsovskaya Volya" (1979). It is worth noting that the directors intended to pass on their songs to the next generation. Teachers and students are recommended to use the works of art historians, such as Ilyas Akbarov and Tokhtasin Gafurbekov, when studying the work of these artists.

Students-folklorists and ethnographers will be taught "Fergana Tanovar", "Tanovar", "Every Day I Want to See You", "Khabar of a Brave Youth", "Ferganam", "The River Flows" ("Old Navo", "Oh, Boy" by Rakhima Masokhidova). It is recommended to learn songs such as

#### Conclusions and Recommendations

"Today, young talents are turning to ready-made songs instead of scientific research in the use of our national songs, they cannot imagine the existence of our rich national heritage. They are satisfied with the work of contemporary artists.

- Although teachers know that there are masterpieces in our rich heritage, they are content to teach easily and conveniently, using well-known examples.

"Now it is necessary to find and listen to the songs that have been lost from the people's memory, but are in the archives of radio and television, and teach them to the younger generation, to instill in them the skills of checking the heritage. . They should be given tasks and interested.

- Positive results would be increased if the teacher-student tradition was implemented not only with practical exercises, but also with a focus on knowledge of the history of the teachers' heritage.

- It is necessary to demonstrate the results of the "Teacher-Student" tradition at UzDSMI with a demonstration of special concentration programs. It also serves as a means of showcasing students' work.

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