



Modern Scientific and Theoretical Views on Traditional Singing

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Abstract: *This article talks about master musicologists and scholars of maqam who conducted theoretical research in the field of maqam in the 20th-11th centuries and the literature they created in the same field. In addition, Academician Yu. Rajabi's great contribution to the field and his incomparable work in practice are among them. This article describes the difficulties faced by the famous teachers due to the requirements of the times, and the important stages of the work of theorists who made good use of the existing conditions in the age of technology.*

Keywords: *makomchilik, singers, theoretical, UNESCO, harmonizing, oral, teacher-disciple, tanbur, dutor, flute, g'ijjak, doira, musicologists, makam.*

INTRODUCTION

In the 20th century, the art of makomchilik developed and took its place in the works and repertoires of accomplished musicians, singers and composers. They were published as collections through modern notation, and the work of their theoretical and practical assimilation was carried out.

In 2007, Ishoq Rajabov's large pamphlet entitled "Maqomlar" was published by UNESCO. In November 2003, "Shashmaqom" was recognized by UNESCO as a "Masterpiece of Oral and Intangible Cultural Heritage of Humanity". In 2008, he was included in the world representative list.

At the moment, pupils and students of many general education schools and secondary and higher special educational institutions operating in our beloved country had the opportunity to enjoy this art.

Today, there is no doubt that the status samples recorded in musical instruments and musical notes in the performance of teachers play an important role in the process of scientific and practical study of classical music. At the same time, the principle of harmonizing the traditional ("oral") and innovative (somewhat "written") educational methods in order to inculcate status in the minds of pupils and students is rapidly forming. There are many educational traditions based on the "oral" method that can be used in this process, and we would like to briefly touch on some of them. It is known that maqams have been inherited from the past to our time mainly in the form of oral tradition, that is, as a means of "master-disciple". So, every student who wants to learn this art seriously, first of all, it is expected that he will be "attached" to the master of this specialty as an apprentice. The history of our culture is a witness to this: since long ago, our forefathers, who were committed to professional learning, including the mastering of arts, were first of all in the process of becoming apprentices to a teacher who was an expert in this field. At the same time, the first step to the art of music is listening culture. In other words, music, first of all, is the art of listening with the heart. Academician Yunus Rajabi's emphatic instruction to the representative of the new generation who wants to learn status: "Listen more carefully, and the melody will begin to move to your tongue" also goes back to one of the important pillars of the "teacher-disciple" school. Union, students took to their memories the samples of status performed by their teachers first of all on the basis of high listening culture, then

strengthened them in practical performance skills, and specially talented ones creatively mastered them within their abilities. In today's educational process, there are a lot of lessons prepared by qualified specialists in the field of musical notation, including traditional singing and special instruments (tanbur, dutor, flute, gijjak, doyra, etc.). manuals and textbooks are also widely used. This is positive, of course. However, one should not forget that the practical study of statuses cannot be limited to notes. Because it is well known to experts that the notation system cannot fully cover the performance characteristics of the instrument's wail and voice freshness, which are the artistic expression of delicate emotional feelings.

The formation of the status system is closely related to the development of world science. Oriental musicologists have taught that music is related to medicine, philosophy and mathematics. In fact, the results of scientific research conducted in recent years show that the opinions of teacher I. Rajabov are also valid. Starting from the 20th century, new practical studies were carried out on status and status singing, and theoretically based books began to be written. Musicologists and researchers began to study "shashmaqom", a masterpiece of Uzbek classical music. This is certainly a difficult task. In this regard, I think that we should mention A. Fitrat, one of our nationalistic heroes. It was one of the first foundations in the rise of national music art. In particular, in his book entitled "Uzbek Classical Music", he wrote down valuable information about the science of maqam, the role of musical instruments in our national music, and also, maqam singing styles. In addition, Fitrat's joint research with musicologist V. Uspensky, that is, the great work of notating the statuses from the voice recordings of singers, also deserves special attention and praise. In 1928, the Samarkand State Scientific Research Institute of Music and Choreography was opened and Nikolai Mironov was appointed as its director. To teach students the traditions of musical heritage, the above-mentioned masters of art from Bukhara, Khorezm and Ferghana Valley: Ota Jalal Nosirov, Domla Halim Ibodov, Haji Abdurahmon Umarov, Matyusuf Kharratov, Abduqadir Ismailov, Ahmadjon Umrzakov, etc. artists taught young people the secrets of the art of status. The future generation was grateful to them and will continue to be grateful to them for collecting such valuable information and creating a separate series at a time when technology was not developed, moreover, in difficult and extremely difficult situations. Belyaev, Mironov, Romanovskaya and others were enthusiastic about this. Domla Halim Ibodov, Ota Ghiyos Abdugani, Ota Jalal Nosirov, Levi Bobokhanov and many other masters of shashmaqom were recorded. There is a significant difference between the singers of the present era and the singers of the past in terms of their vocal capabilities, as well as their mastery of performance, chants, moans, and breaths.

We should also remember the work of Academician Yunus Rajabi with great respect. We have read in many literatures and heard from teachers about the hardships of reassembling maqam notes and recording them on granplates. Forming the Maqom ensemble, he gathered the most talented musicians of the Republic and the owners of juicy voices. Several teachers worked in this ensemble. Six maqams of their performance were recorded on "quick" audio tapes. In addition, the collection of notes of the status was published by Y. Rajabi in 6 volumes. Later, I. Rajabov, one of the successors of scientific research, wrote down his research works in several books. Among them, he wrote down his valuable opinions about singers in the books: "The Basics of Status, Regarding the Issue of Statuses, and Statuses". Even now, scientific research continues. R. Yunusov, O. Ibrohimov, S. Begmatov and other teachers have been providing students with a number of books about status and its executive laws. So, the laws of traditional singing are complex. The ability to learn them and inculcate them in the minds of students requires deep knowledge and skills from a specialist.

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