



NATIONAL SINGING TRADITIONS

Elov Mirshod

Uzbek State Institute of Arts and Culture, Head of the department "National singing", Uzbekistan

ABSTRACT

There is a very rich and diverse written information on the history of national music in Uzbekistan. In the books and chronicles of Beruni, Narshahi and other historians, in the works of such writers as Mahmud Kashgari, Yusuf Khas Hajib, Firdavsi, Alisher Navoi, , valuable insights into its social and educational significance. In prose and poetry books there are countless records of ancient customs and their word scenes and musical programs, melodies and songs closely related to various aspects of social life, activities of musicians and singers, varieties and forms, musical instruments, descriptions and interpretations of melodies and songs.

KEY WORDS: *Programs, valuable, records, songs.*

INTRODUCTION

Sometimes they are so pure and wise that they have not lost their value even today. As an example, let us look at a wonderful description of melody and melody in the way of humanity in one verse of Yusuf Khas Hajib's Qutadg'u bilig:

Who melts the heart benavo

Neither dead nor alive, the pain is incurable

It is difficult to overstate that music is an important factor in human perfection. Poverty, that is, indifference to pleasant melodies and words, is the worst and incorrigible defect for man, says the wise writer.

MAIN PART

Classical literature written in Arabic, Persian and Turkish, as well as historical works express many wise ideas, theoretical views and life observations about the various links of music to the social way of life, from which we can get valuable impressions about the distant and recent past of our region. Without going into the details of the issue, let us turn to the legacy of Alisher Navoi, who is dear and sacred to us. In fact, we can say that the works of Hazrat are not only a unique literary flower, but also a detailed "musical encyclopedia". In them we can find deep thoughts and reflections on philosophical, scientific, theoretical and practical issues of music.

Among the written sources, pamphlets directly related to the science of music are of special importance. The musical doctrine founded by the ancient musicologists of the East, such as Farobi, Khorezmi and Ibn Sino, and later their worthy

successors Safiuddin Urmavi, Abdulkadir Maroghi, Abdurahman Jami lived and worked in our region and their musical treatises are closely connected with the traditions of this land. In the 19th century, in Bukhara, the tanbur line was discovered in Khorezm, and the entire maqom complex was recorded. , testifies to the depth of the scientific foundations of the art of this land. If we focus the musical ideology from Farobi to Fitrat in terms of the living traditions of the Uzbek national art of singing and their scientific basis, we must first take into account that the scale of this great heritage is very wide. It should be noted that the interrelationships between the philosophical, scientific-theoretical and practical views within it are different.

The most important source in getting a fuller picture of our musical heritage is, of course, its surviving traditions. Although musical values are not accustomed to the use of notes in it, it is firmly passed down from generation to generation without losing its identity.

In this regard, although the use of note notes in our national anthem has not become a habit, the symbol of the melody and other laws of preservation of its text have been applied. It is also the ability to memorize the image of the melody, its inner form - the core. In other words, the basis of the melody is consciously assimilated (memorized) as a system of curtains and methods, that is, a text in a certain order, and when necessary, the "text" in the memory is taken out (performed) in the same order. Inheriting this knowledge and skills, a series of fluent translations of musical texts from generation to



generation is called the "teacher-student" tradition in the language of musicians.

The development of the national singing tradition, of course, has a meaning in the fact that the "teacher-student" tradition is simply called "oral tradition". So, in the ideology of oral music, there is a solid basis, a "text". This solid foundation is the stable and vibrant core of a piece of music. He lives in harmony with the changing, ever-changing qualities of musical ideology. The harmony that arises from this contradiction, that is, the rules and their creative assimilation, is not a defect or defect of our "oral" music, which is introduced without a note, but its inner nature, the law of life. Indeed, if we look at the classical music samples of our music, which are memorized and recorded on sound recorders, we see that the main text of Ushshak, Navo and other melodies with specific names, their core almost unchanged, their appearance, decoration and splendor change.

Another aspect of this predominant principle is that in the oral context, the writing of a note, the text of a letter, is not a moni for the continuity of traditions. On the contrary, at a time when the environment is filled with a variety of musical styles, the classical texts of our national music, and especially the original texts of maqom sets in large forms, meticulously crafted notation texts can serve as a very important factor.

CONCLUSION

In the past, various notes were used in Oriental music. For example, a note based on the order and rules of the alphabetical account. Or it is a finger note system consisting of signs indicating the position of the strings of the handles of the instruments and the fingers that press the curtain. However, they were mainly used only to explain musical-theoretical views and to summarize the order and regulations of sound units based on musical works.

REFERENCES

1. *Yusuf Khos Hajib. "Kutadg'u bilig". Toshkent 2017.*
2. *Fitrat. Uzbek classical music and its history. (Prepared for publication by A.Rustamov with comments by K.Hasan). Tashkent 1993.*
3. *O.Matyakubov. Authority. Tashkent 2004.*