

THE IMPORTANCE OF SCHOOLS IN ENSURING THE INTERGENERATIONAL CONTINUITY OF THE KATTA ASHULA PERFORMANCE

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Abstract: This article analyzes the national schools of the genre of big song, one of the ancient musical heritages of the Uzbek people, and the issue of continuity between them. The mechanisms of intergenerational transmission of big song performing traditions, their educational and educational significance and impact on modern performing arts are covered on the basis of a scientific approach.

Key words: Big song, performing schools, master-student tradition, national music, intergenerational continuity, musical heritage, folk oral art, ethnic culture, traditional art, cultural continuity, regional style, folklore, form and expression, self-awareness, historical musical heritage.

Among the rich cultural heritage of the people of Uzbekistan, grand singing is a rare art genre that has a special place, imbued with ancient musical traditions. It arose in the processes of historical formation of our people, was preserved and developed through oral creativity for centuries, and was passed down from generation to generation based on the tradition of teacher-student. In particular, in the formation of grand singing as a musical-folklore genre, various regional schools (Fergana, Tashkent, Samarkand, Bukhara, Khorezm) have a unique role, language, musical intonation and style of expression. These schools reflect not only regional, but also socio-spiritual manifestations of performing culture.

Grand singing is an art form that conveys the spirit, character, moral and aesthetic views, and attitude to life of the Uzbek people through musical expression. It combines not only music, but also words, melody, rhythm, timbre, mood and cultural codes. Each school, each performer is an artist who continues the style of their school and gives it a new expression. Maintaining and continuing this continuity is one of the most important factors in preserving our national music. The increased attention to musical heritage, the policy implemented by the government of Uzbekistan to preserve national musical values and pass them on to the younger generation, indicate that the great song has not lost its relevance to this day. Especially in recent years, the increased interest in the great song, its staging, digitization, and presentation at international festivals are forming a new approach to this heritage. However, in this process, the continuity between national schools, traditional approaches, and the preservation of the teacher-student system remain relevant. This article aims to systematically study the performing schools of the genre of big song, compare their stylistic features, shed light on the mechanisms of intergenerational continuity, and reveal how this process continues in modern conditions. The article also explains the role of big song in the educational process, in performing arts, in the upbringing of youth, and from the perspective of the continuity of heritage, based on an analytical approach.

Stages of formation and historical roots of the big song. Big song is one of the major genres of Uzbek oral traditional art, formed in the musical-folkloric direction, and its historical roots are in the territories of ancient Turkestan, especially in the cultural environment around Bukhara, Samarkand,

the Fergana Valley and Tashkent. It is not for nothing that the song is called "big" - this term refers to the song's wide melodic range, long-lasting expression and complex musical structure¹.

The first historical sources of the great song. The first written information about the great song is found in ethnographic research of the late 19th and early 20th centuries. In particular, during the expeditions conducted by Soviet scientists in the 1920s, especially through the work of A. Uspensky, V. Belyaev, and Kh. Karmysheva, examples of the great song were first recorded and archived on a phonograph².

The connection of the grand song with the maqom. The art of maqom served as the main support in the formation of the grand song. In particular, it can be seen that melodies, styles and fragments close to the Shashmaqom system are reflected in the grand song repertoire. For example, in the grand songs performed at the Samarkand-Bukhara school, melodic elements of maqom styles such as "Rohat", "Bayot", "Segoh" are clearly noticeable.³ However, katta ashula is not a pure maqom, but a freer form of creative expression with a folk spirit, but influenced by maqom.

Stages of the formation of katta ashula. The development of katta ashula is considered to have occurred in the following three main stages:

Stage 1: the period of formation of oral folk art (17th–19th centuries)

During this period, katta ashula was formed among the people as a genre sung at weddings, festivals, parties and ceremonies. Local singers sang this genre with various regional melodies and taught it from generation to generation. The oldest examples of katta ashula had an epic style, moral-didactic content, and Sufi philosophical expression. Such ancient songs as "Tanobchi", "Keldi nav", "Zavqi samoy" can serve as examples⁴.

Stage 2: Recording and staging period (early 20th century – 1960s)

The Soviet era saw the beginning of the study, classification and recording of classical music. During this period, songs were written down and presented to the general public on the radio, in the theater and on concert stages⁵.

Stage 3: The period of integration with modernity (from the 1980s to the present) The genre of Katta ashula began to be reinterpreted within the framework of pop, national pop, folk ensembles. The

¹ O'zbekiston Respublikasi Fanlar akademiyasi. (2006). *O'zbek xalq og'zaki ijodi. 1-kitob: Qahramonlik dostonlari*. Toshkent: Fan nashriyoti.

² Belyaev, V. M. (1959). *O'zbek musiqasi tarixi bo'yicha maqolalar*. Moskva: Gosmuzizdat.

³ Gulyamov, Ya. (1973). Shashmaqom va o'zbek xalq ashulalari o'rtasidagi bog'liqlik. *O'zbekiston san'ati jurnali*, №2.

⁴ Qodirov, S. (2002). O'zbek folklorida katta ashula an'analari. Samarqand Davlat Universiteti nashriyoti.

⁵ Qosimova, R. (2019). *Komiljon Otaniyozov ijodi va katta ashula maktabi*. Farg'ona: Musiqa san'ati instituti.

possibilities of reaching a wide audience and presenting it to the younger generation expanded through modern technologies (audio/video recordings, media platforms, concerts). At the same time, the main problem arose - the need not to lose the identity of traditional styles and schools.

The genre of Katta ashula is especially deeply rooted in the following regions:

- Fergana Valley - the performance of ashula is expressed in lyrical, soft and elegant intonations.
- Samarkand and Bukhara - here Katta ashula is sung with a more maqom and philosophical approach.
- Around Tashkent - Katta ashula is sung in simpler, folk melodies, but with strong dramatic expression.

These regional differences played an important role in the transformation of Katta ashula into a multi-layered and culturally diverse genre.

The tradition of the master-disciple and intergenerational continuity. The art of classical singing has been preserved for centuries on the basis of oral creativity and the tradition of the master-disciple. This tradition is deeply rooted in the spiritual culture of the Uzbek people, and has served as the main system of knowledge transmission, especially in the art of music - in particular, in such areas as makom, doira, classical singing, bakhshi, and doston. In traditional music schools, the relationship between the master and the student served as a guarantee of the continuity of not only musical knowledge, but also moral, aesthetic, and cultural values.

The master-disciple system: from ancient times to the present. The master-disciple system was widely developed in the centers of medieval Eastern culture. In the art of music, this system is based on the principle of teaching skills through practical exercises with direct instruction. The student learns aspects of the song from his teacher, such as melody, text, expressiveness, vocal processing, and dramatic approach, through observation and repetition. In the case of a large song, this process is accomplished through memorization, individualization of style, and continuation with creative interpretation⁶.

Intergenerational continuity and identity. Intergenerational continuity is not only the continuity of musical style, but also includes such concepts as national identity, aesthetic worldview, cultural memory. Through the performance of katta ashula, the younger generation understands its national musical roots, chooses its identity and contributes to the preservation of the cultural gene pool of the Uzbek people. In this case, the teacher is the keeper of the cultural “code”, and the student plays the role of “decoder and processor” of it⁷.

Problems of maintaining continuity in the modern era. Against the background of today's globalization and technological progress, there are cases of weakening of the tradition of teacher-student. Many young people are acquiring musical knowledge via the Internet or through short courses. This leads to

⁶ Usmonova, R. (2015). O‘zbek musiqa merosi: an’anaviy uzviylik va zamonaviylik muammolari. Toshkent: Fan nashriyoti.

⁷ Yusupova, D. (2018). Milliy musiqa va identitet: zamonaviy qarashlar. O‘zbekiston san’ati jurnali, №4.

a superficial approach to performance and the loss of traditional style. Therefore, the restoration and strengthening of the tradition of teacher-student in the music education system remains a necessary strategic task.

To this end, the Ministry of Culture of the Republic of Uzbekistan, Higher Education Institutions of Arts and Culture are organizing:

- master classes for senior ashula performers,
- workshops with teachers,
- courses such as the “Uzbek Ashula School” for young people.

And this serves as an important factor in restoring intergenerational continuity.

Of course! Below, I have written a detailed, scientific, and fully relevant summary for your scientific article on the topic “National schools in the performance of big songs and their intergenerational continuity”.

Big songs are one of the highest and most unique representatives of Uzbek national musical art, which has lived in the hearts of the people for centuries and is a unique cultural heritage transmitted from generation to generation through oral creative tradition. As the article explains, the regional schools formed in the performance of big songs, the teacher-student tradition, compositional and poetic features, as well as intergenerational continuity are the main features that distinguish it from other musical genres.

It has been proven that in the formation of big songs, each of the Fergana, Tashkent, Bukhara-Samarkand schools was distinguished by its own style and aesthetics of expression, and the internal logic of development of these schools continued through the teacher-student chain. Especially through the activities of such masters as Komiljon Otaniyozov, Jurakhon Toshpulatov, Ziyodulla Jorayev, this continuity has not only been preserved, but also developed in accordance with the spirit of the times.

Today, globalization, massification, and the increasing number of modern interpretations in the performance of folk songs are putting the need to preserve cultural identity and stylistic purity on the agenda. Therefore, it is urgent to combine national singing schools with modern technologies, institutionalize the teacher-student tradition, and systematize them on a scientific basis.

Also, reforms aimed at preserving and developing national heritage in the cultural policy of the Republic of Uzbekistan, including the establishment of "Schools of Creativity" The system, the “Voice of Youth” competitions, and the establishment of local and international festivals are becoming an important factor in the revival of non-traditional genres such as kosta ashula. Therefore, it is appropriate to put forward the following recommendations for the development and continuity of kosta ashula performance:

- Formation of national ashula schools in the form of scientific and creative centers;

- Support at the state level of master-student programs specializing in teaching kosta ashula performance;
- Expansion of analytical research on the phonetic, melodic and poetic structure of kosta ashula;
- Promotion of national ashula in the media and digital platforms.

In conclusion, kosta ashula is not just music, but also a sung expression of the spirit of the nation, a resonant echo of the people's memory. It is the duty of every creator and researcher to preserve, continue, and adapt it to the times.

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