

THE HISTORY OF TRADITIONAL SINGING ART

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Abstract: This article will scientifically analyze the historical roots of the traditional singing art that has developed in Uzbekistan, the peculiarities of the genre, the traditions of the teacher-student and the directions of its modern development. Through Singing, the spiritual heritage, artistic taste and socio-aesthetic values of the people are illuminated.

Keywords: traditional singing, maqom, oral creativity, master-apprentice tradition, musical culture, folklore.

Introduction

On the territory of Uzbekistan, traditional music and, in particular, the art of singing have its centuries-old historical roots. Singing is one of the most common and stable forms of folk oral creativity, through which the aesthetic views, historical experience and social feelings of the people find expression (Kadyrov, 2010).

Main part: various archaeological finds from the territory of our country indicate that the roots of professional musical creativity in the oral tradition are very deep. We can see that the oldest slave states flourished the Uzbek national music culture during the periods of Khwarezm, Sughdiyona, Greco-Bactrian, Kushan kingdoms, and it played an important role in the social, political life of the population⁴. In this, the ancient tasawurs of our ancestors about nature, the struggle of the ulama against the evil forces of nature, expressed in the early shoots of folk oral poetic creativity boisa, later, it became a means of satisfying the spiritual and social needs of the human being.

Over time, ancient folk oral music began to express forms of professional appearance in itself. During the pre-Islamic and the expansion of Islam into Central Asia, in the Middle Ages, during the Timurid dynasty, during its life as a Turkestan land, various forms and high examples of specific oral creation appeared in each of the emirate of Bukhara, Kokand and Khiva khanates. In particular, the fact that the creation of festive songs, popular folk art, songs and musical works of the style of Medicine, puppetry are subject to the features of creativity of our people. As a result of this, genres of professional performance such as singing, big singing, status appeared and developed in the art of music. By later times, the National traditional solo singing performance of folk music had developed. In particular, the fact that the creation of festive songs, popular folk art, songs and musical works of the style of Medicine, puppetry are subject to the features of creativity of our people. As a result of this, genres of professional performance such as singing, big singing, status appeared and developed in the art of music. By later times, the National traditional solo singing performance of folk music had developed. In particular, professional singing and instrumental skills have grown, and various schools of excellence have been established.

From ancient times to this day, the term professional (professional) music in the tradition has also been used as classical music, the status of which belongs to Uzbek traditional music, passing from mouth to mouth, from teacher to disciple, from generation to generation. The

status of “Shashmakom”, which is considered the performance of classical music of Uzbek-Tajik peoples formed in the XIX work, as well as the status of Tashkent-Fergana and Khwarazm, has been played by skilled status performers since the distant past due to the great development of traditional professional music performance culture. The status of “Shashmakom”, which is considered the performance of classical music of Uzbek-Tajik peoples formed in the XIX work, as well as the status of Tashkent-Fergana and Khwarazm, has been played by skilled status performers since the distant past due to the great development of traditional professional music performance culture. Usually, after years of training with an experienced, skilled, and senior teacher, they could become professional performers through constant research, performances, and singing.

True, in ancient times, even in modern times, a young singer, brought to the attention of a teacher by his voice, hearing, ability, caught up with a teacher, studied, mastered, memorized the art of performing for years, memorized the masterpiece, then passed the exam in front of the teacher and the audience, passed before the people, el.rue, in ancient times, even in modern times, a young singer, brought to the attention of a teacher by his voice, hearing, ability, caught up with a teacher, studied, mastered, memorized the art of performing for years, memorized the masterpiece, then passed the exam in front of the teacher and the audience, passed before the people, el. In our eyes, traditional singing is recommended to include songs, large chants and works of music in the composition, to recognize the status as the art of classical music, to name the status “Maqam” after itself.

The art of singing is inextricably linked with the rich musical heritage of the East. An important role in the formation of this type of art was played by the interaction of court culture, Sufism views and folk oral creativity. For example, during the Timurid era, the palace was occupied by music connoisseurs and singers, whose works were later widely distributed among the people (Tursunov, 2017). The art of singing is inextricably linked with the rich musical heritage of the East. An important role in the formation of this type of art was played by the.

The art of maqom and its place in singing

Status art is a high form of musical culture in Central Asia and Uzbekistan, defining the methodological, aesthetic and spiritual foundations of singing art. The Uzbek status system is formed on the basis of centuries-old oral and written traditions and is built in such cultural centers as Bukhara, Samarkand, Khiva, Termez.

The term “status” comes from the Arabic language and means "status" — a place, a state, a system of tones. In Uzbek music, this term refers to a complex genre with a clear musical structure and style of performance. In Uzbekistan, the largest number of six status systems is the Shashmakom system, which consists of the main statuses: Buzruk, Rost, Navo, Dugo, Sego and Iraq. The term “status” comes from Arabic and means "status is a place, a state, a system of tones In Uzbek music that refers to a complex genre with a clear musical structure and style of performance. In Uzbekistan, the largest number of six status systems is the Shashmakom system, which consists of the main statuses: Buzruk, Rost, Navo, Dugo, Sego and Iraq.

”Shashmakom is a system of art that expresses the unity of singer and soloist in spiritual, aesthetic and musical harmony" (Tazhiev, 2006, p. 62).

It is through status that the art of singing finds its most difficult, but perfect form. A singer performing a status song not only has voice control and musical technique, but also deeply develops poetry, the ability to feel the harmony of tone and words, express their feelings, and also have the necessary eyesight. It is through status that the art of singing finds its most difficult, but perfect form. A singer performing a status song not only has voice control and

musical technique, but also deeply develops poetry, the ability to feel the harmony of tone and words, express their feelings, and also have the necessary eyesight. personal statuses are sung in the ghazals of such classical poets as Navoi, Jami, Bedil Ogahi, and the singer is also responsible for delivering this poetic content (Kadyrov, 2010).

There are different sections in the performance of the status, such as Ushak, prose, classification, Tarje, Sabo, Mongolian, each of which requires a specific vocal technique. Therefore, status art is a genre that requires maximum creative search from the singer. There are different sections in the performance of the status, such as Ushak, prose, classification, Tarje Szabo, and the Mongolian language, each of which requires a specific vocal technique. Therefore, status art is a genre that requires maximum creative search from the singer.

"In order to fully fulfill the status, a singer must not only sing, but also apply it, understand time and have access to the heart of the people" (Karimov, 2015, p. 31).

Status art also serves as an educational factor in understanding musical aesthetics at the present time. Through him, the listener develops such traits as observation, faith, patience, and patriotism. Therefore, the Government of Uzbekistan is ready to promote this type of art as an important part of the national cultural policy. Tattoo art also serves as an educational factor in understanding musical aesthetics at the present time. Through it, the listener develops such traits as observation, faith, patience, and patriotism, so the government of Uzbekistan is ready to promote this type of art as an important part of national cultural policy. Assistance in compiling the list of the intangible cultural heritage of humanity, created by UNESCO in 2003 by "Shashmak", is an expression of the aspect of international attention paid to this area (UNESCO, 2003).

Currently, the Uzbek Yunus Rajabi National Institute of Musical Art is engaged in the training and promotion of Shashmakom in Uzbekistan. The "International Festival of Status Art" plays an important role in promoting this heritage on the world stage.

The teacher-student tradition

The teacher-disciple tradition plays an important role in the development of Uzbek traditional art. This system is one of the centuries-old phenomena of Eastern science and art culture, changing knowledge and skill from generation to generation on a direct verbal basis. To him, music and singer are considered not notes, but physical learning in it, with practical training and direct mentor work. The teacher-disciple tradition plays an important role in the development of Uzbek traditional art. This system is one of the centuries-old phenomena of Eastern science and art culture, changing knowledge and skill from generation to generation on a direct verbal basis. To him, music and singer are considered not notes, but physical learning in it, with practical training and direct mentor work.

"Art is not studied, but goes from heart to heart" — hi clearly reflects the state of the teacher-disciple tradition (Karimov, 2015, P.27).

The teacher teaches technical knowledge, but also forms the philosophy of art, moral views and aesthetic taste. The importance of the master in the singer is even more important, especially when teaching the art of status. Since statuses are transmitted in the oral tradition through extremely complex vocal and rhythmic styles, this knowledge can only be acquired through prolonged hearing of the disciple.

Artists such as Yunus Rajabiy, Toychi Rajabov, Munojot Yulchiyeva, who created their own school in the history of Khanate, continued to practice art through their students. Through their work, it can be seen that the teacher-shogir ilmid was formed in the physical musical, but also-pedagogical model Starz. Artists such as Yunus Rajabiy, Toychi Rajabov, Munojot

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"The teacher is a person who gives material knowledge, but also forms spirituality, attitude towards life" (Kadyrov, 2010, p.49).

The Ush tradition continues today in Uzbekistan's music education system. The Uzbekistan State Conservatory, the Yunus Rajabiy National Institute of musical arts provides education through special mentors in status and singing. Teachers enrich their students with their life experience by taking them not to the physical stage, but to the places of performance by the people — weddings, ceremonies, festivals.

When science is considered, the teacher-disciple system is studied at the intersection of ethnomusicology, pedagogy, and cultural studies. This system is also seen as an important factor in the preservation of cultural heritage.

Modern development trends

Today, traditional singing art is supported by the state in Uzbekistan. science is considered, the teacher-disciple system is studied at the intersection of ethnomusicology, pedagogy, and cultural studies. This system is also seen as an important factor in the preservation of cultural heritage.

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Today, traditional singing art is supported by the state in Uzbekistan. The "International Festival of Maqam Art," held annually since 2018, demonstrates the global promotion of this art form (madaniyat.uz, 2021).

The Uzbek State Conservatory, Yunus Rajabiy Institute, has opened separate departments for maqom and singing (Cabinet of Ministers Resolution, 2020).

Conclusion

Traditional singing art of Uzbekistan is a unique cultural phenomenon that embodies the psyche, historical memory and artistic thinking of the people. Studying it, preserving it and bringing it to the younger generation is one of the important factors of cultural progress.

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