

TRADITIONS AND CHARACTERISTICS OF THE NATIONAL SINGING ART

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Annotation: This article explores the traditions and characteristics of the national singing art, with a particular focus on the cultural and educational context of Uzbekistan. National vocal traditions have long served as a vital means of preserving historical memory, national values, and social identity. The study highlights the diversity of singing styles, regional distinctions, and the integration of folk elements into professional music education. Emphasis is placed on how national singing traditions are taught and preserved within pedagogical institutions, ensuring continuity between generations. By analyzing both theoretical foundations and practical approaches, the article aims to contribute to the development of a comprehensive understanding of national vocal heritage and its significance for future music educators.

Keywords: national singing, traditional music, vocal art, cultural heritage, music education, folk style, musical pedagogy, artistic expression, ethnic identity.

MILLIY QO`SHIQCHILIK SAN'ATINING O'ZIGA XOS AN'ANALARI VA XUSUSIYATLAR

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Annotatsiya: Ushbu maqolada milliy qo‘shiqchilik san’atining an’analari va xususiyatlari, xususan, O‘zbekistonning madaniy va ta’limiy kontekstidagi o‘rni tahlil qilinadi. Milliy vokal an’analari tarixiy xotira, milliy qadriyatlar va ijtimoiy o‘zlikni saqlashning muhim vositasi bo‘lib xizmat qilib kelmoqda. Tadqiqotda turli qo‘shiq ijro uslublari, mintaqaviy farqlar va xalq ijodining professional musiqiy ta’limga integratsiyasi yoritiladi. Milliy qo‘shiqchilik an’analari pedagogik muassasalarda qanday o‘rgatilayotgani va avlodlar o‘rtasida uzviylik qanday ta’minlanayotgani alohida e’tiborga olinadi. Maqolada nazariy asoslar hamda amaliy yondashuvlar tahlili orqali milliy vokal merosni chuqur anglash va uni kelajak musiqa o‘qituvchilari uchun ahamiyatini yoritish maqsad qilingan.

Kalit so‘zlar: milliy qo‘shiqchilik, an’anaviy musiqa, vokal san’ati, madaniy meros, musiqa ta’limi, xalq uslubi, musiqiy pedagogika, badiiy ifoda, etnik o‘zlik.

The art of national singing occupies a special place in the cultural heritage of Uzbekistan, serving as both a reflection of the nation's spiritual world and a medium for transmitting historical memory. Rooted in centuries-old traditions, Uzbek vocal art includes a wide range of genres, styles, and regional variations, each characterized by unique melodic structures, ornamentation techniques, and performance practices. From the lyrical songs of the Ferghana Valley to the epic narratives of Khorezm and the ceremonial songs of Bukhara, the national singing tradition reflects the diverse cultural landscape of the country.

In the context of music education, especially in pedagogical universities, it is essential to preserve and transmit these rich traditions to future generations of music teachers and performers. This requires not only practical training in vocal techniques but also a deep understanding of the historical, social, and aesthetic contexts in which these singing forms developed. National singing is not merely a musical expression; it is also a channel for conveying values, emotions, and communal experiences.

The introduction of national singing into formal music curricula supports the development of students' artistic identity and cultural awareness. Through studying

traditional singing, students learn to appreciate the diversity of musical expressions and to engage in the preservation of intangible cultural heritage. This paper aims to examine the key traditions and stylistic features of national singing in Uzbekistan and to consider their role in the education and professional formation of future music educators.

The national singing art of Uzbekistan is distinguished by its variety of forms and regional characteristics, which have evolved under the influence of historical events, geographical conditions, and cultural exchanges. Among the most prominent forms are “maqom” singing, folk lyrical songs, ritual and ceremonial songs, and narrative epic performances. Each of these forms carries specific stylistic elements that define their identity and artistic value.

“Maqom” singing, one of the classical traditions of Uzbek music, is characterized by its complex structure, modal systems, and philosophical depth. Performed traditionally by professional musicians, it demands a high level of vocal technique and expressive capacity. The preservation and teaching of “maqom” have been institutionalized in music colleges and conservatories, where students learn to interpret this art both theoretically and practically.

Folk lyrical songs, such as “yalla” and “lapar,” are more spontaneous and emotionally charged. They are often performed in communal settings, accompanying daily life, celebrations, and social rituals. These songs are valued for their melodic richness and connection to spoken language, making them accessible and relatable to a wider audience. In pedagogical settings, these forms are used to introduce students to the cultural roots of national singing and to develop expressive vocal skills.

Narrative epic singing, like that found in the “dastan” tradition, blends singing with storytelling. This genre plays a crucial role in preserving oral history, ethical values, and collective memory. The performer, or “bakhshi,” uses vocal modulation and rhythmic recitation to convey tales of heroes, love, and morality. Although less common in formal music education, epic singing is increasingly being integrated into specialized programs to promote cultural continuity.

Teaching national singing in pedagogical universities involves a blend of methods. Practical vocal training is supplemented with theoretical studies in ethnomusicology, history of music, and aesthetics. Students are taught to analyze vocal timbre, ornamentation, breath control, and emotional interpretation. Additionally, performance practice includes mastering traditional instruments, such as the dutar, tanbur, or doira, which often accompany singing.

The integration of national singing into music education also encourages creativity and personal artistic development. Students are invited to reinterpret traditional material, compose their own songs based on folk motifs, and perform in academic concerts and festivals. This approach ensures that the tradition remains dynamic, evolving with the artistic contributions of new generations.

Moreover, national singing plays a significant role in strengthening national identity and promoting intercultural dialogue. Through academic exchange programs and international festivals, Uzbek vocal art is introduced to global audiences, fostering mutual respect and appreciation among different cultures.

In summary, the national singing tradition of Uzbekistan is a rich and multifaceted art form. Its integration into pedagogical education ensures both preservation and innovation, preparing future educators not only as skilled vocalists but also as cultural ambassadors and guardians of heritage.

The preservation and development of national singing traditions in Uzbekistan represent a vital cultural and educational mission. As a deeply rooted form of artistic expression, national singing embodies the spiritual values, historical experiences, and emotional depth of the Uzbek people. By integrating these traditions into the curriculum of pedagogical universities, future music educators are empowered to carry forward this heritage in both academic and creative contexts.

Through systematic training in vocal technique, historical analysis, and stylistic interpretation, students not only acquire professional skills but also deepen their understanding of national identity and cultural continuity. This educational approach

fosters pride in one's heritage and cultivates a sense of responsibility for transmitting intangible cultural values to the next generation.

Furthermore, the inclusion of national singing in music education contributes to the diversification of artistic expression, inspiring innovation while remaining rooted in tradition. It encourages students to find their individual artistic voice within the broader framework of cultural preservation.

In the modern era, where globalization presents both opportunities and challenges to national cultures, the role of educators becomes increasingly important. Those trained in the art of national singing are not only musicians but also cultural advocates who contribute to the resilience and relevance of traditional art forms in contemporary society.

In conclusion, national singing is not merely a subject of study but a living tradition that connects past, present, and future. Its cultivation within pedagogical institutions ensures that the melodies, values, and stories of the Uzbek people continue to resonate across generations and borders.

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