



## Essence of Activities of Female Singing Schools in the Development of Uzbek Music Art

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**Abstract:** This article reflects the essence of the activity of women's singing schools in the past and present in improving the spiritual level of the Uzbek music, as well as the magnificent path that the art of music has taken in the process of development. The old, extremely rich and beautiful traditions of Uzbek folk music are first of all given the concept of its unique local style.

**Keywords:** music, culture, performance, melody, creative activity, national and universal values, performance, art, tradition, folklore, ensemble, song, dance, custom, tradition.

After the independence of our country, in all spheres, including our spiritual life and cultural heritage, great work was done to restore our values. Studying the development processes of ancient rich traditions of musical art is considered as one of the important tasks today. If we look at the details of our spirituality, our music, which has come down to us from centuries ago, is a true mirror of spirituality. Especially in recent years, attention to culture and art, including music, has gained special importance.

The decrees and decisions issued by the Honorable President Shavkat Mirmonovich Mirziyoev, the works being carried out on five initiatives are a sign of the attention to the development of the arts. will give. We can witness that the first of these initiatives brought a new breath, a new spirit, and unique views to the development of the field by attracting young people to art and leading them to spiritual maturity. By the decisions of our head of state, the international status of Shahrizabz city, the international music festival in Termiz city, and the "Great Silk Road" 1st international folklore music festivals in Margilon city are the essence of the activities of women's singing schools in bringing our art and culture to the international level. we witness that it was an important step.

All peoples having their own nationality, interacting with each other is a fact of life. Its continuous development requires a proper reality. It is inevitable that the development of the world will cover many processes such as science, culture and art, literature and economy. But it is known to everyone that among them, the art of music has gained special importance due to its variety. In the definition of music, it is permissible to quote the valuable opinions of musicologist, candidate of arts science, professor S.M.Begmatov. "Music is a necessary and necessary spiritual food for every human being. This process, that is, understanding music, has always been the focus of science and creativity. The level of understanding of music, research, thinking through the human mind and imagination is considered a criterion for becoming a product. Music is the imagination of existence in tones. Therefore, every person understands music based on his own attitude and value." But in the process of development, his outlook, impressions and development processes are enriched. Although the art of folk music was formed and developed in oral traditions, we can express a certain opinion about their music and art in general even today. This process has found its reflection in folk art and

practice, in the research of creative people, in improving the nature of the activities of women's singing schools.

Thanks to independence, women's creativity has a new meaning and value found. After all, by this time, the state policy towards women has fundamentally changed in a positive direction. In such creative processes, the participation of folklore-ethnographic ensembles related to women's activities is of particular importance, because the festivals held by such teams at various scales are "Sharq taronalari", "Boysun bahori", "Sound of the Ages", "Ko'khna". has been presenting our rich musical heritage to our people through "ground melodies" and holidays. Folklore-ethnographic ensembles studied and promoted folk songs, tunes, dances, customs and traditions that remained within the borders of their inhabited territories. Since Navruz, which was celebrated for the first time in our republic, as well as Independence holidays, it has become a tradition for folk-ethnographic ensembles to perform on the "big stage". In addition to folklore ensembles, solo singers, lapar, yalla and ashula performers are incomparable. Also, traditional republican auditions of family ensembles are important motivating factors.

Professor R. Yunusov expressed the following opinion about the music of the Uzbek people. "It is not without reason that the old, extremely rich and beautiful traditions of Uzbek folk music are first of all compared with the concept of "dialect" of its local style. However, unlike literary scholars, the common qualities of all existing "musical dialects" in turn create such a concept as "national musical style".

Folk art is a constant change in the true sense, an art in motion. That is, the samples of folk art are constantly renewed, changed and perfected, keeping the continuity of traditions in every performance. Musical folklore, which is an important part of folk art, is the root and beginning of all art forms and has harmony with other arts. Since the 1980s, scientific and practical trips of our art historians, in particular, in 1991-1992 to the Jizzakh region, in 1991-2001 to the Tashkent region, in 1993 to the Fergana valley, in 1995 to the Syrdarya - Jizzakh regions, in 1997-1999 to Kashkadarya - Musical folklore expeditions to Surkhandarya regions, Jizzakh and Samarkand regions in 1998, Bukhara region and the autonomous republic of Karakalpakstan in 1999-2000 were of great importance. They illuminate national customs and values in the context of each oase's own local style, as an example of traditional musical life. Since 2002, Boysun spring folklore festival has been held in Boysun on the basis of the UNESCO program. "Chadir Jamal" (Margilan), "Beshkarsak" (Urgut), "Chirakchi lights" (Chirakchi), "Momogul" (Karshi), "Gavhar" (Bektemir), "Gap - gashtak" (Forish district), "Boysun", "Shalola" (Boysun), "Orazibon" (Khiva), "Anor" (Sariosia), "Jildi Khalak" (Kegeili), "Dilkushod navolari" (Khojaabad), "Chavqi" (Bulung'ur), "Mardona" (Vobkent), "Bedana" (Andijan), "Zilal" (Andijan) and other folklore-ethnographic ensembles participate in regional, regional and republican competitions and carry out creative activities. Teams that serve to widely cover and promote music folklore are carrying out significant activities in our country. They actively participate in national elections, national holidays and many other events.

Importantly, such ensembles skillfully perform local cocktail sayings, seasonal-ceremonial songs, wedding ceremony songs, as well as lapar, yalla, khajvi songs and chants in stage performances. The mass media also make a significant contribution to increasing the status of our national music among the people. The emergence of new programs on various topics with folk art, which are among the weekly programs of radio and television ("Bakhshilar lapizi", "Dastma-dast", "Soz orulynym skabadi", "Heritage") is a clear proof of this. As folk music, which is the foundation of all directions of musical creativity, develops freely and fully, its healing spiritual influence is increasingly manifested in amazing artistic achievements.

As a result of this work, until today, songs, terma, lapar and yalla genres are popular in the regions of our country known to be. After all, we can take as an example the songs "Alla", "Yor-yor", "Kelin salom" and "Ramadan" from the sayings associated with this type of ceremony or a specific situation. At the same time, the genres of singing and clapping are widespread in certain regions, that is, singing in the Fergana Valley, Tashkent, Bukhara, Samarkand, Khiva and Urganch cities, and clapping is widespread among the population living in the regions of Surkhandarya, Kashkadarya, Bukhara, Samarkand, Jizzakh. spread out. It should be admitted that although the examples of

musical folklore that have reached our time continue their natural life in the rural districts of the regions, they are influenced by the urban environment and the spiritual needs of various social groups. is taking a different shape. The songs "Yor-yor", "Kelin Salam", "Alla" as well as family ceremony songs have almost kept their original appearance. It should be noted that the tone and word "texts" of some old examples, such as the saying "Ramadan", have undergone certain changes. We see that many of the remaining ritual and non-ritual tunes are now becoming more and more "stage folklore". In this aspect, that is, in terms of conveying folk sayings and melodies to the audience through the stage, there have been several manifestations, which can be divided into the following types: re-singing of folklore samples in their natural original form; Performance of musical folklore on the basis of processing according to "stage requirements"; Performing folk sayings and tunes in a pop style. The principle of increasingly rapid penetration of musical folklore into pop art remains a process characteristic of almost all large central cities of the world. In many cases, the process of nationalization of pop music creates the ground for the "first acquaintance" of representatives of the younger generation with various musical folklores. From the seasonal ritual songs of our people to songs, terma, lapar, yalla, chants ("Yomgir yogalok", "Boychechak", "Marvarid", "Um-ufu", "Majnuntol" and others) ) can be considered as a special form of living and promotion of musical folklore in urban conditions. Folklore-ethnographic to date it is noted that the total number of ensembles exceeds 300.

In short, the essence of the activities of folk music performers, women's singing schools, and their collectives are to revive folk songs, terma and lapars, national games and askiya dances, alla, lapar and yallas of various topics that are being forgotten among the people. , are promoting it among our people with their performances. As a result of extensive opportunities created by our country's president, as a result of the attention paid to them, folk music performers have been working tirelessly and delighting our people with new creations. Music performers have an incomparable role in making our future youth grow up to the tune of folk songs.

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