

Emergence and Development of Traditional Singing Art

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ABSTRACT

In this article, the emergence of traditional singing art, status art, folklore, works dedicated to the science of music during the Khanate period and their analysis, artists who created in the direction of traditional singing and their activities are detailed.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “ On measures for innovative development of the arts ”, Resolution No. PD-4038 of November 28, 2018 “ On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, are becoming increasingly important.[1]

Various archeological findings found in the territory of the Republic of Uzbekistan indicate that the roots of professional music creation in the oral tradition are very deep. We can see that the Uzbek national music culture flourished during the period of the oldest slave states of Khorezm, Sugdiyana, Greco-Bactria, and the Kushan kingdom, and it played an important role in the social and political life of the population.[2] In this case, in the first buds of folk oral poetic creativity, the ancient ideas of our ancestors about nature and their struggle against the evil forces of nature were expressed, and later, it became a means of satisfying the spiritual and social needs of people. Over time, the creation of ancient folk oral music began to express the forms of professional appearance. Before Islam and during the spread of Islam to Central Asia, in the Middle Ages, during the reign of the Timurids, in the life of Turkestan as a country, in each of the Bukhara Emirate, Kokan and Khiva Khanates, different forms of oral creativity and

high samples appeared. In particular, the creation of festive songs, popular folk art, songs and musical works in the form of puppetry and puppetry is a proof that our people are subject to the creativity of our people. As a result of this, the genres of professional performance such as song, big song, status appeared and developed in the art of music. In the following periods, the national traditional solo singing performance of folk music developed. Professional performance skills, especially in singing and musical instruments, grew, and various skill schools were founded.

At the end of the 16th century, at the beginning of the 17th century, the Shaibani ruler Ubaidullakh Khan invited Khafiz Akhiy Garavi from Khirat to Bukhara, and Garavi established a school of makom executors in Bukhara. Darvish Ali Changi was one of the great musicians, music historians and theoreticians of that time. He created the work “Risalai muzik” consisting of twelve sections. In it, statuses, their branches, methods and music theory are discussed.

By the second half of the 19th century, the status of Bukhara began to be called “Shashmakom”. Khan Mukhammad Rahimkhan Soni, who sat on the throne of Khorezm in the second half of the 19th century, was an accomplished poet, composer, musician, and Khafiz, and his performances of “Feruz” I, “Feruz” II, “Feruz” III became popular among the people. it is said. In order to preserve the status of Khorezm, he even issues a special decree. “We, the supreme ruler of the country Mukhammad Rahimkhan Soni, have signed the following Decree to the Supreme. The status of Khorezm should be declared the inviolable property of the people. Those who have brought suspicion to the Highness and humiliated the status of this Decree should be severely punished” Mukhammad Rakhim Khan Soni 1292 Khijri Jumadil ago. In the Kokan khanate, in the middle of the 18th century, during the reign of Umar Khan, Tashkent-Fergana makoms were created by master musicians and singers on the basis of shashmakom.

From ancient times to the present day, the term professional (professional) music is used as classical music that is passed down from mouth to mouth, from teacher to student, from generation to generation. In this place, speaking about statuses, “Shashmakom”, which is considered the classical music performance of the Uzbek-Tajik peoples formed in the 19th century, and Tashkent-Fergana and Khorezm statuses, are from the distant past due to the highly developed culture of traditional professional music performance performed by skilled status performers. Usually, they could become a professional performer as a result of many years of training with an experienced, skilled and great teacher, as a result of tireless research, performances, and singing. It is true that in ancient times and even in modern times, a young singer-songwriter who caught the attention of a teacher with his voice, hearing, and ability, becomes an apprentice to a teacher and learns and masters the secrets of the art of performance for years memorizes the works, then passes the exam in front of the teacher and the audience, passes in front of the people. In our opinion, it is recommended to include singing, big singing, and musical works of composition, to recognize makom as a classical musical art, and to call the makom by its name “makom”.

In the 19 th and 20 th centuries, new talented performers of traditional singing appeared. Of course, it is natural that this process is renewed and changed in the course of time. Nevertheless, by the end of the 19 th century, the first music education sessions were conducted in the educational centers established by such figures as Munavvar Kori, Behbudi, Avloni, Khamza. At the beginning of the 20th century, the Turkestan People's Conservatory was opened in June 1918 in Tashkent, music schools were opened in Bukhara, Samarkand, Fergana, and the training of music teachers in higher educational institutions of the Republic began in the 1960-1961 academic year. 2010 was the first step, and today, a great wealth of experience has been

accumulated in the field of music and art education and performance. Especially, the attention and benevolence given by the State in music education gave a great spiritual strength to the mind and heart of every specialist. However, in today's globalization process, as in every field, the issue of training professional personnel in the field of music education and art, paying more attention to it than ever before, and using it effectively in the education of our youth is still relevant. In particular, our compatriot, People's Artist of Uzbekistan Izro Malakhov opened the "Shashmakom Academy" in the USA in 2015. All the positive works that are being carried out will give rise to the status and the art of singing in our country.

In the process of preparing future music teachers for their profession, the role of the science of "Traditional singing" is incomparable. Of course, getting acquainted with any science, it is advisable to start with theoretical study of its subject. If we look at the history of traditional singing performance in Uzbekistan, we can witness that several generations of performers grew up in our country in 1850-1900. Father Jalal Nosirov, Giyos ota Abduganiyev, Khaji Abdulaziz Abdurasulov, Khalim Ibodov, Levi Bobokhanov, Sodirkhan Khafiz, Mulla Toychi Tashmukhammedov, Madali Hafiz, Matyokub Kharratov are among the great representatives of the Uzbek people. After the 1930s, representatives of the third generation entered the art of traditional singing. Matpano ota Khudoyberganov, Khajikhan Boltayev, Mikhail Tolmasov, Yunus Rajabi, Bobokhan and Akmalkhan Sofikhanov, Shorakhim Shoumarov, Erka Kori Karimov, Mamatbobo Satorov, Berkinboy Fayziyev, Jorakhan Sultanov, Mamurjon Uzokov, Artikkhoja Imamkhojaev the hafiz have matured. They have enriched the treasure of our oral professional music traditions by creating their own performance styles. It should be mentioned here that there are hundreds of songs and great songs created by composers such as Yunus Rajabi, Tokhtasin Jalilov, Komiljon Jabbarov, Ganijon Tashmatov, Doni Zakirov, Saidjon Kalonov, Nabijon Khasanov, Mukhammadjon Mirzayev, Mukhtarjon Murtozoyev, Fakhriddin Sadikov songs have become the traditional musical heritage of our people.

It is known that the art of Uzbek traditional singing has a very ancient history and has been studied from time to time. However, a number of studies on the development of traditional singing performance in the years of independence are being created, and educational literature continues to be created. For this purpose, it is known to study the development of Uzbek national traditional singing in the period before the independence of the Republic of Uzbekistan and the development of that period, in addition, it is known to classify and analyze Uzbek traditional singing to a certain extent regulation, its differentiation from some other genres, and how to define it, remains one of the most pressing issues of our time.

Many scientific treatises have been created on the problems of collecting folk songs and musical traditions and their development. As a continuation of the great work started by Academician Yunus Rajabi, musicologists I. Rajabov, M. Yusupov, F. Karomatov, T. Gafurbekov, O. Matyokubov, R. Abdullaev, T. Salomonova, O. Ibrokhimov, O. Bekov, Musicologists such as S. Begmatov, D. Mullajonov, Q. Panjiev, N. Turgunova, G. Khudoyev devoted their research to the study of the musical heritage of the Uzbek people. Especially the 6 of Yu. Rajabi published by I. Rajabov, M. Yusupov, F. Karomatov, T. Gafurbekov, O. Matyokubov, R. Abdullayev, T. Salomonova, O. Ibrokhimov, O. Bekov, S. Begmatov a collection of musical works (1955, 1957, 1959) and the 6-volume book "Shashmakom" (1973), I. Rajabov's "Status issues" - doctoral dissertation (1963), M. Yusupov's 3 2-volume "Khorazm Makoms" (1984, 1987), 2-volume "Folk Songs" by F. Karomatov (1978, 1985), scientific research on "Uzbek Singing School" by T. Gafurbekov works, R. Abdullaev's "Ceremonial

songs of the peoples of Central Asia and Kazakhstan”, T.Solomonova’s “Uzbek folk methods” (1981) and O.Ibrokhimova’s “Status on the Fergana-Tashkent road songs”, the doctoral dissertation “The Semantics of Statuses” was devoted to the study of the unique aspects of the Uzbek musical heritage, and made a great contribution to the solution of the main problems related to the musical heritage, and they served as an important school for providing spiritual and moral education to young people.

Professor Sultanali Mannopov of Fergana State University in the textbook “Uzbek folk music culture” describes the composition of Uzbek folk music culture, traditions of musical heritage, local styles in Uzbek folk music, their composition, detailed information on specific features. S. Bekmatov, associate professor of the State Conservatory of Uzbekistan, candidate of art sciences, gave information about the art of khafiz in the educational manual “The art of khafiz” gave detailed information about the dictionary meaning of zine and its place and position in social life, fields of application.

It is known that the roots of Uzbek traditional singing art go back to ancient times. However, its development during the years of independence is determined by a period of centuries. Looking at the historical development of Uzbekistan, it can be seen that the performance of traditional singing has developed rapidly in this short period of Uzbekistan. therefore, studying the development of Uzbek traditional singing, its unique aspects, the structure and characteristics of traditional singing performance, and also its educational and educational importance, will always keep its relevance as one of the main issues.

Traditional songs are showing their colorful forms and have a significant impact on the education of young people. Musicologists, art historians, folklorists, as well as independent researchers, have the task of serious study of this issue and scientific justification as a research topic. Of course, the study and scientific research of “traditional songs”, “Uzbek traditional singing performance”, genre features, development, their role and importance in educating students and youth is of great importance.

For centuries, our national values, including our traditional works, which have been giving great spiritual and spiritual strength not only to our people, but also to the culture of the whole world, have a deep impact on the minds, thinking and consciousness of young people, making them a mature and well-rounded generation in all respects, educating them. has been an important means of education in adulthood. The independence achieved in our country with the honor of independence opened the door to wide opportunities for this, because the dream of understanding the past and present national identity and feeling spiritual freedom in our country is our cultural heritage created on the basis of the daily life experience of our ancestors. has made it possible to study more than ever before, to research it on a scientific basis.

The works of traditional singing, songs, big songs created and created by traditional singers, khafiz-u-composers, skilled performers have reached us in various forms over the centuries as a rare spiritual wealth of our creative nation. The traditional singing works of the Uzbek people are literally the rich historical cultural, spiritual and educational heritage of our ancestors, immortal singers who have been touching the hearts of listeners with their voice, their performance style and even their school of performance. became works. These rare works have become an important tool in delivering the past of our nation to the future generation in its original state. Each people, nation, tribe, tribe is different from each other with its rich history and spiritual and cultural heritage, melody, classical music art, its style of performance, style, timbre of performance.

The Uzbek nation has passed through a long historical period, formed over the years and works, and had a great impact on the world culture with its immortal musical heritage. Especially, although the customs, ceremonies, traditions and values of our ancestors have been polished and passed down from generation to generation, they have not lost their original state. This shows the greatness of our musical heritage, including our traditional singing. It is true that one should not forget that folk music plays an incomparable role in preserving the characteristics of this national musical heritage. In fact, the unique customs, traditions and rituals, values and unique aspects of our people are the same in all forms of folk art. It is absorbed. And it came down to us from word of mouth, from generation to generation through folklore works. Traditional ensembles can be said to be unique forms of people's collective folk dances, public festivals and creative associations consisting of puppeteers, gatekeepers, dancers and singers. In the 20s of the last century, the "Blue Shirt" ensemble was formed under the direct initiative and leadership of Mukhiddin Kori Yakubov and Tamarakhanim. Taking an example from this creative ensemble, in the 50s in Urgut, "Beshkarsak", then "Mokhi setora", "Munojot", "Gavkhar", as well as "Kizgaldok", "Kamalak" for children, and many others. Traditional singing ensembles and folklore-ethnographic ensembles were formed one after another, and served as a solid foundation for the development of singing creativity at a high level.

By the end of the 20th century, the Republic of Uzbekistan, which was one of the first among the countries of the Commonwealth of Independent States to gain its rights and freedoms from the sharia of the Soviets, and declared its independence, became a cultural center in the country. started a new era of onish (development). As in all spheres, especially in the field of music, culture and art, fundamental reforms have opened the doors of unique opportunities in the cultural development of the state, society and people.

It is necessary to mention that our female singers who lived in the recent past have made their own meritorious contributions to the development of traditional singing art. In the novel "Mehrobdan Chayan" by our famous writer Abdulla Kadiri, Kokan Khan gives specific information about the khafizas in Khudoyar Khan's palace. In addition, the names of Nusrat Khafiz, Miskal Khafiz, Tosh Khafiz, Zebokhan from Margilan, Batirbashi Khola, Tillo Khafiz, Khan Ogacha, Tajikhon Khafiz, Misak Ogacha, Ulug Oyinchi, Rajabkhan Khafiza are mentioned in the work. By the 1950s, the bouquet of traditional singing passed into the hands of the next generation. Arif Alimahsumov, Ochilkhan Otakhanov, Arifkhan Hotamov, Mukhammadjon Karimov, Fattakhkan Mamadaliev, Tavakkal Kadirov, Rasulkori Mamadaliev, Fakhriddin Umarov, Umar Otaev, Talibjon Badinov, Alijon Khasanov, Otajon Khudoyshukurov, Bobomorod Khamdamov, Tajiddin Muradov, Kamoliddin Rakhimov, Berta Davidova, Khalimakhan Nosirova, Saodat Kabulova, Khabibahon Okhunova, Almakhan Khayitova, Komuna Ismailova are among them.

In 1978, the Department of Eastern Music was opened at the State Conservatory of Uzbekistan, and in 1982, the first maqom performance competition was held in Uzbekistan. Thanks to this contest, the third generation singers of El Ardoga, such as Rakhmatjon Kurbanov, Makhmudjon Tojiboev, Mashrabjon Ermatov, Erkin Rozimatov, Munojot Yolchieva, Khurriyat Israilova, Maryam Sattorova, Mekhri Abdullaeva, came to the attention of art lovers and have now reached the level of popularity. Academician Yunus Rajabi's recording of shashmakom, Tashkent, and Ferghana statuses in musical notation in the 1960s is one of the periods of great importance in the history of professional Uzbek folk music and has been sealed in history. In 1949, Yunus Rajabi founded the makom ensemble under the Radio of Uzbekistan, which gave

impetus to the further development of the traditional singing art in the Uzbek land.

Above, we described the definitions of the expressions “song” and “song” given by experts. Citizens who have no musical training, have an ordinary profession, and are interested in music and art can voluntarily perform the song genre. Because no special preparation is necessary for singing. It is possible to sing in a small range based on a certain rhythm. However, as mentioned above, certain skills and qualifications are required to perform the singing genre. Most of the works in the genre of hymns are composed mainly of poetic verses of aruz weight, and of course it is necessary to sing the hymn in the climax. Here we rely on the opinions of musicologist R. Yunusov: - one of the most important aspects of internal laws specific to Uzbek traditional music is the issue of climax. Understanding it scientifically will prevent many confusions. [3] The famous scientist I. Akbarov gives this definition in his book “Dictionary of Music”. [4] Avj states that in Arabic it means “Climax, the highest point in the expression and development of music”. At this point, we return to the thoughts of R. Yunusov, a musicologist, about the term climax. In the use of Uzbek national musicians, this word is divided into three categories and explained. First of all, the climax is a clear expression of the highest, climax of any piece of music. Such a broad meaning of the term avj is used in the art of singing on an unlimited scale. Secondly, the understanding of the special structure in the upper chords of the developed form in Uzbek traditional music, and the melodic structures expressed in large, high chords are mainly the product of the composer's creativity. he cites works such as “Zebo pari avj” and “Turk avj” as examples. [5] So, the climax plays a major role in the song. Taking into account these details, it is worth saying that in the description of the issue of traditional singing, which is the subject of our research, only the issue of studying the singers and great singers lies. There are many historical figures in the world who contributed to the development of humanity and the development of different nations. [6] Here, famous musicologists F. Karamotli [7] and O. Ibrohimov [8] classify Uzbek music heritage in two layers in their studies, and the second part is the singing of traditional singing sayings to musical traditions, big singing. they say

There is another term, musical creativity, which means one or another feature of speech.

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