

UZBEKISTAN LYRIC SINGING OF THE 20TH CENTURY: HISTORICAL- EVOLUTIONARY DEVELOPMENT, SCHOOLS OF PERFORMANCE

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Abstract

This scientific article analyzes the formation of lyrical singing in the Uzbek musical art of the 20th century, the stages of historical development, and its artistic and aesthetic essence based on a comprehensive approach. The study reveals the integration of traditional folk singing and maqom performance with professional stage art, socio-cultural factors, technological processes, and the performing schools of lyrical singing on the example of the work of accomplished performers. The results of the article serve to deepen the theoretical foundations of Uzbek vocal art.

Key words

Uzbek lyrical singing, vocal performance, maqom, folk song, musical lyrics, stage art, aesthetic thinking.

The 20th century is of particular importance as a period of fundamental changes in the history of Uzbek musical art. During this period, national musical thinking rose to a qualitatively new level under the influence of new socio-political conditions, cultural reforms and processes of institutional development of art. In particular, the lyrical direction of vocal performance became the leading aesthetic means of expressing the human psyche, inner experiences and emotional states through musical images [1, 26-p].

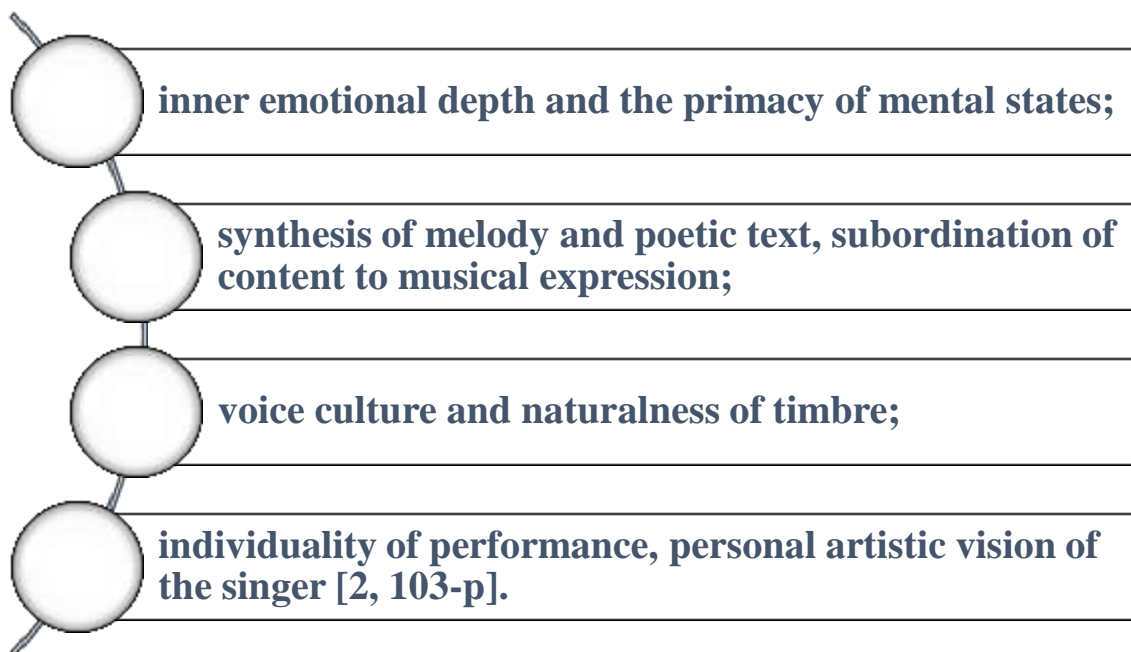
Lyrical singing is not an accidental phenomenon in Uzbek music, but a logical continuation of the traditions of folk singing, maqom art and oral-professional performance that have been formed over the centuries. However, in the 20th century, these traditions acquired a new content and form under the influence of stage, radio and recording technologies [2, 45-p]. The purpose of this article is to analyze the historical roots, stages of development, performing schools and artistic and aesthetic principles of Uzbek lyric singing of the 20th century on a scientific and theoretical basis.

The sources of the formation of Uzbek lyrical singing are directly related to the ancient layers of folk music. In folk songs, especially in their samples of romantic,

nostalgic and philosophical content, lyricism is manifested as the main artistic direction. In these songs, the harmony of melody and words, the principle of directly conveying the inner experiences of the performer to the listener are of paramount importance [3, 28-p]. In the art of maqom, lyricism is manifested in a more complex and profound form, and the extended melodies in the song sections, the richness of the pitch-tone system require a high level of musical thinking and emotional sensitivity from the performer. Researchers evaluate maqom performance as the aesthetic and theoretical foundation of Uzbek lyrical singing [4, 67-p]. From this point of view, lyrical singing of the 20th century is not a denial of traditional performance, but its improved form in new historical conditions.

At the beginning of the 20th century, the establishment of theaters, philharmonics, and music schools in Uzbekistan gave a strong impetus to the development of lyrical singing. Music began to be performed not only in traditional settings, but also on stage and for a mass audience. This situation put forward new requirements for the performing art [5, 39-p]. The establishment of radio broadcasting led to the widespread popularization of lyrical songs. As a result, the performer began to be required to have a stable voice timbre, clear diction, breath control, and emotional clarity. This process raised lyrical singing to the level of professional art [6, 81-p]. The notation work carried out by Yunus Rajabiy during this period served to adapt folk and maqom songs to the stage and to determine their performance criteria [1, 54-p]. During the 20th century, various performing schools were formed in Uzbek lyrical singing. These schools have territorial, stylistic and aesthetic characteristics, determined by the vocal capabilities and artistic thinking of the performer. In particular, the work of Komiljon Otaniyozov combines lyrical drama, strong inner feelings and folk melodies typical of the Khorezm oasis. His performance shows that individual interpretation is of great importance in lyrical singing [7, 112-p]. Also, in the work of Halima Nosirova, a synthesis of the academic vocal school and national lyrical performance is observed. This confirms the integration of Uzbek lyrical singing with professional stage art [8, 94-p].

Uzbek lyrical singing of the 20th century is characterized by the following main aesthetic principles:



These principles are the main features that distinguish lyrical singing from other vocal genres.

The introduction of photography, gramophone, and later magnetic recording technologies had a significant impact on the performance style of lyrical singing. When the performance became recordable, singers were forced to work more carefully on the voice, pay attention to small expressive means [6, 129-p]. This process formed lyrical singing not only as a stage, but also as an audio art.

Although Uzbek lyrical singing rose to a certain high artistic level during the 20th century, its development process was not uniform and continuous. In some periods, socio-political factors, ideological restrictions, and a utilitarian approach to art influenced the natural development of lyrical singing to a certain extent [5, 141-p]. In particular, there were cases of simplification in the content layer of lyrical songs, a decrease in the artistic value of poetic texts, and excessive emphasis on external effects in performance. This process in some cases relegated the internal spiritual and aesthetic essence of lyrical singing to the second level [2, 187-p]. As a result, lyrical performing art sometimes approached the direction of mass pop music and deviated from its traditional artistic criteria. At the same time, by the end of the 20th century, the issue of coherence in lyrical singing emerged as an urgent problem. That is, there has been a certain disconnect between traditional performing schools and modern stage interpretations. This is especially evident in the decrease in the share of folk and maqomi lyrical samples in the repertoire of young performers [9, 96-p].

In the music education system, one of the problematic aspects is the insufficient systematization of theoretical knowledge on lyrical singing, the lack of

complete methodological manuals for performing schools. In most cases, the technique of lyrical performance is covered within the framework of general vocal training, and its artistic, psychological and aesthetic properties are not deeply analyzed [4, 154-p].

However, at the same time, 20th-century Uzbek lyrical singing also provides important theoretical and practical opportunities for the modern era. In particular, by re-studying historical performing schools, analyzing archival records and combining them with modern stage interpretation, lyrical singing can be brought to a new level [6, 173-p].

In today's context of globalization and digital culture, the interpretation of lyrical singing as an artistic means of expressing national identity is of particular importance. Therefore, there is an increasing need to scientifically study this direction not only as a historical phenomenon, but also as an active participant in modern cultural processes.

Uzbek lyrical singing of the 20th century was formed as an important and complex artistic phenomenon in the historical development of national musical art. The results of the study show that this direction, in terms of its genesis, developed based on the traditions of ancient folk singing and maqom art, and acquired a new content and aesthetic form in the socio-cultural environment of the 20th century [1, 12-p]. The development of lyrical singing was not an accidental process, but was inextricably linked with the establishment of theater, radio, philharmonic and music educational institutions. In particular, the introduction of radio broadcasting and recording technologies radically changed the qualitative criteria of performing art. As a result, vocal culture, clear diction, emotional clarity and depth of artistic expression became paramount in the performance of lyrical songs [6, 129-p].

The study revealed that in the 20th century Uzbek lyrical singing, various performing schools were formed, which were distinguished by their regional and individual characteristics. This allows us to evaluate lyrical singing not within a single framework, but as a product of diverse artistic thinking. In particular, the Khorezm oasis lyrical performing school, stage singing formed on the basis of academic vocal education, and folk lyrical interpretations developed in the process of interaction and integration [7, 112-p].

Also, the artistic and aesthetic principles of lyrical singing – inner emotional depth, synthesis of melody and poetic text, naturalness of voice timbre and individuality of performance – were formed as the main criteria that distinguish it from other vocal genres [2, 103-p]. These criteria are of great theoretical importance not only in performing practice, but also in music education and scientific research.

In conclusion, 20th-century Uzbek lyrical singing, as an integral and continuous part of the national musical heritage, has created a solid aesthetic and theoretical foundation for today's modern vocal art. In-depth scientific study of this direction, its systematic classification and integration into the educational process are one of the urgent tasks for the future development of Uzbek musical art [9, 58-p]. In the future, the study of lyrical singing in the context of modern technologies, digital media and global cultural processes, as well as the effective use of the experience of historical performing schools in the training of young performers, will be of scientific and practical importance.

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