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# Teaching the Song of Singing as a Separate Science and its Historical Stages

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**ABSTRACT:** Thousands of experts around the world have created pamphlets and guidelines on the role of singing in singing. But what is the role of folk songs in training singers, especially in Uzbek singing, and in developing their singing pronunciation? - we want to find an answer to the question at the level of our precious power. In addition, we want to emphasize that folk songs can be used to increase the pronunciation of singing, and this work is not without its benefits.

The article describes the teaching of singing as a separate subject and its historical stages.

**KEYWORDS:** music schools, singing, music teaching methods, music technology, earlier periods, singing, music education.

## I. INTRODUCTION

In Central Asia, especially in Uzbekistan, the training of singers, the teaching of singing as a science has been included in the curriculum of educational institutions only since the 1930s. Of course, in the past, singers were not trained in Uzbekistan? may be asked. Singing has existed in our country for a long time, but we must say that there has never been a school or institution in Uzbekistan or Central Asia that trains singers and educates musicians. Singers or musicians are trained only by the teacher-student tradition, individually by the teacher hafiz or master musicians. In European countries, singers and musicians have been taught in special schools since the 12th century. In order to shed light on the "Importance of folk songs in the development of the pronunciation of singing" we are going to touch today, first of all, about the art of "singing" about the singers who lived and worked in Uzbekistan, as well as the history of folk songs. we will have to dwell on it in detail. Music education in Uzbekistan began in 1918. It would be wrong to say that the training of musicians from 1918 to 1930 was a complete musical education.

The original workers' music clubs and the People's Conservatory in Tashkent in 1918 trained only amateur musicians or singers.

It was opened in Samarkand in 1924 to train full-time musicians and singers. The Institute of Music and Dance, the Hamza Music School, opened in 1930, and, most importantly, the Tashkent State Conservatory, opened in 1936. Methods of training and teaching singers, special exercises for them, methodical instructions by many composers and music educators such as Canconi, Vakkai, Zeidler, F. Atb, Schubert, Verdi, who lived and worked in Europe from the XII-XIII centuries. developed, and anashu exercises, vocals, are still used today in the process of training singers. Thousands of experts around the world have created pamphlets and guides on the role of singing in singing. But what is the role of folk songs in training singers, especially in Uzbek singing, and in developing their singing pronunciation? - we want to find an answer to the question at the level of our precious power. In addition, we want to emphasize that folk songs can be used to increase the pronunciation of singing, and this work is not without its benefits.

*"If we want to sing Uzbekistan to the world, to glorify its ancient history and bright future, to keep it in the memory of generations, we must first bring up great writers, great poets, great ancestors."* During the years of independence, continuing the traditions of our great ancestors, our country has been implementing programs and plans for the development of music. In particular, in order to preserve and study our classical musical heritage, to pass it on to the younger generation, many competitions and prestigious international music conferences are held regularly.

We all know that the love of music, art, music culture is formed in our people from childhood, in the family. It is no exaggeration to say that it is difficult to find in our country a person who does not have a dutar, doira or other musical instrument at home and does not feel the life-giving effects of music in his life.

Most importantly, today, the art of music has a greater and stronger impact than any other art form, except that our young generation develops in the spirit of high spirituality.



When it comes to the art of music, one thing is for sure. The "works" presented to the public by some young performers and creative groups do not meet any of the requirements and criteria of art.

In particular, I think that some young performers consider inappropriate actions, such as clips that do not comply with our national traditions and rules of etiquette, mixing words in different languages or deliberately distorting the pronunciation, as a new style for themselves. The name is nothing more than an understanding of its essence. Our cultural community, first of all musicologists, master artists, composers, writers and journalists, a large number of art lovers, should openly express their views on such issues, so that we can properly educate our youth. , I think both are assumed.

### **1 Main part. Teaching singing as a separate subject in the first music schools in Uzbekistan.**

As we have mentioned above, after 1918, music schools were gradually established in Uzbekistan. Musicians, singers, actors began to be trained. In Uzbekistan, the genre of songs of the 1930s consisted of works by composers and students of the Tashkent Conservatory - young authors.

The novel "O nightingale, don't cry" (poem by A. Lohuti) by M. Burhanov (at that time he studied at the Uzbek Opera Studio at the Moscow Conservatory), composed for vocal and piano vocal works from the mid-1930s. stands out. Due to the expressiveness and sincerity of his music, this work has a strong place in the concert repertoire of performers.

In the second half of the 1930s, the first major work for orchestra with sound was created. These are M. Ashrafi and N. Mironov's SH. Rustaveli's vocal-symphonic poem "The Hero in the Tiger's Skin" and Ballad's "Fire of Love" by Mashrab. The emergence of vocal-symphonic scores such as "Tanovar", "Ozganča", "Gulyuzuzra", "Figon" from folk songs, which were processed at a high artistic level by A. Kozlovsky, is also connected with these years. settings are coming. The composer felt the rich potential for the development of music in the popular melodies in Uzbekistan. Kozlovsky did not change the essence of the melody, but with the help of a symphony orchestra was able to show the large-scale development of the form and the process of its recovery, which was due to the characteristic expressive uplift of melodies, the length of intermodal breathing, great inner dynamics. Kozlovsky's reworked Tanovar was especially popular. Typical features of Fergana songs in its lyrical melody: slow performance and gradual ascent, growing heavy ascents alternating with soft, smooth descent, subtlety of rhythmic structures, expressiveness of wide melody during the climax as well as fatigue breathing in the fall. By harmonizing this beautiful example of folk art, Kozlovsky tries to preserve the originality of the mood in it. The Phrygian mode of the song predetermines the greater use of the subdominant group chords associated with the downward direction that characterizes it. This is evidenced by the beginning of the orchestra's introduction:

Kozlovsky's centuries are not just a "reworked" example of folklore, but a real vocal-symphonic poem. This work, which was written without any privileges, was widely acclaimed even by listeners who could not be specially prepared. He was assisted by a vocal part, which was perfectly interpreted by Halima Nosirova, and it is significant that Kozlovsky's folk song was recorded by this famous performer.

In addition, such famous artists as K.Otaniyozov, M.Abdullaev, M.Koriyokubov, known not only in the Uzbek language, but also in fraternal Turkestan, Tajikistan and Kyrgyzstan, grew up at the Tashkent Music College, founded in 1924. In addition, the Moscow Conservatory, founded in 1930, has produced many artists, composers and singers. Dozens of composers and artists such as S. Kobulova, I. Akbarov, M. Burhanov, H. Nosirova, Tamarakhonim, S. Yudakov, S. Yarashev, N. Hoshimov can be taken as examples. The role of the Central Asian Conservatory, which opened in Tashkent in 1936 and was the only one in Central Asia, in the cultural life of Central Asia was unique. For a long time, this country has been the only university in Central Asia and Kazakhstan that provides specialized personnel. In those years, the young culture of Uzbekistan was on the path of democratization, the assimilation and continuation of national traditions, the pursuit of international cultural achievements. There was a great need for a new generation of special cadres, especially in the renewed musical art. In this context, the opening of the Tashkent Conservatory was a very important event. It was there that he laid the groundwork for the formation and development of new directions in the field of music, such as composition, playing, singing, conducting. The enlightenment activities of Furkat, Ahmad Donish, KamilKhorezmi, HamzaHakimzodaNiyazi were also reflected in the activities of the Music Society, which was founded in 1884. The Turkestan People's Conservatory, opened in Tashkent in 1918, gradually paved the way for the establishment of its branches in other cities and towns of the Turkestan region, bringing the general public into the realm of musical concepts and images. In 1921, the Bukhara Oriental Music School began its work. The school later trained the first Uzbek and Tajik artists to perform professional folk songs. The first high school of music in Samarkand also provided professional folk singers for the first time in Central Asia. Thus, in Uzbekistan, singing as a separate subject, gradually began to be taught in various music schools and universities.



## Part 2 Well-known singers of Uzbekistan and the role of singing in their creative development.

Uzbekistan has been the scientific and educational center of Central Asia for many centuries. We all know the world-famous scholars of science and religion, such as Farobi, Ibn Sino, Ulugbek, Al Khorezmi, Imam Bukhari, Mamrudi, Zamakhshari. We would like to dwell on the works of famous singers who lived and worked in the early twentieth century.

MavludaAzamova is one of the most popular singers in Uzbekistan. He was born in 1913 in Tashkent in an educated family. At the age of ten, he was orphaned and brought up in an orphanage. At that time, the group "Blue Shirt" became famous. Young MavludaAzamova joined the group and gradually entered the art school. In addition to participating in clubs, she continued to study at the newly established school "Namuna" with ShohidahonMazumova. The school was later renamed Nodira. During his school years, he regularly participated in many events and holiday concerts.

ImonjonIkramov, realizing the talent of young Mavluda, began to teach him singing. At the People's Theater, she created the image of Gulnor in ZiynatFathulin's play "Buds" and successfully performed it. It should be noted that MavludaAzamova was one of the first artists in history to create the image of a woman on stage. At that time, people had a different view of art. Therefore, especially girls and women were very rare in the theater. The female characters are played by men.

In 1943, MavludaAzamova joined the Uzbek folk ensemble under the radio, where she began to learn to sing, accompanied by a dutar, through the efforts of her teachers. These efforts brought him great success. Especially during the war years, MavludaAzamova's songs "Ofarin", "Yigitlar", "Munojot", "Istadim", "Diloromimnisog'indim", "Choli Iraq" were the first stage in the flourishing of her work. MavludaAzamova's services were deservedly awarded and she was awarded the title of Honored Artist of the Uzbek SSR by our government.

MavludaAzamova was a dedicated artist who sincerely served her people. MavludaAzamova had a fire in her heart, she was a fierce, irreplaceable singer with her own way. MavludaAzamova is a living figure in the art of singing and will live forever.

MukarrammaAzizova is one of the most popular singers in the country. He was born in 1913 in the family of Namangan potter Aziz Fozilov. It was known when he was in high school that he had a pleasant voice. The future singer's pleasant, juicy voice attracted the attention of the head of the music circle RafikMuminov.

Young Mukarramma has completed 7 years of schooling, is taking a teacher training course and is starting teaching elementary school. At the same time, he was participating in the school music club with his students. In 1928, a special commission arrived in Namangan from Moscow to accept students for the Uzbek studio, and invited young Mukarram to study in the studio.

He studied music at the Uzbek studio at the Moscow Conservatory with experienced artists such as Mironov. His first steps on the stage began in Moscow. He and his classmates take part in public performances at the Moscow Theater.

After returning to Uzbekistan, MukarrammaAzizova began her career at the Andijan Theater, and then in 1931 at the Namangan Theater. Both his life and his work are connected with the theater. He soon created more than a dozen characters in the theater and starred in many different characters. From the musical dramas Nurhon in "Nurhon", Gulsara in "Gulsara" (K.YashinT.SodikovR.Glier), Shirin in "Farhod and Shirin" (KhurshidV.Uspensky, G.Mushel). Among the dramatic performances are Hafiza in A. Qahhor's "Sozisozana", Sanobar in S. Rakhmonov's "Secrets of the Heart", Anna Andreevna in N. Gogol's "Marriage". Mukarramma gradually mastered the secrets of singing and began to apply them in practice.

MukarramaAzizova was awarded the title of "Namangan nightingale" for her unique voice, charming and full-bodied performance, prestige in the art world. Dozens of classical songs such as "Dutorim", "Alla", "Boston etibket", "Ko'zim", "Iraq", "Chorgoh", "Segoh", "Ushshak" performed by him. made a great impression on his heart.

MukarrammaAzizova is remembered in the life of our musical art as a talented singer and dramatic actress. His work for the development of Uzbek art was appreciated, and in 1955 he was awarded the title of People's Artist of the Uzbek SSR. One of the most famous singers living and working in our region was HabibaAhunova.

Famous Uzbek actress and singer, People's Artist of Uzbekistan HabibaOhunova was born in 1943 in Asaka, Andijan region. From an early age he loved the art of music, participated in school musical drama clubs and entered the art school. HabibaOhunova was a humble, simple, kind person with a great love for music. These qualities of HabibaOhunova lead her to the Andijan Musical Drama Theater. He joined the theater in 1959 and until 1963 worked with famous artists of the Andijan Theater.



In 1963, HabibaOhunova came to work at the Namangan Regional Musical Drama and Comedy Theater named after A. Navoi and worked there until the end of her life. She is the main protagonist in D. Soatkulov's play "Zarafshonqizi" - Silver, in T. Sodikov's musical drama "Layli and Majnun" - Layli, in T. Jalilov's play "Nurhon" - Nurhon, in "Alpomish" - Barchin, in "Pirates" - Amalia. performing their roles in a rhythmic way and catching the eye. HabibaOhunova is especially passionate and perfect. There are many artists who have played a role in the theater or sang on the stage. However, the uniqueness of HabibaOhunova has been recognized by the audience and experts. This man put the sanctity of the stage first. The scene is the soul of HabibaOhunova.

HabibaOhunova had a unique mysterious, melodious, sad and pleasant voice. It would not be an exaggeration to say that the pain of his performance was able to captivate any listener. He became famous among art lovers for his resonant voice. From the repertoire of the great artist's performance "You", "If I have not seen", "With courtesy", "Love", "With Sabo", "Your friends", "My beautiful homeland", "Barnoyigit" Songs such as "Nay navosi", "Kongil", "Alla", "Namangan" have a worthy place.

Although HabibaOhunova's repertoire is not very extensive, there is no doubt that she has a convincing and beautiful style in terms of originality. In her short life, HabibaOhunova has left an indelible mark on the art of music performance. showed a pleasant style full of passionate performance secrets. This style of performance should serve as a worthy lesson in the education of the younger generation.

HabibaOhunova's services have been deservedly rewarded by our Government. In 1974 he was awarded the honorary title of "People's Artist of the Uzbek SSR." HabibaOhunova died in 1994 in Namangan. One of the singers who left an indelible mark on the art of Uzbek singing was Fatima Borukhova. Famous opera and classical singer Fatima Boruhova was born in 1916 in Andijan in a family of servants. His passion for singing from a young age inspired him to love singing. Her parents were art lovers, and they were not indifferent to their daughter's interest in art and helped her as much as they could. Fatima Boruhova diligently mastered every piece of music she listened to on the radio, trying to perform in the style of famous singers. Fatima Boruhova's actions begin to show in her performances, and she decides to become a singer. On the recommendation of the leadership of that time, he was sent to study at the Uzbek Opera Studio, established in 1940-1942 at the Moscow Conservatory. Here he learns the secrets of academic singing. He returned to his homeland to study the works of world classical music.

In 1942-1944 he began working as an artist of the Andijan Musical Drama Theater named after YuldashOhunboboev. Singing lessons learned in Moscow are now performed on the stage. During this period, he skillfully played a number of roles in the most popular musical dramas "KurbanUmarov", "Gulsara", "Tahir and Zuhra". However, due to the fact that his style of performance is more academic, he has been working at the AlisherNavoi Bolshoi State Academic Opera and Ballet Theater since 1945. Fatima Boruhova's knowledge of academic and traditional methods of performance is the basis for her effective work at this school. He was respected by the team for his unique voice and unique performance, he worked as a teacher until 1957.

Over the years, Fatima Boruhova has created images in many musical dramas. Through these roles, he won the hearts of many fans. In particular, T. Jalilov, K. Yashin in "Ayhon", "Farhan and Shirin" in Shirin, Sh. Khurshid, T. Jalilov's "Zebiniso"; M.Ashrafi, Zebiniso in the opera "Storm" by SNVasilenko; T.Sadikov, Layli in R.M. Glier's "Layli and Majnun"; N. Pogodin, Sara in H. Olimjon's "Sword of Uzbekistan"; Polina in Tchaikovsky's PikovayaDama (1947); Mother in M.Ashrafi, S.Vasilenko's "Valley of Happiness"; Mother in U. Hojibekov's "Blind Son" (1950); Images such as T. Jalilov, Yulduz in B.V.

Together with the opera, Fatima Boruhova performed classical songs and classical songs. He learned many classical music samples from his teachers and recorded them on magnetic tapes. "Mehnatahli" (with Halima Nosirova), "Kanalim", "Chamanichra", "Yolgiz", "Kormadim", "Samarkand Ushshogi", "Tashkent Irogi", "Eychehrasitobonim" »Songs are among them. He was awarded the title of People's Artist of the Uzbek SSR in 1950. KommunaIsmailova is one of the most popular singers in our country.

KommunaIsmailova was born on December 15, 1927 in the old and young city of Khiva, Khorezm region, in a family of servants. The commune has been interested in art since a very young age. In 1934-1935, well-known artists of their time Tamarahonim, OhunjonQiziq, PolatjonRakhimov worked in the Khorezm regional theater. The Young Commune often visited the theater and joined the artists on public stages.



The sound of the commune was pleasant by nature. That's why he had so many beautiful tunes from a young age. One day the teachers fell in love with the Commune's voice. The teachers evaluated the talent in the Commune and concluded that its future was bright. It was agreed that the girl should go to Tashkent and get the necessary musical education. The commune is brought to Tashkent with the permission of its parents. This man was a unique musician, teacher, composer, artist Fahriddin Sodiqov. Seeing the talent of KommunaIsmailova, Fahriddin Sodiqov saw that this girl became a Chinese artist and did his best in this way. The songs created by the composer were rhythmic in their performance. These songs introduced KommunaIsmailova to Uzbekistan as a good singer.

In 1957, he was hired as a soloist for Uzbek radio. This was a great opportunity for him to regularly deliver his songs to the audience, record them on magnetic tapes, to collaborate with artists on a regular basis. Composers such as S. Jalil, H. Rakhimov, B. Gienko, F. Nazarov, V. Zudov, H. Izomov, D. Zokirov, T. Jalilov, F. Sodiqov, K. Jabborov, S. Hayitboev, N. Hasanov, G'. Collaborates with composers such as Toshmatov. He enriches his performance repertoire with professional music samples. "Congratulations" (N. Hasanov, R. Kasimkhodjaeva), "Gulnora" (K. Otaniyozov, A. Bobojonov), "Oyshahon" (D. Zokirov, A. Po`lat), "My dream is in you" (H. Rakhimov. T. To`la), «Oqoltinkarvon-karvon» (F.Sodikov, Z.Obidov), «Yoshlikchog'imda» (S.Jalil, H. Olimjon), «Oylama» (K. Otaniyozov, A. Bobojonov) are among them.

In 1959 he joined the Maqomchilar ensemble of the Uzbek Television and Radio. Yu. Rajabiy, F. Sodiqov, O. Imomho`jaev, B. Davidova, M. Dadaboeva, K. Mo`minov, U. Otaev, I. To`raev, O. Alimahsumov, S. Aminov, O. Otahonov, Sh. He has been working with the Ergashevs for many years. Over the years, KommunaIsmailova has managed to record many maqoms, songs created by folk composers on magnetic tape. "Girl's song" (poem by A.Polat, music by F.Sadikov), "O my face" (Muqimiy lyrics, music by F.Sodikov), "Chamanichra" (folk song) and music), "Diyorimsan" (poem by A.Polat, music by G. Toshmatov), "Tokay" (Uvaysighazal, music by K.Jabborov), "ChapandoziSavtiNavo" (Nodiraghazal, YU.Rajabi's music) is one of them.

People's Artist of Uzbekistan, unique singer, great teacher KommunaIsmailova, who has a unique style of performance in Uzbek folk music, is one of the most famous and respected artists of our time. The teacher, who devoted his life to the development of our art, was able to present the most original songs and chants of the spirituality and spirit of our people and served the people. For several years, the master artist KommunaIsmailova taught the secrets of singing to young students at the Tashkent Institute of Arts named after M. Uygur and Tashkent College of Culture.

Berta Davidova is one of the most famous singers in Uzbekistan. He was born in December 1922 in the city of Margilan in the family of David. His father played very good melodies on the dutar. Young Bertha especially liked the folk song "Turgay" played on the dutar. Bertha's youth was spent in such an art-loving home.

In 1935, at the age of 13, he entered the Tashkent Medical College. In 1941, at the outbreak of World War II, she worked as a nurse in a military hospital. One day, the Maqom ensemble came here to give a concert and gave a concert for the wounded. Bertha, who had been singing since she was a child, joined the authorities and sang to the wounded. Then the members of the ensemble are amazed and offer to work in the ensemble. ImomjonIkramov is especially passionate, and Berta Davidova worked in the Maqomchilar ensemble under the Uzbek State Television and Radio from 1943 to 1987 for 44 years. He was able to record more than 200 samples of maqom, folk songs on the path of maqom, songs created by composers on a magnetic tape. From 1979 to 1980 he began to teach students the secrets of performing classical music.

Berta Davidova was one of the lucky artists who found a unique interpretation of performance in the art of makom performance. Sister Bertha's interpretation of a gentle and unique chain of designs captivates any singer. This is probably why Berta Davidova's performance style has always been important as an example in the practice of female singers. We know that Munojot, performed especially by classical music, was performed by Berta Davidova.

In recognition of Bertha Davidova's work, our government awarded her the title of People's Artist of Uzbekistan. Sister Bertha justified this title through her hard work. Samples of songs performed by Berta Davidovahave been reworked. "Munojot" (Navoighazal, music by I. Ikramov), "Gulochilur" (poem by A. Bobojon, music by F. Sodikov), "I am a gardener" (folk words, music by N. Hasanov), "Araz" (MunisKhorezmiyghazal, folk song), "Bilmading" (words by A. Mirkarimov, music by M. Bafoev), "SarahboriOromijon" (Navoighazal), "TaronaiBayot" (Navoi g'azali), "Uforiiraq" (Agahighazal), "Tanavvor II" (Muqimiy poem, folk music), "Uforiushshaq" (Navoighazal), "Dugoh" (words by S. Abdullo, folk music) "Revolt" (Habibighazal, folk song).



One of the best-known singers in Uzbekistan was HadiyaYusupova. He, like many singers, loved to sing from a very young age. It is not surprising that the cultural atmosphere of Namangan, a city of beautiful flowers, inspired the desire to sing in the gift, the work of famous artists who grew up there.

It is possible that young Hadiyahon received songs from MukarramAzizova, MavludaAzamova, Berta Davidova, KommunalSmailova. In particular, with the songs of YunusRajabi "Ne navosozaylagay", HojiAbdulazizAbdurasulov "Samarkand Ushshogi", FahriddinSodikov "Aydin kechada" he successfully participates in many events at the district and city levels. Demonstrates a unique voice and masterful performance skills.

In the year of Hadiyahon-opa's tenth grade graduation, a competition for young talents will be held. Hadiyahon-opa also successfully participated in this competition and joined the ensemble "HorCapella" of the State Philharmonic of Uzbekistan in Tashkent. In each team, he reinforces professional performance techniques, sound use, and interpretation. He masters the secrets of skillful performance not only of folk songs, but also of composer's works.

In the mid-1950s, he began working as a soloist in the orchestra of folk instruments at the Radio of Uzbekistan. Since the first steps of HadiyaYusupova, YunusRajabiy, FahriddinSodiqov, OrtiqhojaImomhojaev, IshaqKattaev, IlhomTuraev, OrifAlimahsumov, Berta Davidova and many other famous musicians and singers have performed. and records on a magnetic tape on the radio. He was the first to record FahriddinSodiqov's song "Namoyonqil" on magnetic tapes for the Radio Foundation.

In 1959 he joined the Maqom ensemble of the radio, where he worked closely with FahriddinSodiqov. He masterfully composes many songs of the composer and performs more than 30 songs. Songs such as "BirGozal", "Gozal", "YorKelib", "Kelasanmu", "ZulayhoBolsang" are examples of this. In addition, he participates in the recording of songs "Shashmaqom" in the radio fund. In 1970, Hadiya-opawas awarded the honorary title of "Honored Artist of the Uzbek SSR."

Together with RahimahonYuldasheva, one of the leading artists of HadiyaYusupova's time, she performed many songs together and recorded them on a magnetic tape. Such classic songs as NabijonHasanov's "Shahibelbog", OrifjonHotamov's "Kongilol", "KashkarchaiSavti Sabo", "ChapandoziNavo", "Navruz Sabo" are among them. HadiyaYusupova is a very generous, noble and kind person. Mother of 3 children. HadiyaYusupova has been teaching folk songs and classical songs to young students at the Department of Traditional Performance of the Tashkent State Institute of Arts named after Mannon Uygur and the Tashkent College of Culture since 1988. . RahimahonimMazohidova was one of the most famous Uzbek folk singers.

People's Artist of Uzbekistan RahimahonimMazohidova was born on March 8, 1930 in the Dehrezlimahalla of Kokand. His father HakimhonTora was a doctor, and his mother was also a scientist, interested in literature and art. Rahimahonim learned the masterpieces of Uzbek folk art, the secrets of Fergana folklore and traditional art from the talented folklore scholars of that time Hadiyakhan, Hurmathon, Bidonhon and Yodgorhonaya. In 1955, the leaders, seeing his talent in art, invited him to work at the Kokand Musical Drama Theater named after Hamza. Rahimahonim also creates many images on the stage of musical theater. Soon, this versatile artist became known not only in our country, but also abroad for his unique art, songs and chants. In addition to the characters on the stage, he has created memorable images in several feature films and videos. RahimahonimMazohidova learns folk music from teachers. Throughout his career, he seeks and masters the unique masterpieces of the people, creatively approaches them and manages to create new variants.

Gathers talented women around the promotion of folk music and teaches them to perform Uzbek folk art. Avali created folklore ethnographic ensembles "Omonyor", and later "Kokand yor-yori". As a result, he created a unique school of folklore performance. In 2003, RahimahonimMazohidova's students formed the Yor-Yor folklore and ethnographic ensemble under the leadership of her sister, and the ensemble continues to operate successfully.

RahimahonimMazohidova has gained a great reputation among the people and attracted the attention of the people with her populist and diligent performance. The services of the world-famous Uzbek artist RahimahonimMazohidova to our people have been deservedly rewarded by our state. In 1968 he was awarded the title of "Honored Artist of Uzbekistan", in 1974 - the title of "People's Artist of Uzbekistan", "Badge of Honor", "Labor Glory", a number of medals and honorary titles. He has won international festivals and competitions. RahimahonimMazohidova currently lives in Kokand. His wife ToshpolatjonotaMazohidov was also a fan of culture and art. RahimahonimMazohidova is still actively participating in various ceremonies of our people.



All of the artists we mentioned above were able to showcase the most advanced examples of singing pronunciation in their work. All of these artists achieved melody and lyric harmony by pronouncing the lyrics of the ghazal and the lion clearly and burro during the performance of the song. The high level of performance of these artists was one of the main reasons for the popularity of these artists.

**CONCLUSIONS AND RECOMMENDATIONS.** In short, in all genres of Uzbek singing, whether it is a big song, or a maqom song, or a vocal song, or a children's song, there are definitely the letters we have listed above. It is natural for singers to have some difficulty in singing these letters clearly, fluently and clearly to the listener during the performance of the song.

This is especially true for young singers who are just starting their careers. During the performance of the song, there are some shortcomings, such as the incomprehensible singing of sounds such as Q, G', Ch, J, or the singers' voices are reduced when singing these letters.

The main purpose of our research is to show how to overcome similar shortcomings in the pronunciation of singers' melodies. In order to eliminate such shortcomings in the performance, the Uzbek folk songs "Chamandagul" "Yallamayorim" "Olmacha-anor" "Chamannoringdan" "Chamanichra" "Lola" Many songs, such as "Lilac", "Chimchilab-chimchilab", "Laylakgeldi", "zuv-zuvborgay", would be useful to use as a sound tuning exercise in the process of adjusting the voice of singers. By using these listed folk songs as voice adjustment exercises, we can achieve the following results.

First, singers develop pronunciation skills that are inconvenient for pronunciation during song performance.

Second, young singers develop a love for Uzbek singing. Thirdly, it gives the singers the ability to listen to our national music and master its attractive motifs.

As mentioned above, every nation has its own language and pronunciation. The pronunciation of each nation in the pronunciation of another nation, the pronunciation that occurs in another nation in the pronunciation of another nation, yosini, or a slightly different feature from others, is also present in the genre of singing. The presence of the letters F and T in Uzbek, in particular, differs from the European Romance languages in terms of pronunciation. However, this is not the main issue. In addition to the use of folk songs, singers usually use the following methods to increase their pronunciation. One of the most common ways to increase the pronunciation of a song is to develop the pronunciation of a song through sound adjustment exercises.

However, in the pronunciation development exercises we have listed, it is less likely to pay special attention to the letters Q, G, which are inconvenient for pronunciation. That is why I would like to recommend the following suggestions to educators involved in the preparation of all singers for the idea of using their songs as sound adjustment exercises.

1. In addition to the traditional methods of increasing the pronunciation of singers, I suggest using folk songs as sound adjustment exercises.
2. I suggest that the methodical literature on the use of singing folk songs for teachers engaged in the education of singers be published by a young scientist and professor who is looking for manuals.
3. On the importance of folk singing in the development of the pronunciation of singers, I propose to hold practical seminars, conferences, open classes .

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