



THE ROLE OF WOMEN'S VOCAL SCHOOLS IN ADVANCING UZBEK MUSICAL HERITAGE

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Abstract: *The article analyzes the musical art of Uzbekistan during the period of independence, particularly focusing on the creative activities of female singers and their role in society. It examines the initiatives carried out by President Shavkat Mirziyoyev to engage youth in the arts and develop their creative potential. Special attention is given to the role of female singers in preserving and promoting national music traditions. The article highlights the contributions of female singers to the arts during the years of independence, the role of folk music and ethnographic ensembles, and their participation in international and national festivals. It also includes scholarly insights on how the creative potential of female singers can be enhanced and their role in cultural and musical development. Furthermore, the article discusses folk music, its connection to national values, the process of its development, and modernization. The use of scientific sources and related ideas demonstrates the harmony between traditional music practices and modern performance techniques, with female singers playing a key role in this process.*

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

After Uzbekistan gained independence, numerous reforms and significant efforts have been implemented to restore and develop our cultural heritage and values. Among these, the study of the ancient and rich traditions of musical art has become one of the most important tasks today. Our musical art has been an inseparable part of national spirituality for centuries, maintaining its cultural significance. Particularly during the years of independence, special attention has been paid to the development of this art, its further enhancement, and the restoration of our national identity.

The decrees and resolutions adopted by the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, as well as the five key initiatives, have opened a broad path for the development of national art fields. The first of these initiatives focuses on engaging young people in the arts, leading them towards spiritual maturity and enhancing their creative potential, thereby introducing new perspectives and breath. In this process, particular attention has been given to the development of schools for female singers in the field of musical art.

The role and importance of female singer schools in Uzbekistan's musical art is highly significant. These schools have been fulfilling an important task in preserving, developing, and passing on national musical traditions to future generations. During the period of



independence, much attention has been given to enhancing the creative potential of female singers. They actively participate not only in national maqom and traditional music performance but also in contemporary music composition, helping to promote our national identity to the world. Bright examples of this are the International Maqom Festival held in Shahrisabz, the International Bakhshilik Art Festival in Termez, and the "Great Silk Road" International Folklore Music Festival held in Margilan. The active participation of female singers in these festivals has brought a new spirit and direction to our national musical art, contributing greatly to its recognition on an international scale.

The role of female singers in the field of musical art stands out for its uniqueness and diversity. While preserving national musical traditions, they continue to enrich the art by introducing new directions and modern styles through their creativity. Particularly, the development of their creative potential and the scientific study of this process has become one of the important tasks today. Supporting female creativity, analyzing their contribution to national musical art through scientific and practical research, and preserving their creative legacy to pass on to future generations can further enhance their role in our national musical art.

It is appropriate to refer to the valuable opinions of musicologist and professor S.M. Begmatov when defining music. He states, "Music is an essential and necessary spiritual nourishment for every person. This process, i.e., the understanding of music, has always been the focus of attention for scholars and artists. The degree of understanding of music is measured by research, human consciousness, and imagination, which transforms it into a product of thought. Music is the perception of existence through harmony. Therefore, each person understands music based on their own imagination and values" [1.22]. However, during the development process, it becomes enriched by worldview, impressions, and its development stages.

Although the folk musical art has been shaped and developed through oral traditions, we can still express certain ideas about its distant past, its music, and its overall artistic heritage today. This process is reflected in the oral creative traditions and practices of the people, the research of artists, and the enhancement of the essence of female singer schools. In the years of independence, women's creativity in Uzbekistan has gained new meaning and value. During this period, the state policy towards women has undergone significant positive changes, and wide opportunities have been created to support their social, cultural, and creative activities. In this process, the role of folklore-ethnographic ensembles has been of particular importance. Through these groups, women have played a crucial role in preserving, developing, and transmitting national culture and traditions to younger generations.

Folklore-ethnographic ensembles actively participate in various international and national cultural events such as the "Sharq Taronalari," "Boysun Bahori," "Asrlar Sadosi," and "Kohna Zamin Ohanglari" festivals. These events not only present the rich heritage of our national music and culture to the public but also contribute to its preservation and



development. Through these platforms, women demonstrate their unique creative talents and abilities, and their participation and role on the cultural stage continue to grow stronger.

Folklore-ethnographic ensembles have played an active role in studying and promoting folk songs, melodies, dances, and customs preserved in the regions they inhabit. Their creative activities have not only contributed to the restoration and preservation of national traditions but also strengthened public respect for historical heritage. For the first time during the years of independence, the celebration of Nowruz and annual Independence Day events featured performances by folklore ensembles on "big stage" platforms, becoming a tradition. The performances of these groups have attracted great interest at both international and national festivals, earning high praise for their creative talent.

Alongside folklore groups, solo performers of traditional songs, lapar, yalla, and ashula hold an unparalleled position. They play a crucial role in preserving and developing oral folk traditions and vividly showcasing the richness of national musical culture. Solo performances on large stages have brought a fresh breath and creative freedom to our musical art. Through solo performances by female singers, their roles in national music art are becoming more prominently recognized.

Additionally, family ensembles participating in national competitions and reviews have become one of the motivating factors. These traditional competitions contribute to the development of folk art while helping preserve national values and family traditions, passing them on to the younger generation. Through the activities of family ensembles, folk music, songs, and dances have become an integral part of family education, and their social significance has been further enhanced.

Professor R. Yunusov shared the following thought about Uzbek folk music: "The ancient, rich, and diverse traditions of Uzbek folk music are rightly compared to the concept of 'style' within its various local forms. However, unlike literary scholars, the shared qualities of all existing 'musical styles' give rise to the concept of a 'national musical style'" [2].

Folk art, as a truly dynamic and evolving form of art, not only preserves traditions but also takes on new meanings with each performance, continuously developing. In this process, the personal experience, creative emotions, and the unique demands of the era play a crucial role. Folk art, particularly musical folklore, is expressed in various ways by different performers and groups, reflecting the local style of each place. Performers, while adhering to traditional rules, continuously develop musical folklore, modernizing it by adding new subtle details, emotional waves, and innovative styles in every performance.

Folk musical folklore is the source of all forms of art and has played a significant role in human life in its early stages. It has been closely connected with the lifestyle, customs, and values of the people, and this connection has been preserved for centuries. Folk music has served as an essential source for the development of not only musical art but also other forms of art. Through the melodies, rhythms, and lyrics of folk songs and tunes, the



spirituality, life experiences, sorrows, and joys of the people have been depicted. Therefore, folk art has always been valued as a creative process striving for perfection and truth.

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Бундай ижодий фаолиятнинг омма орасида кенг тарқалишига замонавий ахборот воситалари, хусусан, радио ва телевидение ҳам салмоқли ҳисса қўшмоқда. Радио ва телевидениеда ҳар ҳафта эфирга узатиладиган халқ ижодиётига бағишланган кўрсатувлар халқ мусиқасининг омма орасида танилиши ва ривожланишига катта ёрдам бермоқда. Масалан, “Бахшилар лапизи”, “Дастма-даст”, “Соз ўрганиш мактаби”, “Мерос” каби кўрсатувлар бу соҳадаги муҳим ташаббуслардир. Ушбу дастурлар халқ кўшиқлари ва куйлари ижроси, уларнинг тарихи, ривожланиши ва замонавий талқинлари ҳақида кенг маълумот беради. Шу тариқа халқ мусиқаси нафақат миллий мусиқа ижодкорлигининг, балки санъатнинг барча йўналишларининг асосий пойдевори сифатида намоён бўлиб, халқнинг маънавий дунёсига ижобий таъсир кўрсатмоқда.

Ҳозирги кунда Ўзбекистон ҳудудларида фольклорнинг турли жанрлари, хусусан, кўшиқ, терма, лапар ва ялла жанрлари оммавий кўшиқлардан бирига айланди. Бу турдаги маросим кўшиқлари, масалан, “Алла”, “Ёр-ёр”, “Келин салом”, “Рамазон” каби кўшиқлар асл қиёфасини деярли сақлаб келган бўлса, баъзилари, хусусан, “Рамазон” каби куйлар вақти ўтиши билан маълум ўзгаришларга учраган.



Бу кўшиқлар анъанавий ифода шаклларини сақлаб қолган ҳолда, янги ижрочилар томонидан қайтадан ижро этилмоқда ва ижтимоий муҳит таъсирида янгича қиёфа касб этмоқда. Қолаверса, ушбу куйлар сахнада янги талқинлар асосида ижро этилмоқда, бунда анъанавий ва замонавий услублар уйғунлашмоқда.

Шуни ҳам таъкидлаш лозимки, халқ мусиқий мероси турли минтақаларда ўзининг ўзига хос жиҳатларини сақлаб келмоқда. Масалан, ашула жанри Фарғона водийси, Тошкент, Бухоро, Самарқанд, Хива ва Урганч шаҳарларида кенг тарқалган бўлса, қарсак жанри асосан Сурхондарё, Қашқадарё, Бухоро, Самарқанд ва Жиззах худудларида кенг оммалашган. Бу жанрлар, айниқса, турли маросимлар, тўй ва байрамларда ижро этилганлиги туфайли халқ орасида мустаҳкам ўрин топган. Фольклор жанрлари йиллар давомида ўзгариб, замонавий сахна санъатига мослашиб борган. Ушбу жараёнда фольклор намуналарини уч хил йўналишга ажратиш мумкин: биринчи йўналиш — фольклор намуналарини milliy, табиий ва асл ҳолатида сақлаб, қайта ижро қилиш, иккинчи йўналиш — халқ куйларини замонавий сахна талабларига мос ҳолда қайта ишлаш, ва учинчи йўналиш — эстрада йўналишида ижро этиш. Эстраданинг миллий мусиқий фольклорга таъсири жаҳоннинг барча йирик марказий шаҳарларида кузатилаётган жараёнлардан бири бўлиб, бу жараён Ўзбекистонда ҳам ўз аксини топмоқда.

Айниқса, ёш авлод орасида эстрада ва халқ мусиқаси уйғунлашган ижро шакллари тобора оммалашиб, уларнинг илк танишуви халқ мусиқаси билан айнан шу йўналишдаги кўшиқлар орқали бўлмоқда. Масалан, халқимизнинг мавсумий маросим кўшиқлари ва “Ёмғир ёғалоқ”, “Бойчечак”, “Марварид”, “Ум-уфу”, “Мажнунтол” каби халқ куйлари замонавий эстрада таронаси сифатида янги қиёфада ижро этилмоқда. Бу жараён фольклорнинг шаҳар шароитида замонавийлашиб боришини ва аҳоли орасида оммалашувини англатади. Бугунги кунда фольклор-этнографик ансамблларининг сони 300 дан ортиб кетгани ҳам бу жараённинг кенг кўламда амалга оширилаётганидан далолат беради.

Халқ мусиқаси ва фольклори ҳамон замонавий шаҳар муҳитида янги тур ва шаклларда намоён бўлаётгани, унинг эстрада ва халқ ижоди ўртасидаги ўзига хос ўзаро таъсир ва уйғунликни сақлаётгани, бу соҳадаги ижодий фаолиятнинг кенгайиши миллий маданиятимиз ривожига муҳим ўрин тутаётганини кўрсатади.

Мухтасар қилиб айтадиган бўлсак, халқ мусиқа ижрочилари, аёл хонандалиги мактаблари фаолиятининг моҳияти ҳамда жамоалари халқ орасида унутилиб борилаётган турли мавзудаги халқ куй - кўшиқлари, терма ва лапарлари, миллий ўйин ва аския пайровлари, алла, лапар ҳамда яллаларини қайта тиклаб, ижролари билан халқимиз орасида тарғиб қилиб келмоқдалар. Юртбошимиз томонидан яратилаётган кенг қамровли имкониятлар, қаратилаётган эътиборлар натижасида халқ мусиқа ижрочилари тинимсиз меҳнат қилиб, янгидан – янги ижод маҳсуллари билан халқимизни хушнуд этиб келмоқда. Келажак ёшларимизни халқ куй – кўшиқлари оҳангида вояга етишида мусиқа ижрочиларининг ўрни бекиёсдир.



Фойдаланилган адабиётлар рўйхати:

1. Ўзбекистон Республикаси маданият вазирлиги Фарғона вилояти хокимлиги Фарғона давлат университети. Буюк ипак йўлида фольклор санъатининг ривожланиш жараёнлари. Фарғона 2019.бет 22.
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