



HISTORICAL PERSPECTIVES OF THE HISTORY OF UZBEK FOLK MUSIC CREATION

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Annotation: This article contains opinions about the historical aspects and periods of Uzbek folk music.

Key words: folklore, spirituality, traditional music, material cultural heritage, composer, symphonic music.

Introduction.

The musical culture of the Uzbek people has a very long history. In the course of historical development, forms of performance close to each other in form and style, such as classical folk music, traditional professional music, folk compositional ways, as well as folklore - amateur musical heritage, have complemented each other. This musical heritage of ours is manifested even today as a part of our spiritual culture.

It is known from history that our musical culture, which is the main link of our spirituality, our traditional songs, status performances have always been recognized as spiritual food in the daily life of our people. The people sought salvation from music in difficult days, and songs and music accompanied them in happy days.[1] Our traditional music and songs have always called people to faith, kindness and humanity. Even today, without losing its relevance, it remains one of the main factors in the way of independence, the formation of the consciousness of workers, and the education of a well-rounded generation. The art of singing, music, dance, folklore performance is one of the ancient art forms that appeared and developed in close connection with the life and creativity of the people of the national music art. In particular, the traditional songs of our people are an immortal heritage, and today, as in all times, they answer "labbay". But at the same time, it is natural that not only worshipping history, but creating songs in accordance with the spirit of today is an important task for all specialists and artists who are engaged in musical art, which is one of the main factors in the development of our national ideology. Our country started a completely new society, a new life and a new life. There have been changes in the hearts, thinking and imagination of our people.

Shifts are being observed in cultural life today according to this principle. We would not be wrong if we say that the thoughts of creators are directed towards these principles. According to the definition of the Brundtland Commission in 1987, sustainable development is "development that meets the needs of the present and does not threaten to meet the needs of future generations" [2]. Sustainable development means not only the economic balance of the respective nation, but also its economic prosperity, the high level of the environment and the simultaneous (simultaneous) pursuit of social equality [3] - this is achieved with appropriate difficulty in ensuring a bright future.

Musical culture is distinguished by its diversity. In particular, the rich musical heritage of the Uzbek people, whose deep roots go back to ancient times, has not left our daily lives. It includes high examples of folk art, folklore performance, melodic structure, meaningfully developed instrumental and vocal works, performance of epics, and a complex performance series, the so-called status music. In addition, the work of folk composers, who have made significant contributions to the national musical culture in all eras, also occupies an important place.

Ceremonies, traditions, directly connected with various events and activities, folklore, folk art.

The creation of ceremonial folk songs covers the following. Traditions, rituals and holidays include hospitality traditions, customs related to morals, rituals related to child upbringing, cradle wedding, naming ceremony, circumcision wedding, it can include going to the marriage ceremony, greeting the bride, national and local parades, concerts, festivals, etc. The ritual occurs when important events occur in a person's life and records and formalizes the most important events in people's lives (for example, birth, marriage, death). In Uzbek families, a system of rituals that serves as a kind of spiritual "staircase" for raising young families, recording important life events from the birth of a baby to growing up and building a new family ("The arrival of a baby in the world", "Giving a name", "Baby chill", "Cradle wedding", "Hair wedding", "Teeth wedding", First step", "Circumcision wedding", "Muchal yosh", "Nikah toy" etc.) came into existence.

A cradle wedding is a solemn ceremony held in honor of the birth of the first child in an Uzbek family. This tradition differs from one another in the regions of Uzbekistan with its own characteristics. There are various traditions related to the cradle. For example, the crib should never be lifted by two people from both sides, it should be lifted by only one person. The cradle is always kept in a clean place. Even when it is not in use, it is collected with its equipment and put in a clean place. All subsequent children born in the family will use this crib, which means that no new crib will be purchased for the next child born in the family.

In the circle of relatives of the baby, cradling is also called "cradle wedding" ceremony in the vernacular. This event is held in different order in different regions of Uzbekistan. Usually, the cradle is given to the eldest child by the girl's parents. The ceremony is held in the form of a family ceremony. The closest relatives of the bride and groom take part in it, and older grandmothers teach the young mother how to cradle the child. Boycechak ceremony is held in Turkic peoples in connection with the appearance of the first flower of spring - boycechak. The "Boychechak" ceremony is the beginning of many festivals related to spring, such as "Lola", "Gul". It is also a thanksgiving holiday of the people who survived the winter due to smallpox. In ancient times, this ceremony represented the struggle between winter and spring. Such ceremonies and holidays were held in the mountains, hills, and gardens. The ceremony was considered important in the life of the local people, and special preparations were made for it. Boycechak parade was initially held with the participation of adults and children. Nowadays it is celebrated only by children. Children come in groups from the hills near the village to pick flowers. There may be competition between groups. Whichever group is the first to bring a bunch of flowers to the village will be given the most gifts.

Dervishona - Dervishona ceremony held by the people living in the steppes, engaged in animal husbandry, has a special place among the ceremonies held in the spring season. The day of this ceremony is determined by the elders of the local population, and men gather at a

certain place around the village from early morning. Here, the work of beautification and cleaning carried out during the day is distributed. Mainly, cleaning and beautification works are carried out in cemeteries, water ditches, wells, ditches, roads and other objects commonly used by the population. Cattle (or sheep) bought with the money collected from the villagers are slaughtered and food is prepared in a certain place where the village gathers or in the open air. After the work is completed, all the residents who participated in this work gather again and agree on the work to be done during the year before the meal is served.

Summoning rain is a ritual held in spring due to drought. It is mainly held by the people who farm in dry land (irrigated only by snow and rainwater). The ceremony is performed in different regions under the names "Soz xotin", "Sut xotin", "Suv xotin", "Sust xotin". The "Sust Xotin" ceremony was held with the participation of women in some villages of Jizzakh, Kashkadarya, Surkhandarya, and Namangan regions of Uzbekistan, and men in Shorch'i, Koson districts and Uzbek lakais. At the appointed time, ten to fifteen women dressed a specially made doll in the clothes of an old woman. A woman carried him, and the others followed him, entering and exiting the houses of the village one by one. The owner of the house gladly gave them what he called. At the end of the ceremony, the symbolic doll was thrown into a nearby water basin by the villagers.

Kelin Salam- One of the big rituals after the wedding is the "kelin salam" ceremony. The purpose of the ceremony is to introduce the bride to the groom's relatives. The ceremony is held differently in different regions.

Muchal wedding was a ceremony that was held once every twelve years in a person's life (actually). Muchal youth (the period when the twelve-year cycle ends and it begins to repeat again) has been celebrated on the days of Nowruz holiday since ancient times. Especially the first muchal exchange - the transition from twelve to thirteen years old (compared to other muchal youths) was celebrated with great ceremony. In ancient times, a person celebrating his birthday gave his clothes to his close relatives or neighbors. It was believed that this custom serves to maintain the periodicity of the muchal.

Nowruz (Persian - new day) is the first day of the new year according to the Shamsi (solar) calendar. It is an ancient traditional holiday of the peoples living in the countries of Central Asia and the East. The spring equinox (March 21 or 22) coincides with the entry of the Sun into Hamal. Nowruz is the holiday of starting agricultural work. On the holiday, mass public gatherings are organized, traditional dishes are cooked from fresh greens, and spring crops are planted.

A wedding is a series of ceremonies organized to create a new family.

"Nikah" is an Arabic word that means the legal formalization of marriage through Sharia law. The wedding is also known as "Ijab wedding", "home wedding", and "big red wedding". Marriage is divided into three parts - before the wedding, after the wedding and after the wedding.

Ramadan is the ninth month of the Hijri calendar. In Islam, it is interpreted that Allah began to reveal the Qur'an to our Prophet Muhammad (pbuh) in the month of Ramadan. Therefore, Ramadan is considered a holy month. Muslims are ordered to fast during this month. Before Islam, Ramadan was considered one of the 4 holy months of the Arabs, and on the eve of the introduction of Islam, it was a tradition to do good deeds (tahannus) in the month of Ramadan in Mecca.

Sumalak saili is a public ceremony held in the first days of spring. The main dish consists of several customs associated with "sumalak". According to some information, the history of sumac is more than 3000 years old. Sumac is the only dish that can be cooked without adding salt. To prepare sumalak, you only need wheat water, flour, vegetable oil and water. It is considered to be the longest cooking dish, and it is dug for at least 22-24 hours so that it does not sink, and stones and nuts are thrown into it.

Circumcision wedding is a wedding ceremony for a boy. The ceremony is performed when the child is 3-5-9 years old, and in some cases older. In different regions of Uzbekistan, this ceremony is called "circumcision wedding", "chipron", "chukron", "khatna wedding", "hand sanctification (purification)".

The history of the circumcision wedding goes back to the celebration of puberty and the transition of children to adolescence in primitive society. Already in those times, the custom of circumcising a child (khatna) appeared, on the one hand, it was a means of observing hygiene (cleanliness) in a hot climate, and on the other hand, it was considered courage and bravery.

3. Professional music paths in Uzbek tradition. By the end of the 19th century, a period of changes began in Uzbek musical culture. This, of course, is related to the occupation of Turkestan by Russia. In this regard, it is necessary to study with a double vision. Because in some cases, if we observe the negative impact of national music on our culture, on the other hand, it is necessary to recognize that it was a period of its own development. Because the introduction of notation had a significant impact on the development of the scientific study of our national music art, folklore and ethnography in our country.

In this regard, it is necessary to mention the works of musicologists and ethnographers such as V. A. Uspensky, Ye. Ye. Romanovskaya, N. N. Mironov. Ilyas Akbarov, Mutal Burkhanov, Yunus Rajabi, Talibjon Sadikov, Mukhtar Ashrafiy learned from them. In addition, the introduction of piano music, opera and ballet, symphonic performance, world classical music, which are masterpieces of world musical culture, made a significant contribution to the comprehensive development of our musical culture. As a result, more than 20 volumes of books containing Uzbek folk music, songs, statues were published.

Over the past 130 years, our musical culture has experienced a historical period full of complex, sharp conflicts, positive and negative manifestations. In spite of these circumstances, it is necessary to recognize that during the past periods, proud works have been carried out in the field of science, art, including musical culture. As a clear example, you can take fields such as music creation, performance, music science, analysis.

Modern Uzbek musical creativity is embodied as a rich and diverse, developed and intense process. As our musical culture has very old, unique and unique traditions, it is getting richer with new trends, forms, genres and styles. So, along with our honorable navobakhish heritage that has reached us over the centuries, the beautiful musical traditions of several generations of artists have become our cultural and spiritual property. As any type of art is able to reflect the reality of life through various means, it is possible to clearly imagine how complex and changing social conditions the development of Uzbekistan's music has been over the last hundred years. In particular, since the 20s, the consistent introduction of the means of expression specific to composers has indicated the establishment of a new system of music creativity in our musical culture.

Naturally, soon Uzbek folk art, traditional composition, and amateurism will be integrated into our national values, and "non-traditional" compositional creativity will be added as an important branch. In accordance with the universal cultural development, it is necessary to acknowledge the fact that this front has been formed and developed effectively in a very short period of history in our country.

In order to use the experience of Western and Eastern European countries, mastering the laws and rules of creativity, skillfully grafting it with the rich possibilities of Uzbek folk music, advanced compositions Our team managed to achieve great achievements not only in Central Asia, but also in the Eastern region.

Uzbekistan was able to boldly enter the international process characterized by creating a unique modern work in a new musical style, taking into account the development of the music of the peoples of the world, opening up new creative horizons. "Uzbek School of Composers" strived to take its rightful place in the world music culture by quickly passing the stages of professional growth and rising to the stage of all-round maturity.

The degree of inclination to such creativity, which appeared mainly in the second half of the 20th century, is also characterized by the fact that two types of musical thought traditions, which were previously separate, have been integrated in our country. For this reason, artistically perfect, classic works of various genres created with polyphonic style have further increased the global potential of our spiritual values.

Let's remember that Uzbek symphonic music, a new direction of our musical culture, took the lead in the 70s and 80s. In this place, Uzbek poems, suites, overtures, fantasias, instrumental concerts, performed with great success at prestigious cultural events, concerts, auditions and festivals held in our republic, neighboring countries and a number of foreign countries. symphonies have repeatedly attracted the attention of the international music community. Today, the art of Uzbek music is more and more widely recognized at the international level, not only in its original traditional forms, but also in the areas of composition. The pure instrumental music in this song, especially its rather complex numbered symphonic work, is of particular note. Now, the composition of our republic is not only composed of writing and researching experiences in various musical genres, but also a fruitful stream with unique traditions and a treasure of classical examples. It consists of unique and inimitable works created on the ground of folk melodies in different years. After all, qualities such as nationalism, artistic perfection, originality, meaningfulness, expressiveness of music composed in any style are always valuable.

The longevity of works created with high professional skills, deep knowledge, and refined taste based on old national traditions can be clearly seen in the example of Uzbek symphonic music.

In particular, the passionate poem "Tanovar" created in the second half of the 1930s and adapted to the voice and symphony orchestra of Aleksey Kozlovsky, the suite "Lola", the joyous overture "Fergana Bayram" by Reingold Glier still give the listeners a lot of pleasure. is working. Among the works of the immortal discovery level intended for performance with the symphony orchestra are Mutal Burkhanov's "Ode to Alisher Navoi" for soloist, choir and symphony orchestra, a number of symphonic works of Mukhtar Ashrafiy, Georgy Mushelp, Sulaymon Yudakov, Doni Zakirov's "Lyric Poem" ", Boris Nadezhdin's suite "To Children", Ikram Akbarov's "Poet's Memory", "epic poems", "Samarkand Stories" series, Saifi Jalil's "Samarkandnoma" symphony, Tolkin Kurbanov's symphonic tunes, Mirsodiq Tajiyev's poem

"Poet's Love" and 19 magnificent symphonies, 3 symphonies of Mirkhalil Mahmudov, achievements of Nurilla Zakirov, Mustafa Bafojev, Rustam Abdullayev, Habibullo Rahimov, Bahrullo Lutfullayev and other artists contributed to the development of our musical culture.

Historical views of traditional music creation.

The development of the art of music in our land goes back three thousand years. During these troubled times, our musical culture has gone through its long period of development many times and served for goodness and development as the basis of the spiritual wealth of our nation. That is why we have a rich, colorful, wide-ranging, diverse style, and a glorious musical heritage of truly inestimable value. In the Middle Ages, only in the layer of classical creativity was there such a magnificent system as "Twelve maqam", based on which the maqam series of Bukhara and Khorezm, Fergana-Tashkent maqams, traditional performance and trumpet ways, folk composition, were formed and reached us. creativity, the art of musical epics has been enjoyed as a reflection of our musical culture. It is difficult to find an equivalent to our national musical art in the world in terms of the many categories of our national musical instruments, the uniqueness of the solo and accompaniment performance traditions. Our compatriot Abu Nasr Farabi, recognized as the founder of the science of oriental music, among our great scholars, Abu Ali ibn Sina, Abdul Qadir Maroghi, Abdurrahman Jami, Alisher Navoi, Zaynuluddin Husayni, Kavka Bi Bukhari, Darvish Ali Changi and others are widely known as the authors of classic musical works, having developed unique theoretical and aesthetic views of oriental world-wide importance. Thanks to our musical culture, which has reached us through such folk-loving and masterful layers, in a very short period of history, a new, multi-voiced national composer's creativity has been steadily formed, acquired its own image, and developed rapidly in Uzbekistan. In this, our folk music, especially the traditions of status, not only provided vitality, but also served as a fertile ground.

Thanks to the great independence, our musical culture got rid of old political and ideological pressures. At the same time, it created an unprecedented opportunity for the complete revival of our old classical traditions, especially for the education of young generations at a knowledgeable, literate, and spiritually mature level. In particular, we are able to observe the revival of the new creative potential that arose in the old status performance and traditional creativity during the period of independence.

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