



## **TRANSFORMATION OF NATIONAL VALUES IN TRADITIONAL SINGING**

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### **Abstract**

This article analyzes the preservation, development, and renewal of national values in traditional singing under contemporary conditions. The study examines how the spiritual views, aesthetic taste, moral principles, and artistic thinking of the Uzbek people are expressed through maqom, katta ashula, folk songs, and classical performance traditions. In traditional singing, national values are interpreted not merely as historical heritage, but as a living cultural process that is continuously renewed in accordance with the demands of time. Based on the views of Uzbek music scholars, composers, and performers such as Yunus Rajabiy, Abdurauf Fitrat, O. Matyoqubov, I. Rajabov, S. Mannopov, and T. Qodirov, the article reveals the educational, aesthetic, and performance potential of traditional singing. The results of the study show that traditional singing is an important means of transmitting national values from generation to generation and harmonizing them with modern performance, education, and stage culture.

**Keywords:** Traditional singing, national values, transformation, maqom, katta ashula, classical performance, aesthetic thinking, folk songs, master-apprentice tradition, musical heritage.

### **Introduction**

Today, preserving national cultural heritage, instilling it in the consciousness of the younger generation, and effectively applying it in the educational process are among the most urgent tasks. Music art is of particular importance because it embodies the historical memory, aesthetic views, and spiritual values of the people. Uzbek traditional singing has also been formed over centuries as an expression of the life, spirituality, aspirations, moral views, and artistic thinking of the people.

In traditional singing, such values as goodness, patriotism, loyalty, kindness, beauty, spiritual purity, and humanity are expressed through artistic images. Maqom, katta



ashula, classical songs, and folk songs are not only examples of musical performance, but also important cultural sources reflecting the life philosophy, emotional experiences, and aesthetic views of the people. Throughout historical development, traditional singing has been renewed according to the requirements of different periods while preserving its essential national character. The master-apprentice tradition, regional performance schools, stage culture, the educational system, and modern forms of performance have directly influenced this process. Therefore, studying the transformation of national values in traditional singing is important not only from the perspective of musicology, but also from pedagogical and cultural viewpoints. The purpose of this article is to analyze the processes of preservation and transformation of national values in traditional singing from a scientific and pedagogical perspective.

### **Literature Review**

The scientific views of Abdurauf Fitrat are of special importance in the study of Uzbek traditional music and singing schools. Fitrat analyzed the historical roots of Uzbek classical music, the artistic essence of maqom art, and its role in the spiritual life of the people. He evaluated national music as an important expression of the people's spirit and cultural memory. His views help to understand the system of values in traditional singing on a historical basis. The scientific and practical work carried out by Yunus Rajabiy is invaluable in preserving, systematizing, and transmitting Uzbek maqom art to future generations. In Rajabiy's creative legacy, maqom and classical songs appear as high artistic examples embodying the aesthetic taste, artistic thinking, and spiritual values of the people. In particular, the recording and publication of the "Shashmaqom" cycle became an important stage in ensuring the continuity of national singing heritage. In I. Rajabov's studies on the foundations of maqom, the structure, rhythmic system, performance paths, and artistic features of maqom are widely discussed. His research serves to understand the national melody, style, and performance culture in traditional singing on a scientific basis. This aspect is important in identifying the mechanisms through which national values are manifested in musical form. O. Matyoqubov, in his studies on the theory and practice of maqom, deeply analyzes the artistic and aesthetic potential of traditional performance. In his scientific views, maqom performance is assessed not only as technical mastery, but also as a product of spiritual and aesthetic maturity, artistic



interpretation, and national thinking. This makes it possible to study the transformation of values in traditional singing in connection with performance culture.

S. Mannopov's scientific and artistic views on representatives of Uzbek music art, particularly his analysis of Tavakkal Qodirov's creative activity, serve as an important source for illuminating issues of individual performance style, national melody, and artistic expressiveness in traditional singing. Tavakkal Qodirov's performance is distinguished by folk sincerity, melodiousness, harmony between word and melody, and a deep expression of the national spirit. The creative heritage of performers such as Komiljon Otaniyozov, Ma'murjon Uzoqov, Jo'raxon Sultonov, Orifxon Hotamov, Tavakkal Qodirov, and Sherali Jo'rayev also holds a special place in the development of Uzbek singing art. Their performance schools clearly demonstrate folk melody, artistic interpretation, attitude toward the word, stage culture, and devotion to national values. The analysis of available literature shows that traditional singing is an important cultural and pedagogical means of preserving, developing, and transmitting the spiritual and aesthetic values of the Uzbek people to younger generations. At the same time, there is a need to study its transformation in modern performance, education, and stage processes as a separate scientific issue.

### **Methodology**

The study was conducted on the basis of historical-comparative, musical-analytical, pedagogical, and cultural approaches. The historical development of traditional singing, performance schools, the expression of national values, and modern changes were analyzed in their interrelation. During the research, methods such as analysis of scientific literature, artistic analysis of musical works, comparison of performance examples, observation, interview, pedagogical analysis, and generalization were used. The musical and artistic expression of national values was studied through examples of maqom, katta ashula, classical songs, and folk songs. The analysis focused on the following criteria: the expression of national values in song lyrics, the artistic expressiveness of melody and rhythm, the folk spirit in performance, the continuity of the master-apprentice tradition, innovations in stage culture, and the harmony of modern performance forms with traditional content. In this study, the concept of transformation in traditional singing is interpreted not as the disappearance of national



values, but as their renewed manifestation in accordance with the time, performance environment, educational process, and listeners' needs.

## **Results**

The results of the study show that national values in traditional singing are manifested in several main directions. First, song lyrics express the moral views of the people, human qualities, patriotism, love, loyalty, kindness, and spiritual purity. Second, the melody and performance style reflect the aesthetic taste, emotional experiences, and artistic thinking of the people. Third, through the master-apprentice tradition, not only performance culture but also etiquette, responsibility, respect, and creative discipline are transmitted from generation to generation. The process of transformation in traditional singing is primarily visible in stage performance. Songs that were once performed in small gatherings, folk festivities, and traditional settings are now reaching a wider audience through concert stages, television, radio, the Internet, and educational institutions. This expands the possibilities for promoting national songs. A second important result is that new interpretations of traditional songs are emerging in modern performance. Some performers enrich maqom and classical songs with modern instruments, arrangements, and stage solutions. If this process does not damage national melody, style, and artistic criteria, it contributes to the continuation of values in a renewed form. A third result is the growing educational potential of traditional singing in the learning process. By studying maqom and classical songs, students develop not only performance skills, but also national musical thinking, aesthetic taste, and the culture of artistic analysis. The study determined that traditional singing is an effective means of preserving national values, adapting them to the modern cultural environment, and transmitting them to younger generations.

## **Discussion**

The transformation of national values in traditional singing is a complex and multifaceted process. On the one hand, there is a need to preserve national heritage; on the other hand, there is a need to harmonize it with the demands of modern listeners, stage requirements, and the educational process. Maqom, katta ashula, and classical songs enrich students' aesthetic thinking through their deep content, melodiousness, and artistic expressiveness. However, in teaching them, it is not sufficient to limit the process to memorizing the text or repeating the melody. Students



must understand the content of the song, comprehend the values embedded in it, and feel the emotional state and artistic image in the performance. In this regard, methods such as artistic analysis, listening-based analysis, comparison of performance examples, interpretation of master performers' recordings, and work on song lyrics are effective in teaching traditional singing. Through these methods, students develop a conscious attitude toward national musical heritage. Another important point identified in the discussion is that renewal is necessary in modern performance, but this renewal must not distort the national style. Any modern interpretation of traditional singing should be carried out with respect for the melodic structure, pronunciation culture, rhythmic features, and artistic content of the song. Thus, transformation does not mean the loss of national values, but their continuation in a modern form. For this, scientifically grounded education, the master-apprentice tradition, performance culture, and artistic criteria must be harmonized.

## **Conclusion**

The research findings show that traditional singing is an important cultural and pedagogical means of preserving, developing, and transmitting national values to younger generations. Maqom, katta ashula, classical songs, and folk songs represent a rich heritage expressing the spirituality, aesthetic views, and artistic thinking of the people. The transformation of national values in traditional singing takes place through the harmony of historical continuity and modern renewal. In this process, the master-apprentice tradition, performance schools, stage culture, the educational system, and modern technologies play an important role. The broad integration of national musical heritage into the educational process develops students' aesthetic taste, musical thinking, culture of artistic analysis, and respect for national values. Therefore, in teaching traditional singing, it is advisable to strengthen the unity of scientific-pedagogical approach, artistic analysis, and practical performance.

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