



## THEORETICAL BASIS OF THE PERFORMANCE OF TRADITIONAL SINGING WORKS OF THE XXI CENTURY

Rahmatova Gulshan Sunnatullo Qizi

Tashkent State Pedagogical University 2nd Year Graduate Student Of  
Music Education And Art, Uzbekistan

DOI: -<https://doi.org/10.37547/ibast-02-11-29>

### Abstract.

In this article, there are opinions about the theoretical and practical features of the performance of traditional singing works. Also, pedagogical opportunities in teaching traditional singing works and musicologists and scholars who have worked on traditional singing information about.

**Keywords:** Traditional singing, pedagogy, opportunities, music education and art, music performer, methodology.

### INTRODUCTION

Today, educating the young generation in the spirit of our national ideology, forming their spiritual world through art and artistic creativity is one of the important tasks. Uzbek traditional music culture has made a worthy contribution to the work of educating a perfect person since time immemorial. On November 17, 2017, signed by President Shavkat Miromonovich Mirziyoyev, "On measures to further develop the art of Uzbek national status" It is no exaggeration to say that the decision pleased a large number of artists of our nation, lovers of national music and singing, as well as teachers and students of art. Adoption of this decision puts a number of tasks before professors and teachers who teach the subjects of performance and traditional singing in musical educational institutions of our country. In particular, students are encouraged to study the history of maqam art, widely promote maqam art among our people and young people, as well as study and develop the secrets of traditional singing, subtle aspects of performing arts.

Music, which is one of the ancient arts, has been formed and developed in connection with the social life of mankind from the time of its formation to the present time. Based on the various conditions of the life system, musical patterns are created. On the way to its development, the ground was created for the creation of large-scale works. The complex and perfect aspects of our musical heritage, the rich possibilities of the art of music are evidence of the importance of the art of music in the life of mankind. In the creation of each piece of music and its passing from generation to generation, the "triple" emphasized by the well-known scientist B. Asafev is important. And this is the balance of the creator, the performer and the audience. If each work ensures the proportionality of this process, it is inevitable that it will take a place among the examples of musical heritage and meet the requirements of masterful music creation.

Each branch of this "three" is associated with its own important factors. However, the executive's responsibility in relation to the rest has always been intensified by factors related to the situation and interpretation. Because performers have been working in different categories since time immemorial. In particular, this process is interpreted by the well-known musicologist scientist T. Gafurbekov as follows: "In the past, performers of monodic works were divided into three categories:

- Who reminds listeners of this or that tune (that is, performs it without changing it);
- Famous singers and musicians who imitate the style of performance (i.e. imitators);
- Manifestations that have a personal performance interpretation.

It is known from history that the incomparable power of music is manifested not only in happy days, but also in difficult times when a person is faced with various trials and his heart is full of suffering. There are several types of singing in Uzbek music. They are characterized by the most classic interpretations of vocal performance patterns, from national traditional performance styles. For example, it embodies a whole structural system and traditions of such performance styles, each of which is significant and important in its own place. The main criterion is a pure voice, attractive, perfect interpretation, a wide range, a specific scope and skill. In order to achieve this, lessons, knowledge, knowledge, perseverance and study are necessary.

Even now, many scientific and pedagogical activities are carried out on the study of traditional singing works. At the time when science and technology are developing in the 19th century, there are some shortcomings in the field of music culture, and there are a few things that need to be done. Also, there are several problems regarding the creation of social pedagogical conditions in the performance of traditional singing works. In order to solve these problems, I would like to start my scientific research based on this topic and find a solution to the problems in the direction. I would like to shed light on the new methods and methods of correctly and effectively organizing pedagogical conditions for teaching traditional singing works in educational institutions related to music education.

Traditional singing in Uzbek music has been formed and developed, adapting to different conditions based on its field and direction. Among them are folk songs, epics, ritual songs, modern academic (vocal) and pop singing, classical singing. Each direction has its own style and rules in terms of form and performance. Among them, the traditional direction, formed within the framework of unchanging characteristics and reflecting the most perfect traditions, is becoming an example with all its characteristics and potential. In classical music singing, the most beautiful traditions of the Uzbek people, the values related to the national spirit have emerged, and the rich spirituality of the people has been manifested. Therefore, in the singing tradition, directions and styles of classical singing have been formed. It has become a tradition to conduct this as a direction of traditional singing art. National classical singing traditions have developed as the basis of Uzbek traditional singing art.

Practical acquaintance with the performance of traditional singing samples:

- to expand students' level of knowledge about Uzbek traditional music culture, enrich their repertoire, connect theoretical knowledge with practice;
- increasing students' interest and respect for national traditions;
- accustoming to sing rhythmically, laments, kochirims, typical of Uzbek singing;



- to develop students' general musical abilities;
- feeling the mental and physiological states that occur in the human body during singing and working and forming skills for it;
- Know and follow the requirements for singers.
- providing education and upbringing to students during the course of the lesson, training them to become deeply knowledgeable, highly qualified specialists, developing students artistically, teaching them traditional performing arts and its secrets.

One of the main goals of this discipline is to prepare specialist personnel for the art groups of our Republic. In addition to providing students with information about Uzbek folk songs and "Shashamaqom", the history of creation, performance range, use of voice, dynamic signs, the singer's performance position, measurements in works, methods, the formal structure of melodies, performance techniques, information about the authors of the studied works and necessary instructions are given. Also, the subject serves to form and teach the understanding and skills of Uzbek folk songs, and to develop feelings of love for traditional music and musical-artistic taste in students.

Traditional singing in Uzbek music has been formed and developed, adapting to different conditions based on its field and direction. Among them are folk songs, epics, ritual songs, modern academic (vocal) and pop singing, classical singing. Each direction has its own style and rules in terms of form and performance. Among them, the traditional direction, formed within the framework of unchanging characteristics and reflecting the most perfect traditions, is becoming an example with all its characteristics and potential. In classical music singing, the most beautiful traditions of the Uzbek people, the values related to the national spirit have emerged, and the rich spirituality of the people has been manifested. Therefore, in the singing tradition, directions and styles of classical singing have been formed. It has become a tradition to conduct this as a direction of traditional singing art. National classical singing traditions have developed as the basis of Uzbek traditional singing art.

All the above-mentioned groups have undergone a process of development in harmony with the breath of the times, in an integral relationship with each other. The performers are the successors of the so-called "traditions" who have influenced the development of the art of music. The process of historical development of performance created the basis for the formation of individual, group and personal performance ways and styles on the scale of local zones, within certain groups and on the basis of independent creativity. In performance styles specific to local zones, dialect, tradition, genres, etc., are important factors that characterize this or that local direction. In the emergence of individual performance styles, the performance interpretation capabilities of a more mature musician or singer (voice, creativity, imagination, performance) are nurtured and matured by the traditions of the performance school, local styles, and the variety of the place where they live. musical and social traditions are important.

Ota Jalal, Domla Halim Ibodov, Haji Abdulaziz Abdurasulov, Hamrokul Qori, Madrahim Yaqubov, Erka Qori, who can pass such criteria in the performance of Uzbek music, live in the honor of our nation, and become an example in our musical heritage. A number of teachers like Karimov, Sodirkhan Hafiz, Hajikhan Boltaev, Jorakhan Sultanov have passed. You can see an

alternative view of the levels of performance art and creativity in the creative work of these master artists. That is why they and their creativity are always an example.

### CONCLUSION

As a conclusion, we can say that the art of music is an important tool for moral, cultural and educational education of a person. Therefore, in all eras and societies, great attention has been paid to the art of music and its development. Uzbek music culture has an ancient and rich heritage. Its contents reflect the national spirit of our people, their high human activities, their artistic spirituality, their struggle for independence, and their dreams and hopes. The goal of music education is to educate the young generation, schoolchildren, to the level of cultured people who can inherit our national musical heritage and perceive the wealth of universal music. For this, it is necessary for students to learn the art of music with all its elegance and beauty, to acquire the skills of artistic perception, collective singing, dancing and creativity, and extensive use of music culture in training.

### REFERENCES

1. I. Rajabov "Maqomlar" 2006. 12 - p
2. T. Ismailov; "CHARACTERISTICS OF KHOREZM DOSTON ART" "Ekonomika i sotsium" №3(82) 2021;
3. O. Ibrohimov "Creation of Uzbek folk music" 1994
4. Shakhlo Khakimovna Kharatova "USE OF INNOVATIVE TECHNOLOGIES IN THE EDUCATIONAL PROCESS" Science and Education ISSUE 3, March 2022;
5. Mamirov K. Community singing and singing - Tashkent, Ilm-Ziya, 2012.

