



# The Practical Significance Of Improving Students' Musical Thinking And Perception Based On Traditional Singing Performance

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## ABSTRACT

In the article, the artistic, creative-practical and amateur activities of the public; folk art of traditional material and non-material culture (folklore), folk music (musical folklore), folk theater (performance art), folk games (dance), puppetry, It talks about such creative types as gallows and wooden leg games (folk circus), folk visual and practical decorative arts, and technical and artistic hobby.

## Keywords:

Traditional singing, stasis, solo performance, lyrical and historical songs, aesthetic attitude, praise, songs in traditional spirit.

The general aesthetic demands and needs of human society have long been closely linked not only with literature, but also with folklore. The independent development of these two types of verbal art, the differences in the social environment in which literary and folklore works were created, and the diversity of the creative process have further strengthened their specific characteristics. As a result, literature and folklore continued to develop as two independent types of verbal art - oral and written, with their own specific aesthetic system, genre composition, and artistic characteristics.

The orality of the creative and performance process and the participation of the majority in it (collectivity) are the main features of folk oral artistic creativity. Its many characteristics, such as traditionalism, variability, variety, popularity, and anonymity (the author's anonymity) are manifested within this main characteristic of the creative process inherent in folklore. Folklore examples are created orally, and are widely used in oral transmission between ancestors and descendants, as well as in the mass repertoire. This is made possible by

the stability of artistic forms, the persistence of common themes that pass from text to text, and the abundance of similar recurring plots. In every creation (or creation) and performance, something in the traditional work changes, something is interpreted differently from the previous one, something is added or omitted. Such changes depend on the social environment, living conditions, the demands of the listeners, and the competence of the performer (creator). But any change, any re-creation in the process of performance occurs within the framework of solid traditions that have been established over the centuries. Thus, the artistic heritage of the living oral tradition leads to the spread of many variants of folklore works. Almost all genres of folk oral art are associated with the activities of various performers and creators. Talented creators, along with preserving and popularizing folklore samples, further improve it within the framework of oral traditions, and sometimes even create new ones. However, the established and firmly established traditions of collectivism prevail. While some genres (such as riddles and proverbs) were of a popular nature, meaning

that anyone could tell their own stories, the performance of others (such as epics and oral dramas) required specific preparation. Thus, a unique professional creativity emerged in the creation and performance of examples of folk oral art. In Uzbek folklore, the professionalization of creators and performers has developed to a great extent. The performance of bakhshis, storytellers, shoemakers, kirchis, and dorbozs is a professional art, and in order to master it, the aspiring creator must undergo special training and study under a specific teacher.

Legends, legends, tales, anecdotes, proverbs, riddles, fairy tales, epics, songs, asiya, oral dramas, and others are the main genres of folk oral art. In addition to being examples of verbal art, they also perform certain socio-economic functions. For example, while song types such as hop-mayda, hosh-hosh, tourey-tourey, and churey-churey are related to labor processes, songs such as yor-yor, olan, lapar, kelin salom, yigi-yoklov, badik, and sust khotiin singari are associated with various ceremonies. Folklore genres differ from each other not only in their ideological and artistic characteristics, but also in their performance methods (solo performance, group performance, spoken, silent, etc.). Some of them are intended for singing, others for telling, telling a story, others for showing, demonstrating, or both for singing, acting, and telling. No matter how diverse, sometimes too functional and strictly functional the genres of folklore are, they constitute a holistic artistic system.

Folklore genres are inextricably linked with socio-economic development. In accordance with historical changes in the life of the people, they also changed. Some genres or patterns completely disappeared, while new ones appeared. That is why they are so multifaceted, and several eras have left their mark over the long course of their performance. From the point of view of the gradual development of genres and historical typology, in the most ancient times, myths, legends and legends about clans and tribes, proverbs and sayings, praises and curses, examples of seasonal ritual folklore, and labor songs were widespread among most peoples. In later periods, archaic forms of esa,

fairy tales, and epics emerged. During the period of the collapse of patriarchal clan relations and the formation of the first states, heroic epics were created. Later, the Romanesque epic, lyrical and historical songs, oral drama, anecdotes, and tales appeared.

Folk oral art, as a component of national culture, has a very great social value. It provides extensive knowledge about the history, life, customs, worldview, social relations, and aspirations of the people. It expresses the artistic taste of the people, the aesthetic attitude of the people to reality. Its importance in the development of aesthetic feelings, in feeling the beauty, the value and worth of the artistic word, and the wealth of the native language is incomparable. Folklore plays an important role in the development of professional art forms - literature, theater, music, cinema, etc.

Folk music (musical folklore) is a type of music in the oral tradition. It consists of forms such as folk songs and musical instruments, from playing techniques that arose in primitive art, magic chants, and sound signals. It differs from other types of music mainly in its direct connection with the life process (customs, rituals, holidays, etc.). Most examples of musical folklore are not purely aesthetic phenomena, but rather artistic forms that fulfill the functions of everyday life (domestic, work, rituals, etc.). Many examples of folk music are syncretic forms, in which melodies emerge in harmony with words (songs, terms, lapars), dances (dance songs), and spectacles (musical performances). Folk music forms, based on certain artistic traditions and forms (e.g., melody), change in different periods and circumstances (e.g., depending on the composition of the audience or performers, the time, place, and environment of performance). Therefore, there are several variants of each musical folkloric form. Regional, national, and local styles are distinguished in folk music (for example, in Uzbek folk music, the Bukhara-Samarkand musical style, the Surkhandarya-Kashkadarya musical style, and others).

In terms of artistic content, musical folklore samples are divided into epic (such as terma, musical fairy tales, praise, storytelling, and

legendary melodies), dramatic (musical performances, etc.), and lyrical (songs, lapar, yalla, hymns, etc.), and depending on the conditions of performance, into household, ceremonial songs, labor songs, and other types. Folk music samples live as a product of the artistic consciousness of the people (the masses), and are performed individually by amateur singers (guyanda, halfa, etc.), musicians (such as dombrakash, dutorchi), as well as in ensembles or groups. Folk music is the basis of national musical styles, the work of composers and arrangers, and an important source of popular music (see Reworking of folk songs). Musical folklore, in turn, develops in close connection with professional musical art. At present, there are both ancient and modified folk music samples, as well as those created on their basis.

Folk musical instruments are diverse. They may belong to one people (for example, the komuz among the Kyrgyz, the bandura among the Ukrainians) or to different peoples in centuries-old historical and cultural ties (for example, the dutor among the Uzbeks, Tajiks, Uyghurs, Turkmens, and Karakalpaks, etc.). Musical ethnography deals with the recording of the performance environment and other characteristics of samples of folk music, and musical folklore (ethnomusicology) deals with the study.

Traditional singing is a type of art associated with folk oral creativity. The first manifestations of it appeared in ancient ceremonies and holidays associated with hunting games, farming and animal husbandry, and then developed and rose to the level of folk art. In the early days, folk theater combined song, dance, trickery and other elements with speech and play. Later, ... In the course of the development of the world, folk theater has emerged as an independent creative field. In the folk theater of the peoples of the world, there is a theater of live actors and a puppet theater. Folk puppet theaters are diverse in the appearance of puppets and the way they are played. They stage many fairy tales, legends, and other plays. Although the People's Theater is not fully professional, its participants are qualified and talented people. For example, Qad. Mimes in

Rome, jugglers and jugglers in Western Europe, buffoons in Russia, clowns in Central Asia, as well as puppeteers and other folk theater actors in various countries, either alone or in groups, traveled from city to city and from village to village, performing at weddings, parades, and festivals, often in open spaces. Their repertoire included performances based on folk oral traditions, and later versions of various literary works adapted for folk theater.

It is known from history that our musical culture, traditional songs, and folk singing performances, which are the main link of our spirituality, have always been recognized as spiritual nourishment in the daily life of our people. People sought salvation in music in difficult times, and songs and music accompanied them in joyful times. Zero, on this blessed day of our independence, in an era when we are understanding our identity, it is natural to rely on our national musical culture, which is a child of our great spirituality, inherited from our ancestors, and to turn to our traditional songs. All of this is of great importance in the harmonious upbringing of the next generation and in shaping the spiritual worldview of young people. Our traditional music and songs have always called people to faith, kindness, and humanity.

Today, while not losing its relevance, they remain one of the main factors in shaping the minds of workers, leading to independence, and educating a well-rounded generation. In order to improve students' musical thinking and perception based on traditional chamber music performance, the art of singing, music, dance, and folklore performance is considered one of the ancient arts that emerged and developed in close connection with the folk life and creativity of the national musical art. In particular, the traditional songs of our people are an immortal heritage, and today, as in all eras, they still respond with "labbay." However, at the same time, it is natural that creating songs in the spirit of today, not just bowing to history, but also in a way that is in line with today's spirit, is an important task for all specialists and artists involved in the musical industry, which is one of the main factors in the development of our national ideology. Our country is beginning a

completely new society, a new way of life, and a new way of life. Changes have occurred in the hearts, minds, and imaginations of our people. As our first President I.A. Karimov emphasized, the issue of spirituality encompasses many factors, such as the history of the nation, moral and religious values, cultural heritage, traditions and customs, national ideology, patriotism and humanity, and the understanding of national identity, and ultimately serves as the main criterion in determining the human personality.

Speaking about the practical importance of improving students' musical thinking and perception based on traditional choral performance, he noted that the rich musical heritage of the Uzbek people, whose deep roots reach back to ancient times, has not disappeared from our daily lives. It includes high examples of folk art, folklore performance, melodic structure, content-developed instrumental and vocal works, epic performance, and the so-called complex genre of folk singing. In addition, the work of folk composers, who have made a significant contribution to folk musical culture in all eras, also plays a significant role.

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