TRADITIONAL SINGING — A JEWEL OF OUR NATIONAL CULTURE

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National musical culture reflects the historical memory, spiritual world, and aesthetic views of every people. In the rich cultural heritage of the Uzbek nation, traditional singing occupies a special place, preserving performance styles and artistic traditions that have been formed over centuries. This art form is one of the most complex and elevated expressions of folk music and serves as an important source for studying the stages of development of national musical thinking.

Traditional singing is a rich musical heritage of the Uzbek people that has been formed over centuries and passed down from generation to generation. It is a unique art form that embodies the people's history, way of life, worldview, and spiritual values.

Traditional singing is mainly expressed through maqoms, folk songs, lapar, yalla, and ashula. In particular, Shashmaqom, the Fergana–Tashkent maqom paths, and Khorezm maqoms are considered the highest examples of Uzbek traditional music. Performing these works requires from the singer not only a strong voice, but also deep musical knowledge, patience, and the ability to convey emotions profoundly.

The master–apprentice tradition holds an important place in traditional singing. For this reason, at Children's Music and Art School No. 7 in Sho'rchi district of Surkhandarya region, where I work, young singers learn from experienced teachers not only melodies and songs, but also performance culture, stage etiquette, and national spirit. This tradition serves to preserve the art in its pure form. As a teacher of traditional singing, I begin every lesson with love and respect for national music. Traditional singing is not merely singing with the voice; it is a high art that expresses a spiritual heritage formed over centuries, as well as the people's sorrows and joys, dreams and hopes.

During the lessons, I first teach students proper voice use, breath control, and pronunciation culture. This is because in traditional songs every word and every melody carries a special meaning. Through maqoms, folk songs, and classical ashulas, students gain not only musical knowledge but also spiritual education.

Traditional singing requires patience and regular practice. Preserving the voice and developing it naturally is one of my most important responsibilities as a teacher. Taking into account each student's vocal abilities, I strive to reveal their inner potential and bring their talents to the surface.

Stage culture also plays an important role in traditional singing. When performing, students address the audience not only with their voice, but also with their inner feelings, facial expressions, and heart. This helps shape them into confident and spiritually mature individuals.

In conclusion, as a teacher of traditional singing, my goal is to teach the younger generation the subtle aspects of our national music, awaken love for art in their hearts, and pass on our rich cultural heritage to the future. Traditional singing is an eternal value that passes from heart to heart.

Today, great attention is being paid to preserving and developing traditional singing. Young talents are supported through specialized schools, art colleges, festivals, and competitions. At the same time, promoting traditional performance in harmony with modern music is also of great importance. Indeed, traditional singing is the spiritual wealth of our people and

a priceless heritage that reflects national identity. Studying it, preserving it, and passing it on to future generations is an important task for all of us.