

Formation and Development of National Musical Traditions

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ABSTRACT

The article testifies to the fact that the musical culture of the Uzbek people has a centuries-old history and is a traditional musical art that has been established in the activities of many generations of musicians and singers. Traditional music is an artistic process that involves the creation of folk music that has survived for centuries, or classical music composed by folk musicians and leading composers. These works are preserved in the oral tradition, polished and developed into a harmonious musical work.

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Uzbek classical music differs from the music of other nations in the past by its deep meaning, complexity and unique traditions. This musical work seals the history of our people based on the past traditions, rich and deep meanings. Each of their examples is a resonance from history. Therefore, the more we study them, the more we know their secrets, the more they discover new aspects and reveal their unique qualities. In this regard, today there are enough opportunities to study Uzbek classical music, to understand the philosophical ideas embodied in them, to read the sounds of history, to understand their mysteries.

It is known that Uzbek traditional music has two directions from the past, that is, they emerge from each other, complement each other, and at the same time have their own special features and qualities. One of them is the folklore of music related to the criteria of life, and the other is the direction of classical music, which is filled with the creative thinking of this living process. In the process of formation and development, both directions had their own internal laws, form, style of work, position, place, time, traditions of performance, and so on. In both cases, there are aspects of the national tradition that are considered common, as well as specific aspects that express the style of the direction. But there are a lot of unique aspects that deserve attention in terms of creative criteria, performance traditions and interpretation.

Ashula, yalla, big ashula, doston, instrumental melodies and maqoms, which are listened to with pleasure in Uzbekistan today, are the mature genres of Uzbek classical music. These spiritual treasures created by our people and their representatives are an integral part of the cultural heritage and values of the entire Uzbek people. According to sources, it is a professional art originated and developed in our regions in the first centuries AD. Classical music was formed on the basis of examples of folk music and the development of performing culture, and later on the formation of classical poetry of the East. Classical music refers to samples of music (songs and instruments) belonging to the Uzbek people, created over the

centuries by its leading musicians and composers. This music differs from other examples of music by several features:

1. Oral style - classical music is a product of creativity created by the people over the centuries and passed from mouth to mouth, from generation to generation, from teacher to student. It is known that folklore and classics, which first appeared in ancient times, were created and performed by the public. In the Middle Ages, it was created by talented (mature) musicians, singers and composers. Authorship in the oral tradition, like mass creation, lasts a long time because it accurately, clearly, artistically perfectly expresses the life of the people and its various aspects, and is able to meet the tastes and needs of the people. This means that the creation and spread of classical music is associated with a lively oral tradition.

2. Tradition - classical music is preserved and developed as a tradition. Tradition is an event or feature that has been practiced by the people for a long time and has become a habit. Tradition in the oral creation, performance, and dissemination of works; in the text of the works (melody and poem), in the style of performance. The musical-poetic text of classical works has parts that are constantly repeated over a long period of time according to genres (pictorial means, fragments, images). There is also a tradition of execution (preservation of certain styles).

3. Professionalism - the creation and performance of classical music depends on professional qualities (a wide range of voices, a talented musician, knowledge and observance of the laws of music and poetry, obedience to the traditions of a particular oasis and school of performance) and to have skill. These samples of music require professionalism due to their unique creativity and performance.

4. Authorship is a product of a classical musician and composer, which is an individual authorship (created by a certain person). It is true that the authors of most of the works are unknown, but some of the works are named after the creator and performer, such as Abdurahmonbegi, Karimkulbegi, Ashkullo saqili, Sodirkhan Hafiz Ushshoghi, Haji Abdulaziz Ushshoghi and others. These works are distinguished by their melody development, complexity of form and perfection of performance methods. They are performed by a master musician, singer, bakhshi, poet, great singer and maqom player who has passed the "teacher-student" doctrine. The artists have always nourished the people by depicting the dreams and hopes, joys and sorrows, joys and sorrows, all the needs of the human soul with a high musical understanding. They have always wanted to introduce the listener to the world of sophistication and kindness through classical music, and have always enjoyed immortal values.

5. Locality - classical music has a local style of performance, so the Bukhara series "Shashmaqomi", "Khorezm maqoms", Fergana-Tashkent maqoms or a large genre of singing formed, developed and spread only in the Fergana Valley, or epic art Samarkand, Kashkadarya, Surkhandarya and Khorezm are divided into performance styles and traditions; each differs in its position, content, melody structure and development, and style of performance. In Uzbek music, there are still four descriptions of local style, each of which has a specific breadth in terms of scale, historical antiquity, and uniqueness in terms of performance. Mother-Tashkent, Bukhara-Samarkand, Kashkadarya-Surkhandarya and Khorezm are called local methods. Each is distinguished by its geographical and cultural environment, historical lifestyle, musical dialect, distribution of musical genres and instruments, and performance styles. Representatives of the region have played an important role in the preservation and development of the traditions of local executive schools of each region or oasis. In the field of classical music, artists have created a tradition of "teacher-student" and have been using it directly since ancient times. They have been in close contact with famous singers, musicians and composers from different oases of Central Asia.

Conclusion: One of our main tasks is to ensure that classical music has a local style of performance, to inculcate it in the minds of students, to perform our status in its original form, to show Uzbek art on the world stage and to introduce Uzbek art to the world. is one. The reforms being carried out in this regard, the traditions of teachers and students, the efforts of the head of state are a clear proof of this.

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