



HISTORY OF TRADITIONAL SINGING CULTURE

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Abstract:

This article examines the history of traditional singing culture, its stages of development and specific features. Traditional singing is an integral part of the cultural heritage of the people, and it reflects the historical, social and cultural life of the Uzbek people. The article provides information about the main genres of traditional singing, the content and styles of songs, as well as the importance and development of traditional singing in modern times. Traditional singing culture is passed down from generation to generation as a powerful means of expressing the spirit and values of the people.

Keywords: Traditional singing, cultural history, Uzbek folk songs, song genres, cultural heritage, modern singing, folk music, folk traditions.

Introduction

The aim of musical education is to raise the young generation into a perfect human being who respects our national heritage, understands our musical richness and widely praises the essence of our oriental melodies.

From ancient times to the present, statuses in the traditional Uzbek singing school, works of previous composers, great songs and classical songs as expressions of traditional professional (professional) music have been referred to as examples of masterful performance, passed down from mouth to mouth, from teacher to student, from generation to generation¹.

¹ Mahammadali Mirabdullaev TRADITIONAL SINGING (study manual) Publishing house “Iste'dod ziyo-press” Namangan 2022.

Since ancient times, a school for performing traditional singing was founded simultaneously with Uzbek folk singing ².

The difference between the traditional singing school and the folk singing school is that the traditional singing school includes examples of professional music in the oral tradition, classical singing, grand singing and examples of the school of maqam performance.

During the Timurid period, certain local peculiarities began to emerge in the performance of traditional professional music. This year, 12 Arab statuses, 12 Uighur statuses, 7 Iranian statuses, 7 Azerbaijani statuses and 6 Uzbek statuses appeared. These series, in turn, inspired the creation of new perfect series under the influence of the local musical style. In particular, the Khorezm and Fergana-Tashkent status roads were laid out on Uzbek soil.

In the late 16th and early 17th centuries, the Shaibani ruler Ubaidullah Khan Hafiz Ahiy invited Garavi from Herat to Bukhara, and Garavi founded a school for maqam enforcers in Bukhara. Darvish Ali Changi, one of the great musicians, music historians and theorists of this time, created the twelve-chapter "Treatise Music". It discusses the maqams, their branches, methods and music theory. In the second half of the 19th century, the status of Bukhara began to be called "Shashmaqom". It is said that Khan Muhammad Rahimkhan Soni, who sat on the throne of Khorezm, was an accomplished poet, composer, musician and hafiz in the second half of the 19th century and his performances of "Feruz I", "Feruz II" and "Feruz III" became popular among the people.

In the second half of the 19th century and the beginning of the 20th century, the practice of singing, a term related to hafiz, began to become popular among artists of the master form of musical art. The work of singers in the Khorezm, Bukhara and Ferghana valleys has found its place. Every master-level singer-songwriter was popularly called Hafiz by his fans.

He even issues a special "Supreme Decree" to preserve the status of Khorezm. "We, the Supreme Ruler of the country, Muhammad Rahimkhan Soni, have signed the following decree to the Supreme. The status of Khorezm should be declared the inalienable property of the people. Those who have aroused distrust of the sovereignty and humiliated the status of this decree should be severely punished." Muhammad Rahim Khan Soni before 1292 AD.

² Shamsiev Shavkat. A look at the history of Uzbek folk music.



In the Kokan Khanate in the mid-18th century, during the reign of Umar Khan, Tashkent-Fergana maqams were created by master musicians and singers based on Shashmaqom.

By the end of the 18th century, "Shashmaqom", considered a performance of classical music of the Uzbek-Tajik peoples, was established in the maqams of Bukhara, Tashkent-Fergana and Khorezm. Great songs, classical songs and works by earlier composers are performed with special attention and care by experienced performers. Usually, through many years of training under an experienced, competent and great teacher, through tireless research, performances and singing, they could become professional artists.

It is true that in ancient times and even in modern times, a young singer-songwriter who attracted the attention of a teacher with his voice, hearing and talent becomes an apprentice to a teacher, spends years learning the secrets of the performing arts, learning them, memorizing works, then passing an exam in front of the teacher and the audience and standing in front of the people. In our opinion, it is recommended to classify singing, large-scale singing and musical works from the composer's creativity as traditional singing, recognizing their status as the art of classical music and calling the status of "Maqom" by its name.

In Uzbek music, genres of professional performance such as singing, big song, status emerged and developed. In the following periods, the nationwide traditional solo singing performance of folk music developed. Professional performance skills, particularly in singing and playing instruments, grew and various art schools were founded.³

In the higher education system of the Republic of Uzbekistan, teachers and their professional skills in the field of music are one of the most important issues. Music has a direct impact on a person's spiritual world. Forms aesthetic taste. The direction, genre and performance of the music determine its general level. Singing is one of the most important areas as an art form.

The musical culture of the peoples of Central Asia is perfectly developed on the basis of historical and ancient written sources, with archaeological finds being one of the most important areas as an art form.

³ HISTORY OF THE DEVELOPMENT OF TRADITIONAL SINGING. Mamadolimova Malika Uzbek National Musical Art Institute named after Yunus Rajabi.

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It turns out that the musical culture of the peoples of Central Asia is perfectly developed on the basis of historical and ancient written sources and archaeological finds. The first examples of traditional singing have a long history. Abu Nasr Muhammad al-Farabi and Ibn Sina contributed much to bringing our musical heritage to the level of perfect science.

Al-Farabi's contribution to the development of this science is that, as a result of his research, he created the scientific science of music theory in his booklet "Book of Music Styles", which dealt in detail with music performance.

We all know that Ibn Sina was an expert in medical science. In his treatise "The Book of Healing", the scientist explained the science of music, the analysis of melodies and songs and their effect on people.

In the history of the development of musical culture of the Timur and Timurid era, the service of scholars such as Abu Abdullah Muhammad ibn Yusuf al-Katib, al-Khorazmi, Safauddin Abdulmomin, Muhammad ibn Masud al-Sherazi and Al-Husaini was incomparable.

Traditional singing forms a number of directions. These include maqams, big songs and classical vocal performances.

These songs express people's long-term lifestyle. Traditional folk songs evolve step by step over time. Traditional singing-

Modes of performance are of great importance in the development of Traditional songs and maqam performances influence the lives of our people as cultural nourishment. Among the genres of traditional singing, status performance stands out. The position requires the artist to have a certain level of sound, performance and academic potential. Numerous musicology competitions, seminars and international symposiums take place in the Status area.

In this situation, experienced musicians and composers impart their knowledge to their students in order to preserve local traditions.

Of particular note are the Shashmaqom School led by Ota Jalal and the music and composition schools led by Haji Abdulaziz. The hard work of these scholars paid off despite the colonial conditions in Turkistan. The songs were about the difficult days of the people, the hard work of the masses of working people.

The subject "traditional singing" plays an invaluable role in the professional training process of prospective music teachers. Of course, it is advisable to familiarize yourself with any science and study its subject theoretically. If we look at the history of traditional singing performances in Uzbekistan, we can see

that several generations of artists grew up in our country between 1850 and 1900. Father Jalol Nasirov, Father Giyos Abduganiev, Haji Abdulaziz Abdurasulov, Domla Halim Ibodov, Levi Bobokhanov, Sodirkhan Hafiz, Mulla Toychi Tashmuhammedov, Madali Hafiz and Matyakub Harratov are among the great representatives of the Uzbek people.

After the 1930s, representatives of the third generation entered the art of traditional singing. Matpano's father Khudoyberganov, Hajikhan Boltaev, Mikhail Tolmasov, Yunus Rajabi, Bobokhan and Akmalkhan Sufikhanov, Shorahim Shoumarov, Erka Qori Karimov, Mamatbobo Satorov, Berkinboy Fayziev, Jorakhan Sultanov, Ma'murjon Uzokov, Ortiqkhoja Imamkhojaev grew up as Hafiz. They have enriched the treasure of our oral professional music traditions by creating their own performance styles. It should be mentioned here that hundreds of songs and great songs by composers such as Yunus Rajabi, Tokhtasin Jalilov, Komiljon Jabbarov, Ganijon Tashmatov, Doni Zakirov, Saidjon Kalonov, Nabijon Hasanov, Muhammadjon Mirzaev, Mukhtarjon Murtozoev and Fahriddin Sadikov have become the traditional musical heritage of our nation.

In conclusion, music is an important tool for the moral and emotional education of a person. Traditional performance is an area that requires a lot of attention. A singer creating in this direction should pay close attention to vocal color and vocal performance.

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