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THE FORMATION AND HISTORICAL DEVELOPMENT OF THE SINGING TRADITION IN UZBEKISTAN

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Abstract

The article highlights some processes in the history of Uzbek singing. At the same time, valuable opinions of great scholars in the field are cited in the form of quotes. The process of professionalization of singing in the history of Uzbek musical art is analyzed. This article also contains information on the importance of compositional creativity in musical culture.

Keywords: *tradition, voice, solo singing, ensemble singing, folklore music, literature, poetry*

Introduction

Just as peoples around the world have their own traditions, way of life, and customs, their music also has its own performance styles that have been formed to a certain extent. In particular, the traditions existing in the music of the peoples of the East amaze with their considerable systematization and complexity. In this article, it was found necessary to shed some light on the singing traditions and history of its development in Uzbek music, which is an integral part of Eastern music. It also provides information about the thoughts and views of past people about the human voice, and events that reflected the impact of the voice on the human mind. The scientific significance of this research is that we hope that the information about the secrets and skills of singing that exist in history will serve to some extent for the development of the professional skills of the young generation that is growing up today.

Research method

The research design is theoretical, relying mainly on existing literature in the field and historical information contained from them. It is known from historical sources that our musical culture is connected with a long history. The material evidence found through the work of archaeologists, the instruments of music and images of musicians painted on stone walls, and the depiction of musicians at banquets in the palaces of kings in miniature indicate that the sounds of our musical performance have reached us for centuries.

“For centuries, even millennia, the art of voice existed even before musical instruments were invented. After the art of voice matured, music, in turn, emerged consciously, that is, in terms of specific pitch and instrument.” (Matyakubov Sh., 2018, from topic 7). Traditional solo singing is one of the main directions in the performing culture of Uzbekistan. According to experts, the musical

art of the Uzbek people, like that of the peoples of the world, originated from monody. In ancient times, after a person understood his own voice, that started humming. Gradually, this humming developed, turned into a vocal tone, and the basis was created for a person to sing his own feelings. As a result, the phenomenon of **solo singing** (singing in a single voice) emerged and improved, took on the form of **tradition** (transferring experience to another person) (Yo'lchiyeva M., 2018, p. 5). "The word *traditional* (traditions) in the concept of "The art of traditional solo singing" is defined as follows: "In traditions, on the one hand, one can clearly observe inheritance and social succession, and on the other hand, renewal and youthfulness" (Umarov A., Bekmurodov M., 2015, p. 17). Miniatures that reflect history also feature images of singers. "Among the beautiful miniatures is the 16th-century Samarkand manuscript "Zafarnoma" ("The Book of the Timurid Victories"). One of the miniatures in it depicts a feast organized by Amir Temur after a successful campaign. Three musicians are seated in front of the throne, and a singer with a bayoz is located opposite them" (Maqoms, mugams and contemporary composers' work. 1978, p. 69).

Results analysis

In the East, the voice was considered the origin of all musical instruments, and the human voice was considered fundamentally primary and authoritative in terms of instrument making. "In his treatise on music by the famous scholar Al-Farabi, who lived in Central Asia, it is said that "instrumental music accompanies the song or imitates the voice, enriches it, and forms the initial music of the song and the instrumental part in between. This gives the singer a rest. At the same time, they enrich the vocal music by emphasizing the parts that the singer's voice cannot reach." (Yunus Rajabiy. 1959, p. V). Although the instrument enhances the meaning to be conveyed through the voice and increases its impact, the status of the singing process performed without an instrument does not diminish. The superiority of the human voice over other sounds found in nature has been repeatedly emphasized. "That is why the great Eastern encyclopedist Abu Nasr Farabi defined it as: "The most perfect

instrument is the human throat, and the most perfect music is the human voice." (Khamidova M. A., 2009, p. 5). The emergence of art forms created by the human voice and intended to be performed by the voice is much older than instrumental music. Its history goes back to very distant, primitive times (when music and singing skills were not yet professional, and singing had not yet emerged as a specialization). "In the Near and Middle East, particularly in the ancient states of Central Asia, professional musical art, which emerged in city palaces, has long used solo and ensemble singing performance forms." (Razzoqova M., 2015, p. 3).

The rise of singing to the level of professionalism indicates its transition to a new stage. Professionalism, as observed in the musical art of Uzbek and other Eastern countries, was formed in the first centuries of our era and improved over the centuries, achieving high results in the field of performing arts and in the creation of works of vocal and instrumental music of various genres. "The first stage of the emergence of professionalism in the musical art of the peoples of Central Asia dates back to the period of the Kushan kingdom. This conclusion has several supporting points. It is known that material finds have been discovered that point to the emergence of a new reality in the musical life of that time, serving as important indirect evidence." (Yunusov R., 2022, P. 15–16). In ancient times, the importance of compositional creativity in musical culture was great, and it was vividly demonstrated in the harmony of singing in palace and instrumental performance. "Thanks to the favorable conditions in the palace, regular cultural contacts and exchanges brought wonderful artistic results. As a result, literature and poetry, music and national dance, fine arts and folk crafts, performing arts and other types of art positively influenced each other and continued to develop in this way." (Yunusov R., 2022, p. 14). During the Sassanid period, both the art of playing and the art of singing were highly valued. Barbad Marvazi, who created 360 songs and 30 melodies, became famous with his musical works. The embodiment of Barbad Marvazi's image as a singer, musician, and creativity, as well as his direct competition with other professionals, are described as

a certain process in the works of Abulqasim Firdawsi (940–1020), Abu Mansur as-Sa'alibi (961–1038), Nasir Khusraw (1004–1088), Nizami Ganjavi (1141–1209), Nasir al-Din al-Tusi (1201–1274), and Amir Khusraw Dehlavi (1253–1325). The 9th–10th centuries, recognized as the first Renaissance in Central Asia, that is, the Samanid era, created great opportunities and an environment for development in the art of music, as in all other fields. Considered a contemporary of Farabi, Abu Abdullah Ja'far Rudaki (860–941) was the author of works that were profound artistic complexes of musical and poetic creativity and were preserved for centuries. He was known and recognized among the powerful Samanid dynasty and all non-Arab peoples. Literature reports that Rudaki first interpreted the "Qasida of Bukhara" in a badiha style during the early morning of Nasr II ibn Ahmad Samani. Rudaki knew that prose would not affect the emir, who was not returning to his homeland, and therefore used poetry. He had sung his qasida on the pitch of "Ushshaq" in the morning, after the palace musicians and singers, and taking up the chang in his hand. The emir was deeply impressed by

such a master of improvisation-singing and set off on his journey.

Conclusion

As a conclusion, since sound can have both beneficial and harmful effects on the human psyche, it was seen not only as a means of increasing faith but also as a means of casting doubt on the heart. As a result, it could only be used within certain times and circumstances, such as during holidays, solemn events, and celebrations.

In the "Nasihatnama" (Qabusnama), written in the last quarter of the 11th century by Kaykovus ibn Iskandar, the grandson of the king of Western Iran, for his own son Gilan-shah, the thirty-sixth chapter reflects the views on the hafiz and musicianship. It states that the hafiz should be gentle, cheerful, always pure, good-looking, well-spoken, and should be free from bad qualities. It also states: "If you are a Hafiz and know how to write poetry, do not be greedy about reciting your own poetry, even though your poetry pleases you, it may not please others, because Hafizs are narrators of folk poetry, not narrators of their own poetry." (Kaikovus. 2019, p. 149).

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