



## Development Factors of the Art of Singing in Uzbek and World Scenes

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**Abstract:** This article tells about the development of the art of music in the ancient Uzbek land, the development and professional level of singing, vocal and pop art.

**Keywords:** Music, art, culture, voice, music, vocal, variety, performance.

Independence created an opportunity not only for economic, social and technical spheres, but also for great developments in the sphere of culture and art, and for showing the talent of young people on the Uzbek and world stages. We can see this situation only in the example of music, vocals and pop art. Uzbekistan has always been a place of material and spiritual wealth, and this situation can be found in the fields of culture and art. The art of music developed in the ancient Uzbek land, and singing, vocal and pop art developed in its composition and rose to a professional level. Vocal is the art of playing music with voice. Unlike other forms of musical art, in singing, in addition to sound and voice, a living human voice is heard.

The art of singing is the first factor in the interpretation of music, and it is important because it has a wide scope, is rich in styles, and has been formed and developed in different directions. There are words, there is music, there is communication, there is spirit, and there are a number of factors that should not be ignored in creativity. After all, in perfect songs, that is, in classical singing, every branch of interpretation should be pure, skillful and potential. These specific stages, which are at the core of singing, have literally created specific levels that have been popularly called singer, yallachi, dostanchi, ashulachi, singer, and finally hafiz. And these were formed in practice as types of singing art. It has become a tradition to call this field "Hafizlik" because it has developed perfectly in all aspects and reached the highest level. For example, "Hafiz" is a degree awarded to a specialist who has achieved a comprehensive and high ranking in the field. It is known that in the process of historical formation, the peoples on earth have embodied the most beautiful qualities of humanity and passed down a number of traditions from generation to generation. Especially those who paid great attention to the preservation of important events, factors and events in social life, as well as traditions, values, customs and ceremonies related to daily life. Along with the progress of the primitive society, the need for people to be influenced by the beauty of nature, colors and tones, to reflect their feelings and thoughts in the things created by their own hands, to artistically depict the real world with some material means also grew. During his reign, Amir Temur created the necessary conditions for the development of art, including games and performances. During the Timurid era, there were unique theaters, antique performances, and hundreds of skilled performers performed in each type of performance.

Basically, the performers created verbally with badihagoys, that is, the plots of many performances were known in advance, and during the performance they filled them with words and actions, enlivened them: they created new ones based on traditional questions, actions, patterns, but at the same time, they created their own written pesos and scenarios. there were also performances based on it. During Ulugbek's time, large public entertainments and performances became widespread in Samarkand. In addition, in order to hold scientific debates, exhibitions, debates with musicians, dancers and actors with their art, a garden - "Garden Square" was built outside the palace and city

square and beautiful palaces named "Cinni Khona" were built. Artists from different parts of the country used to demonstrate their crafts after scientific discussions and meetings in these gardens and palaces. Historical data shows that among the city artists of this period, there were not a few yalla women and dancers. This opinion is also confirmed by V.V. Bartold. He writes that at a party held at the house of a famous person named Isomiddin, who lived in the time of Ulugbek, female singers and players were also present along with male artists, and he writes that a bigot named Said Ashiq was angry that "it is in accordance with which sect that women sit together with men and sing songs." Written sources and monuments of visual art testify that during Navoi's life, theater and choreography art flourished in Herat, like all other fields of culture. *Бу даврда* A lot of artists from different places gathered in Herat and incomparably talented people came out. Theatrical folk dances and performances began to take place on a large scale. In addition to professional musicians, dancers and actors, artisans, intellectuals, and merchants of the city took part in such entertainments and performances. They were the ones who judged the actors' performances.

Actors, musicians and dancers often perform in the cool places of market domes, market squares, charsu, and in the workshops of tens of thousands of different craftsmen. There is very interesting information about the public performances held in Herat and the artists there. It is worth noting that the literary musical text was sometimes created by one person. An example of this can be a number of folk songs, poets composing music for their poems. In Z.M. Babur's work "Boburnoma", the great thinker poet A. Navoi was both a composer and a skilled musician, and sometimes wrote that he composed music for his ghazals. Currently, music samples that are called "estrada" are attracting the attention of more and more listeners. Today, this type of music, which is widely featured in radio-television programs and programs of various holiday celebrations, has begun to significantly influence the consciousness and spirituality of not only young people, but also millions of representatives of different ages of our society. Composer creativity has made a significant contribution to the process of formation of Uzbek pop singing. Among them, the foundation of Uzbek pop singing was established thanks to the creative works of composers such as M. Burkhanov, I. Akbarov, M. Leviev, D. Zokirov, A. Berlin, E. Solihov, G'. Kadirov, A. Muhammedov in the field of public singing. Their sincere, melodically charming melodies also discovered ways to use rich lyrics with a national character for pop singing. In addition, our composers also started the practice of processing folk songs in the style of musical pop and the experience of creating national pop songs based on artistic traditions. As a result of these creative processes, certain artistic indicators were also achieved.

Talented singers at the forefront of this field include B. Zakirov, L. Zakirova, K. Jalilova, B. Mavlanov, N. Zakirov, R. Sharipova, and Yu. Songs created by Uzbek composers take a strong place in Toraev's performance program. The songs created as a result of creative cooperation were popularized through TV and radio programs, film and theater productions, and concerts, and became real examples of "hits". In the 1920s-1940s, Uzbek pop art relied on folk traditions, while in the 1950s-1960s, modern research was carried out in this field. This process was directly related to the activity of Botir Zakirov. In 1959, a concert program called "Hello, Moscow" was performed in the framework of the Decade of Culture and Art of Uzbekistan held in Moscow. During the preparation of the program, directors A. Ikonnikov and A. Qabulov, music director Sh. Ramazanov, conductor A. Dvoskin actively participates. Also, the musical performances from this program included K. Jalilova, B. Mavlanov, B. Zakirov and L. Zakirova, circle A. Yoldoshev and I. Akilov and M. A troupe of dancers led by Gerdt is involved. It should be noted that in the mentioned years, Uzbek pop music developed mainly in three directions. The first of these is the performance of special ensembles and orchestras in cinemas, the second is held on dance floors, and the third is held on playgrounds in parks. In the first situation, the program of the performing groups mainly focused on pop songs, in the second, they organized only dance instrumental tunes and songs, and in the third, they organized works intended for special auditions. The works included in the program of these pop groups mostly consisted of Russian and European jazz samples. "Sharq taronalari" international music festival was organized in order to widely promote the unique examples of the national music and singing art of the Eastern countries, in particular, Uzbek, to preserve and develop the national music and performance traditions, to expand the scope of creative cooperation, cultural and

educational relations at the international level. This festival expanded the integration and mutual cooperation of Eastern and Western art with Uzbek art.

Maqom had a significant impact on the development of pop music with its traditions. Today, the art of Uzbek pop singing is becoming a spiritual field that can have a direct impact on the education of the younger generation. People's artist of Uzbekistan Farrukh Zakirov and "Yalla" vocal-instrumental ensemble, people's artist of Uzbekistan Mansur Toshmatov, Gulomjon Yaqubov and Nasiba Abdullaeva are continuing the baton of the new generation of ethereal artists. People's artists of Uzbekistan Mahmud Nomozov, Ozodbek Nazarbekov, Zulayho Boyhonova, Gulsanam Mamazoitova, Honored artists of Uzbekistan Kozim Qayumov, Kumush Razzokova, Ravshan Nomozov, Ghiyos Boytoev, Ravshan Komilov, Tashpolat Matkarimov, Mavluda Asalkhojaeva, Salahiddin Azizboev, Alisher Turdiev, Abdurashid Yoldoshev, Hosila Rahimova and dozens of other pop singers became the favorite artists of the audience. The text and ideological content of the song is a powerful means of aesthetic education of the young generation. This tool affects not only the emotions, but also the mind, awakens a feeling of sympathy, encourages thinking, forms spiritual and aesthetic values, and helps in moral and spiritual education.

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