The Relevance of Traditional Singing and its Place in Higher Education

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Abstract: The purpose of teaching traditional singing in higher education is to develop students' learning skills in folk singing, to teach them to sing folk songs as a group and individually, and to form makom groups. It is about imparting excellent knowledge and leadership skills to the team.

This article discusses the role and relevance of traditional singing in higher education today.

Keywords: Uzbek folk, Classical music, Folk music art, Musical heritage, Shashmaqom, Traditional performance, Traditional singing, Oral style, Uzbek classical music.

Introduction. The Uzbek folk music heritage is rich and vast. Samples of music from our musical heritage have been performed for centuries and passed down from generation to generation. This rich and complex musical heritage of our people has long been created by master artists in the oral style, passed from teacher to student, and performed in the traditional way.

Folk music was not rich and diverse. Of course, music culture based on folk traditions has become a way of life by itself and has continued to do so. The level of spirituality and its development is measured by the product of creativity. Where creativity is at the right level, where the process is based on national traditions, there is a development that is unique to our lives and modern.

When we look at the practice and development of our classical music, we see that we are a generation of great cultural figures. The younger generation can become modern artists if they read, respect, perform and understand the heritage of the past.

It should be noted that Uzbek classical music is an oral art. Any movement that exists in a musical melody, that is, grace, charm, idea, content, and decoration, is perceived and mastered by listening. Every effort made to develop them is a product of creativity. Therefore, music has been passed down orally from generation to generation. This is what we call the "teacher-student" tradition. The attitude to the unique musical heritage of our country after gaining independence, their introduction into the education system is the same. In particular, the establishment of teaching this tradition in special schools and the corresponding upbringing is one of the tasks for the development of the younger generation.

Not long after that, the interest in mastering our traditional music, that is, in folk songs and maqoms, is growing among our young people every year. One of the main tasks of the traditional performing departments is to teach folk songs from the teacher to the student in the form of an oral tradition (but also based on written sources) in the form of a musical sample. As long as our status has existed for centuries, it will take a lot of hard work and dedication to pass it on to future generations. To this end, one of the main tasks of the period is to train highly qualified performers who have mastered the traditions of performing our musical heritage. Typically, performing classical songs and maqoms requires a great deal of talent and skill on the part of the singers, as well as a wide range of sound and a wide airway. Another important factor in traditional Uzbek performance is its ability to express its naturalness and to perform a piece of music with national ornaments.
In this regard, of course, the live performance of a professional teacher as a role model for students is important. In this regard, one of the important factors is that the teachers of the specialty are able to voice all the national ornaments present in the performance of traditional singing and instill it in the students. For example, the ornaments of our national performance, which are known by such terms as vibration, sigh, moan, bell, are among them, and it is intended to skillfully express each of them in its own character.

It is a good idea to start your traditional singing lessons with works of folk or composers performed in a simple way. In our national traditional performance, savtkhans, interpreters, Mongolian speakers, and great singers differed in style of performance. To develop these ways, you must first be able to correctly distinguish the student's voice. This is also done after a certain period of time, as the practice of singing has different characteristics depending on the age of the children. It's going to be a voice change process. At that time, it is impossible to strengthen the singer's voice and teach him the wrong way of breathing.

The sound should be adjusted slowly only after the singer is 17-19 years old. Over the years, the voice is formed spontaneously over the years as much as possible, that is, in the process of learning to sing, and finds its own way, the curtain. In the traditional performance, the real Uzbek sound is created after many years of work on the moans and curtains. Teachers say, "One hafiz, a singer will become a mature singer in 15-20 years." We have seen in our own experience that this is true.

One of the tasks of the teacher should be to provide students with practical exercises on the national melodies of the Shashmaqom and the national melodies in order to instill them in the students. In addition, it is necessary to introduce to students the methods of singing in Bukhara, Khorezm, Kokand, which are available in our singing. Each oasis, each valley has its own unique way of singing.

There is another direction in the practice of singing. By its very nature, it has been performed mainly by male voices. This is a genre typical of the Fergana Valley - a great song. This genre of singing is very complex. The process of mastering it also requires a special school, that is, preparation. One of the most important factors in educating singers is to introduce students to the big songs, genre features, and performance styles in the college. First of all, it is advisable to select and direct students who are inclined, talented, vocal and interested in this direction.

Teaching great singing, of course, is the best course of action. One of the factors that guides the singer to the ingenuity of the performance is the act of adventure. In order to set up an affair, to teach the singers, you first need to get the young men and women who have the same voices to sing in pairs. When this is done, students complement each other's performance. For each course, it is advisable to teach musical works on the basis of a program designed to the extent possible.

Today, when it comes to the future of the national school of performance, it is our most important task to study and restore our musical heritage, which is our great spiritual value, in the education system. Because, in the words of the great ninth-century philosopher Al-Kindi, the study of ancestral heritage is a life-giving experience for generations to come.

The land of Khorezm is very ancient in terms of its historical development, and it has its own unique musical and singing traditions. Khiva and Urgench are among the most prominent ancient cities and cultural centers of the country. From ancient times, scientists from all over the world came to Khorezm to study and improve their knowledge. The historical monuments of Khiva testify to the fact that Khorezm was an independent state thousands of years ago and science and culture reached their peak in its territory. Due to the well-established cultural ties, the Shashmaqom School of Performing Arts was established in Khorezm.

In this regard, on March 26, 1924 in Khorezm by the great art critics of that time Mulla Bekjon Rahmon oglu and Muhammad Yusuf Devonzoda in his pamphlet in the Arabic alphabet under the title "Publication of the song" Shashmaqom "in Khorezm" The statement said:
Niyazjon Khoja, a famous Khiva musicologist in the time of Muhammad Rahimkhan I, went to Bukhara to study the ancient Shashmaqom melodies with a tanbur and returned to Khiva. With the return of this musician to Khiva, his talent and fame became very popular among Khorezm musicologists and attracted their attention. Apart from Niyazjon Khoja, others, including Mahsumjon Qazi and master Muhammadjon sandiqchi, have fully mastered the Shashmaqom melodies. They began to teach the amateur students the melodies they had learned in their place, and trained many tanbur students.

Abdusattor Mahram, the son of Khojash Mahram, was educated by Muhammadjon Sandikchi, a student of Niyazjon Khoja. As a man of great prestige among the people and the government, the Shashmaqom nagma began to flourish.

The most famous musicologists of our time are the ones we mentioned above. There has been no change in the music industry at this time. It is only these people who have aroused the passion and love of the people for the song "Shashmaqom".

In his dissertation on "Development processes of Uzbek classical music" DNObidov says about the entry of the school "Shashmaqom" in the Khorezm oasis: is assumed to have occurred. This process develops in different areas of statehood, politics and economics, culture, enlightenment, literature, music and others. During the reign of Muhammad Rahim Khan (Feruz's grandfather), who ruled the khanate from 1806 to 1825, a very important event took place. Said Niyazjon (popularly known as Niyazjon Khoja), a prominent musicologist and statesman of his time, was sent to Bukhara as an ambassador. As an ambassador, he had the opportunity to attend ceremonies, meetings and banquets, and to interact with the people of the palace. At that time, the palace was, of course, the main destination for fine art. It is known that at one time Bukhara was the great successor of Samarkand and Herat, the cultural and educational centers of the Temurid Empire.

Many traditions of the golden age of Herat classical music landed in Bukhara during this period. Bukhara Shashmaqomi was born in this great city on the basis of the heritage of such great people as Najmiddin Kavkabi and Darvishali Changi. Shashmaqom is a palace property. Its creators were great teachers who served the people of the palace. In order to be mature, they need to be educated.

Niyazjon Khoja was not only an ordinary musician, but also a skilled scholar and musicologist. Niyazjon Khoja, a great musician of his time, was determined to master the basics of Shashmaqom and achieved his goal. His original goal was not to master the image of Shashmaqom (that is, the superficial form of his melodies and songs), but to master his biography (that is, its essence, its ore, its scientific principles). On this scientific basis (that is, based on the laws of classification and composition of the curtains and methods of shashmaqom), he aimed to create a new artistic image of the Khorezm complex of six and a half maqoms.

After returning to Khorezm, he selected a madrasah and selected talented students and created a school that introduced the instruments of the Six and a half maqoms to their hearts. One of the great representatives of this school was Pahlavonniyaz Mirzaboshi (literary pseudonym Kamil Khorezmi). Muhammad Rahimkhan Feruz played an important role in the development of the talent of such a talented musicologist as Kamil Khorezmi. Kamil is Feruz's mentor and teacher in Khorezmian music. They have a long and friendly relationship. Kamil Khorezmi served as a mirzabashi at the Feruz Palace. They organized fine music gatherings and gathered talented musicians and hafiz who saw the madrasa. It was in this creative environment that the art of music began to flourish."

The Khorezm School of Singing differs from other regions with its local style of performance. On the other hand, the Khorezmian style of singing is intonationally closer to Turkmen and Azerbaijani music and has some commonalities with them. Khorezm not only preserved the shashmaqom traditions, but also created its own independent Khorezm six-and-a-half maqom
style of performance. Khorezm's "Suvora" and "Feruz" have miyankhats, dunas and avjis built on a solid income. Singing these songs requires great strength, skill, and a sincere voice from the hafiz.

There is another genre that plays an important role in Khorezmian singing. Hova is sung only in Khorezm. At the same time, there were arguments and quarrels. Kalandar (Bangi) Abdullayev, Polli Duzchi, Hojikhon Boltaev, Madrahim Yakubov, (Sheroziy) Komiljon Otaniyozov, Kuvondik Iskandarov, Rozmat Jumaniyozov, Abdulsharif Vafoev, Urinboy Otajonov, Sharif Boltaev, Bekjon Otajonov were the masterful performers of these debates.

Literary scholar Akhunjon Safarov tells about the role of "Shashmaqom" in the formation of Khorezm maqoms. "In the eyes of musicians and fans, it is acknowledged that the types of maqom mentioned have common roots. For example, according to Khorezmian musicians, the makom series are modeled on the Bukhara (shashmaqom) tradition. According to Bukhara teachers, on the contrary, the original place of the maqoms was Khorezm.

In an interview with Mikhail Barayev, the son of the famous Bukhara teacher Marduhay Tanburi, he said that he had heard his father say, "The maqoms originated in Khorezm and flourished in Bukhara." This opinion was also expressed by the most prominent teachers of Bukhara shashmaqomi, such as Ota Jamal, Ota Giyos. In addition, among the hafiz and musicians in Fergana, there is a widespread opinion that the body of the maqoms is in Khorezm, the branches are in Bukhara, and the fruit is in Fergana.

The Resolution of the President of the Republic of Uzbekistan dated November 17, 2017 "On measures to further develop the art of the Uzbek national maqom" can be seen as a high example of tibor.

"Currently, the potential of the art of maqom is not sufficiently used in the development of our national identity, the comprehensive development of our culture, the education of our people, especially the younger generation, in the formation of its aesthetic taste and thinking," the resolution said. In-depth scientific and theoretical research in this area, the creation of educational and methodological literature, the promotion of the art of makom in our country and abroad through radio and television, mass media, the Internet, makom teachers, scientists and the work of materially and morally supporting the activities of specialists, talented and promising young performers is neglected.

In particular, "Involvement of qualified specialists, professors and teachers in all higher education institutions specializing in music, the creation of the necessary conditions for them, the provision of relevant textbooks, manuals and scientific and methodological literature. The fact that it is mentioned in the state program on the implementation of organizational and methodological work on the art of making is a high example of the care and attention of our people and our country to the art of makom.

Conclusion. The Action Strategy for the Further Development of the Republic of Uzbekistan for 2017-2018 identifies, among other areas, "further development of the art of music and the promotion of achievements." The Resolution of the President of the Republic of Uzbekistan dated August 8, 2017 "On measures to further develop and improve the activities of the State Conservatory of Uzbekistan" sets the task of "consistent development of educational programs and literature of the new generation." The program of the subject "Traditional Singing" is designed to fulfill these tasks.

Higher education in the development of the curriculum is approved by the State Educational Standards and the Ministry of Higher and Secondary Special Education of the Republic of Uzbekistan and is a Model program for traditional singing education. The purpose of teaching the subject is to form students' academic skills in folk singing, to give them a thorough knowledge of psychology and the ability to lead a team, to be able to sing folk songs as a group and individually, and to form status groups. consists of.
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