

Innovative Approaches And Master-Disciple Traditions In Traditional Singing

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Abstract: The article is devoted to the topic “Innovative approaches and teacher-student traditions in traditional singing”, which discusses the importance of using modern technologies in traditional singing education and preserving the ancient teacher-student system. The article considers ways to increase the effectiveness of young singers' education by using new pedagogical and technological approaches based on teacher-student traditions. It is also emphasized that by integrating these two approaches, Uzbek traditional music can be studied and developed more deeply by future generations. At the same time, the article highlights the creative potential and new opportunities for music education that arise as a result of the combination of traditional and modern methods.

Keywords: Traditional singing, teacher-student system, innovative approaches, music education, modern technologies, pedagogical methods, musical creativity, educational effectiveness.

Introduction. There is a strong interest and attention in the use of innovative technologies, pedagogical and information and communication technologies in modern educational processes. Among the main reasons for this interest, in addition to traditional teaching methods, it is worth highlighting the fact that students are given the opportunity to independently search for knowledge, master it and form conclusions using modern tools. Teachers in this process act not only as educators, but also as guides who play an important role in the personal development of each student.

It is difficult to imagine our national and spiritual heritage, in particular the art of music, without the rich cultural values inherited from our ancestors. Our national traditions, passed down from generation to generation from time immemorial, have been traditionally formed and enrich the spiritual world of our people. National musical creativity plays a key role in the development of all branches of musical art, including written musical sources, the art of composition and professional musical creativity.

Therefore, the use of modern information technologies and pedagogical methods in the educational process allows students to acquire deeper knowledge and skills in the field of musical art. This process not only increases the ability to acquire knowledge, but also to apply this knowledge in practice and find new creative solutions. The development of professional skills and creativity in various branches of musical art is of great importance in preserving our national and spiritual heritage and passing it on to future generations.

Literature review. The history of Central Asian musical culture has deep roots, and the 10th-12th centuries are particularly notable as a period of significant changes in the field of music. Although this period witnessed the development of musical culture, information about the many musicians, Hafiz, and composers who worked in the 15th-17th centuries is relatively limited.

Between the 7th and 10th centuries, themes of ritual and labor played an important role in music. For example, Borbad Marvazi, who played an important role in the music of Central Asia, began his musical career among the people and expressed various customs, traditions, and the calendar system of that time in his musical works. Borbad Marvazi's work, especially during his service in the court of the Iranian king Khusraw II Parviz, marked a new stage in music. During this period, he created the first multi-part musical series called "Khusrawani", which in turn paved the way for the further development of the art of composition [1].

These historical processes provide a rich and diverse historical record of the musical culture of Central Asia and vividly demonstrate the role of music in the cultural life of that era. These periods are important for a deeper understanding of the evolution of music and its place in society, as they show how our musical traditions were formed and developed.

Results. The history of the development of Eastern musical culture, especially in Central Asia, is rich in centuries-old changes and achievements. In the 10th-12th centuries, great changes took place in musical culture in this region. These periods are characterized by the renewal of musical traditions, but information about many musicians and composers who worked in the 15th-17th centuries remains limited.

Between the 7th and 10th centuries, the main themes of music composers were rituals and working life, and these themes played an important role in musical creativity. For example, famous artists such as Borbad Marvazi reflected different layers of society in their works. Borbad's work, during his time at the court of Khusraw II Parviz, began a new era in musical art. His "Khusrawani" series served as an important step in the development of multi-part musical works[2].

The music of Central Asia, formed before the Arab conquest, was enriched by folklore, classical music, and compositional traditions. Sources from the 16th and 17th centuries, including the treatises "Boburnoma" by Babur Mirza and "Tukhfat us-surur" by Dervishali Changi, provide a detailed account of the achievements of musical creators. These sources include extensive descriptions of the works created by composers.

Nowadays, traditional traditions of mentorship continue, and a new generation of artists is successfully creating. They, having mastered the knowledge and skills of their mentors, contribute to the art of music with new ways and styles of performance. People's Artist of Uzbekistan, Professor Sultanali Mannopov is one of the artists who has made a significant contribution in this regard. He is teaching the knowledge learned from Tavakkal Kadirov to generations, enriching the Uzbek musical heritage. Sultanali Mannopov's performance repertoire consists of classical and modern songs, and his works include such series as "Ushshoq", "Bayot", "Qalandar", "Abdurakhmonbegi", as well as great songs such as "Bogaro", "Kirib bostonni kezdim" [3]. In addition, he is active in his scientific and artistic work, continuing to educate the younger generation through such treatises as "Traditional Song Performance", "Tavakkal Kadirov", and "Inexhaustible Songs".

Sultanali Mannopov is known as an active member of the Composers' Union of Uzbekistan, and he also works effectively as the head and professor of the Department of "Music Education" at Fergana State University. His abilities as a skilled conductor, musicologist, famous musician and composer are widely recognized. Mannopov is a great advocate of Uzbek musical traditions, especially the legacy of such famous performers of the Fergana and Tashkent regions as Yunus Rajabiy, Tokhtasin Jalilov, Mukhtorjon Murtazoyev, Erka qori Karimov, Mamatbuva Sattorov, Jorakhon Sultanov, Ma'murjon Uzoqov, Rasulqori Mamadaliyev, Tavakkal Qodirov, Fattokhon Mamadaliyev, scientifically substantiated their creative methods and wrote more than ten scientific treatises[4].

His textbooks such as "Uzbek Folk Music Culture", "Uzbek Culture and History of Art" and monographs such as "Indestructible Songs", "Stars of the World of Songs", "Nightingales of Uzbekistan" are important sources on Uzbek music. In addition, Mannopov scientifically analyzed the performing school of master artist Tavakkal Kadirov and created books and articles about his life and creative work.

Further improving the higher education process, improving the quality of education, introducing modern pedagogical, innovative and information technologies, encouraging the exchange of experience, and strengthening cooperation between educational institutions are among the urgent tasks.

Discussion. The spiritual power of music and the power of song to influence people are incomparable. Song and music regularly serve as spiritual encouragement, comfort, and support in human life, while also encouraging people to goodness and beauty.

During musical performance, when the word is played, the human body movements, facial expressions, and especially the voice are animated. For example, the hymns in the Avesta were performed in the form of songs, and the revelation of the Holy Quran was also carried out through voice and melodies. The recitation of the verses of the Quran revealed to the Prophet Muhammad in a melodious voice increases its impact. The high-pitched and beautiful voice of the call to prayer comes from the legacy of Hazrat Bilal[5].

These cases show that people tend to instill sacred ideas and beliefs in themselves and others through beautiful melodies and powerful words. The purity and range of voices depend on geographical location, for example, the voices of singers living near the sea or ocean are usually resonant, while male singers have a more colorful timbre. In warm climates, in countries near the equator, the voices of singers are drier and less resonant, where tenor and baritone voices are more common. As you move north from the equator, the voices become lower and the types of voices such as bass or deep bass increase.

Also, the influence of climatic conditions and physical constitution is great for singers. For example, singers can sometimes have problems with their voices during tours, but in some cases, their voices can open up even more in other countries. These conditions can depend on the singer's mental state, the quality of rest, the cleanliness of the air, and even the food consumed. Thus, it is important for a singer to be in a good mood before going on stage, as this will have a positive effect on their performance[6].

The Uzbek national musical art has a very ancient and rich history, is distinguished by its diverse vocal categories and stylistic diversity. The issue of a deeper analysis of these unique features, the creation of theoretical and practical foundations for them, as well as their effective implementation in the process of modern professional music education is very relevant today.

While the musical traditions of regions such as Fergana-Tashkent, Bukhara-Samarkand, Khorezm, and Surkhandarya-Kashkadarya share similarities, each region also has its own creative pursuits. For example, the musical culture of the Fergana Valley is particularly noteworthy for its unique creative manifestations[7]. Therefore, in this article, we aim to provide detailed information about the singing of the Fergana Valley, its characteristics, and its unique styles.

This approach will contribute to a deeper understanding of local musical art and ensure its proper study and implementation in modern music education programs. Thus, an important step is taken in the preservation and development of our national musical heritage.

Considering the Fergana-Tashkent traditions of Uzbek national singing, they are divided into several categories, first of all, taking into account the level of intensity of the singers' voices and the ways of using their voices. The main ones are listed below.

- 1) "Nor ovoz";
- 2) "Tik ovoz" (or sjangdor ovoz);
- 3) "Jarangdor kuvrak ovoz";
- 4) "Kuyuk tik ovoz" (or "jarangsiya ovoz");
- 5) "Bo'zak ovoz" (or moda ovoz);
- 6) "Pang ovoz";
- 7) "Ishkami ovoz".

However, these experiences are hardly applied in the current music education system in Uzbekistan. This indicates the need to integrate old and new knowledge, which requires updating scientific and practical approaches in music education. This situation requires the introduction of new methods and approaches to further understand the singer's voice and expand its development opportunities [8].

Conclusion. There are many masters in Uzbek musical art, whose work plays an important role in the development of our national music. In their time, they made great contributions to the art of composition and the development of traditional Uzbek music. The current young generation values this glorious heritage and feels the responsibility to pass it on to future generations and develop it. They demonstrate the place of Uzbek musical culture on the global stage by demonstrating our national art on a global scale.

The data show that it is relevant to use modern technologies in maqom education while preserving the tradition of "teacher-student". This approach allows for the effective use of new pedagogical methods in training young personnel based on our national values and helps to educate young maqom students in accordance with the modern world.

References.

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