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## On The Culture Of Music And Singing

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### ABSTRACT

In the current era of the influence of the information flow, blindly mastering the art of others, they put Uzbek words in their music and perform melodic performances.

This article discusses the development of one of the vocal genres - traditional singing, the perfect study of the status of our classical art by students and the further enrichment and preservation of the treasures of our national musical heritage to future generations.

In the current era of rapid development, under the influence of music and songs coming from abroad, the minds of our young people are changing and becoming indifferent to their art. It is useful for any nation to learn the art of its own national music first and then master the art of others.

### KEYWORDS

Music, art, culture, national singing, popular culture, status, youth education, music culture, national heritage, traditions, education, upbringing.

### INTRODUCTION

We all know that the love of music, art, music culture is formed in our people from childhood, in the family. It is no exaggeration to say that in our country it is difficult to find a person who

does not have a dutar, doira or other musical instrument in his house and lives in his life without feeling the life-giving effects of music.

Most importantly, today the art of music has a greater and stronger impact on the development of our young generation in the spirit of high spirituality than any other art form.

In this regard, we all understand the importance of pop art, which attracts the hearts of young people in every way.

### THE MAIN FINDINGS AND RESULTS

It can be said that the Uzbek pop music, the first samples of which appeared at the beginning of the last century, has reached a qualitatively new level during the years of independence. The great opportunities for studying the achievements of national and universal music, the best examples of world pop music, the constant attention to the development of this field, the favorable conditions created for the manifestation of young talents play an important role in achieving such results.

When we talk about the development of pop art today and tomorrow, it is natural to pay special attention to the meaning of the term "national variety", to protect it from any foreign influences, especially in the spirit of "popular culture". Speaking of which, one situation has to be said with regret. The "works" presented to the public by some young performers and creative groups do not meet any of the requirements and criteria of art. Not only the theme and the music, the methods of performance, but also the imitation of foreign "popular culture" in stage performances, the frequent occurrence of "stellar" diseases, will certainly upset real art fans.

In particular, I think that some young performers consider inappropriate actions, such as music videos, which are completely inconsistent with our national traditions and rules of etiquette, mixing words in different languages or deliberately distorting the

pronunciation, as a new style for themselves. I do not think that it is both a duty and an obligation for our cultural community, first of all, musicologists, teachers, artists, composers, writers and journalists, many art lovers to express their views on such issues, so that we educate our youth properly.

We must consider such phenomena, which are morally unacceptable to us, alien to our national values and views, but are now entering our lives, as an infectious disease. And it is on this basis that we need to understand that such attacks are a very dangerous situation.

After all, if a person's ear becomes accustomed to light, dull tones, his artistic taste and musical culture will gradually decline, and his spiritual world will be taken over by false notions. In the end, it will be difficult for such a person to accept the unique masterpieces of our national heritage, such as Shashmaqom, as well as the works of world-renowned composers such as Mozart, Beethoven, Bach and Tchaikovsky.

To prevent such cases, it is necessary to create a healthy creative environment among artists, raise the spiritual world and cultural level of the younger generation, along with the classics of national and world music culture, to enjoy modern pop art to suit their moods and aspirations. the creation of conditions, the further development of music education are of great importance.

In the current era of rapid development, under the influence of music and songs coming from abroad, the minds of our young people are changing and becoming indifferent to their art. Blindly mastering the art of others, they put Uzbek words in their music and perform melodic performances. It is useful for any nation to learn the art of its own national music first and then master the art of others. If we approach this field scientifically, understand and study it perfectly, we can say that Borsa has chosen a wise path.

Music education is one of the most popular educational disciplines in developed countries. For example; In Japan, music lessons have the most hours in schools. Through music, they demonstrate in practice the beauty of life, loving it, the beauty of nature, preserving it, increasing people's love for each other, and preventing and nurturing discomfort in any environment.

It is known that the Uzbek folk music heritage is rich and diverse. The colorful examples of folk music embodied in it have been developed over the centuries from generation to generation. At the same time, each genre has been revered by our people, preserving its artistic and aesthetic value. While our musical heritage has been shaped and developed in a variety of ways, one of them is the maqoms, which are a complex example of folk music. Maqoms are performed under the names (terms) "Classical music" and "Professional music in the oral tradition." This rich and complex musical heritage of our people has long been passed down from teacher to student in the "oral traditional" style by master artists. This style, which has become a tradition, is revered as a key factor even in modern times.

When relying on traditional music, they rely mainly on maqoms. Because maqom has always been a leader in folk music as a musical genre that reflects the way of life of our people. In addition, the maqoms contain universal concepts, meanings and bases related to the science of music, performance and other features of music. It is natural that every artist who has mastered this tradition to a certain extent will win the love of the people.

The maqoms, which embody the history of the Uzbek people in magical tones, are one of the most developed types of musical creation, which is mainly created and performed in a monodic, ie one-voice style. Each maqom had its own clear text, i.e. it was performed with a ghazal. They mainly used ghazals and

muhammas of classical poets such as Lutfi, Atoyi, Navoi, Babur, Fuzuli, Avaz Otar, Ogahi.

Performing maqoms, a complex genre of folk music, requires professional skills from the singer. To achieve this, it is necessary to take regular lessons from master hafiz and musicians who have been maqom scholars for many years. In order to understand the maqoms to a certain extent, in studying all their internal features, it is necessary to master the rhythmic structure of the maqoms. It is also necessary to be aware of all the musical ornaments and characteristic melodies present in singing and music in the performance of maqoms. In general, it is advisable to master all the traditional performance basics. Every traditional performer should have a certain idea about the internal fret features, vocals, all components, method aspects, artistic aspects of professional classical music, as well as understand the variety of options available in the maqoms.

One of the noteworthy aspects of the hymns, i.e. the prose section, is that they have a very wide range. That is, it contains two octaves and more of sound path. Melodic sentences are distinguished by their unique breadth and require the performer to have a long airway. It is also important to be able to use it appropriately along with the large airway. This is because in the process of performing the maqoms, colorful ornaments are given to the musical tones, mainly at the peak. In solving such unique puzzles of the performance of maqoms and in achieving a smooth performance of classical works without difficulty, each hafiz must have the ability to sing skillfully on the high curtains.

One of the main factors in mastering the method of execution of statuses is to know the composition of the most common types and the principle of their arrival in any situation and place. Species are taken from the most basic parts of a particular status and come at the peak of another status. Traditional performers

are required to master the style inherent in these specific statuses as theoretically and practically as possible.

From time immemorial, traditional music performers have paid great attention to the ways in which the components of the maqoms belong to their main features and elements. To a certain extent, first of all, they tried to master the methods. Many teachers also associated singing with the click of a circle.

Our traditional music is complex and diverse in structure.

Available in 2-share methods, 9-11-share methods, one-and-a-half-stroke methods, and 24-stroke methods: Of these, we would like to single out the Talqini, Nasr, Savt Muhammias (16 tt), Saqil (24tt) methods. These techniques are required to be mastered in a way that every traditional singer understands. To do this, you need to practice the methods regularly. Theoretical and practical mastery of the makoms, which are traditional professional folk music, is mainly taught by the teacher-student in the folk oral tradition, based on recorded sources. The main criteria in this event are the published Shashmaqom notes, and in the oral style are taught the ornamental styles that are characteristic of Uzbek music, traditional performance. In addition, the different interpretations of the performance, the different styles of status, the importance of composition should be explained to the student in a modern interpretation.

It is worth noting that music, art and schools play an important role in preparing the younger generation for a spiritually and spiritually independent life, enriching their minds with national and universal values.

## CONCLUSION

Valuable works of art are the best teaching tool for young students to help them understand classical works. The direction of the melody

develops in the same direction as the direction of the instrument. The melodies are extremely diverse, varied, depending on the meaning of the word, and the works, which are stretched or sung, require the classical singer to have a well-adjusted sound, smooth direction, smooth, fluent, clean intonation, flexible, that is, the same sound as performed on musical instruments. In the early stages, the main task for a young singer is to properly adjust and control the sound.

Works that have a religious meaning, works in which the beauty of nature is sung again, expressions of third love experiences, enjoyment, works that reflect how beautiful the lover is, are achieved with great pleasure, enthusiasm, pleasant, beautiful, impressive expression of the text through beautiful pronunciation. Most of the works represent calm, heavy, calm, contentment.

Sad, strong emotions are also sung in a state of high plan and mood, calm, depicting a major situation. This subject is studied in connection with such subjects as the history of Uzbek classical literature, cultural studies, folklore.

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