



FACTORS OF THE RESTORATION AND DEVELOPMENT OF THE STATUS GENRE IN THE PERFORMING ART OF UZBEK FOLK MUSIC

Alimova Zumradxon G'afurovna

Andijan State University

Teacher of the Department of Music Education of the Faculty of Arts

<https://doi.org/10.5281/zenodo.10394232>

Abstract: This article tells about the factors of restoration and development of the status genre in the Uzbek folk music performance art and the work that is currently being done to develop the status art in our country.

Key words: Music, status, tune, song, instrument, performance, challenge, convention.

Introduction:

Restoration and development of the status genre in the art of music performance In the 17th-19th centuries, there were no large-scale works in which instruments were described in detail. This is more related to the increase of feudal disunity. The huge state is divided into several khanates. (Khanates of Bukhara, Khiva, Kokan). This was not reflected in the development of the art of music. Uzbek music culture began to acquire local characteristics. Unique musical instruments were formed. From now on, the status of music types has improved in each khanate in its own direction. The executors of the position made changes due to necessity. Nevertheless, they kept the general features of the music. Each performer has a creative approach to the performance of status and has introduced unique aspects to the performance of music. The tradition of oral preservation of musical instruments is one of the main features of the status, without which it is difficult to imagine its survival and recent development. New types of folk music were created in each khanate in a specific direction; festive, tunes, folk performance tunes (goal dance, puppetry), dance tunes of a new type. These tunes differed from each other in their cheerfulness and cheerfulness and attracted the masses of the people.

At the end of the 17th century and the beginning of the 19th century, the following new types of folk and professional music began to improve in Uzbek music culture; big song, big game, Shodiyona, Navroz, Mavrigi, Shashmaqom, Chor maqom (it included Dugoh, Husayniy, Chorgoh, Bayot, Gulyori-Shahnoz). Depending on the available musical instruments and performers, various musical ensembles are formed. In many cases, musical instruments such as gijjak, tanbur, dutor, chang, flute, koshnai, doira are included in the ensemble of folk instruments. Shashmaqom, consisting of six series of works, was especially popular in music. It was created as a result of the long development of professional music of Central Asian peoples in the form of a suite. I. Rajabov writes: Shashmaqom consists of six different systems, each of which, in turn, is divided into the following maqams (parts), consisting of mushkilot (instrumental) and prose (singing) sections: «Rost», «Buzrug», «Navo», «Dugoh», «Segoh», «Iroq». Each status includes 20 to 40 large and small parts. In total, there are about 250 problems and parts of prose in the series. The execution of one status took several hours.

Folk instruments develop in an integral connection with folklore and classical literature. Visualizations of folk instruments are enriched by the expressions of musical instruments in works of art, and the images of musicians in book miniatures. More than 60 folk instruments are mentioned in the works of Firdausi, Saadi, Navoi, and Dehlavi. Maqams were performed mainly in the presence of the palace eunuchs at certain times or under certain conditions. It is even known that a special competition of skilled singers was organized (especially in the performance of climaxes, as well as in the pouring of new parts). Restoration and development of the status genre in the art of music performance continued. Maqom was inextricably linked with folk songs according to its melody and rhythm laws, and differed only in the breadth of its scope. Usually, each status is divided into two large parts.

- *the first is the part performed only on instruments, which is called mushkilat.*
- *the second is a part of a song sung to the accompaniment of instruments, called prose. The prose includes a dance scene.*

A desire to create notation, a special system of symbols for recording musical sounds, appeared among musicians. This was done by the poet-musician Pahlavon Niyaz Mirzabashi (Kamil Khorazmiy 1825-1879). Pahlavon Niyaz Mirzabashi, a talented musician, a skilled tanbur player and jizhjak player, was surprised to see the musicians playing music according to the notes during the trip. As soon as Mirzabashi - Kamil Khorezmi returned to Khorezm, he started with inspiration to write down the statuses, which had been in his heart for a long time. Muhammad Yaqub Kharratov (1867-1939), a student of Pahlavon Niyaz Mirzabashi Kamil, was a famous tanbur player. He mastered not only the art of carpentry, but also the art of evenness. Muhammad Yaqub Kharratov (Matyakub Kharratov), a musician of the ensemble of palace folk instruments led by the talented musician Kamil Khorezmi, took part in the composition of the tanbur notation and the recording of Khorezm maqams. He accepted Khorezm status categories from his teacher and made a great contribution to their preservation. The creative and performing career of the famous tanbur player and singer Niyozhoja Haji, who worked in the palace of Muhammad Rahimkhan (1806-1825), took place in Khiva. He paid great attention to Khorezm musical culture. Matyakub Kharratov said that Niyozhoja went to Bukhara to study "Shashmaqom". After he returned from Bukhara, Bukhara music was adopted by Khiva musicians and spread widely in Khorezm. Famous musicians of Khorezm, Mukhammadrahim Feruz, Kamil Khorazmi, Mirzo Mukhammadrasul, and others, in cooperation with Niyozhoja, added new musical sections to the maqams and enriched them.

In the second half of the 19th century, the city of Ko'kan became a center where famous musicians gathered. Here, under the leadership of Usta Khudoyberdi, a unique school was created to study the performance school of Uzbek folk instruments. Fergana musical instruments began to actively master the Bukhara shashmaqam. Father - Jaloliddin Nosirov (1845-1928) was a performer of status, a well-known teacher, an instrument player, master tanbur player. He first learned the science of music from his mother, then he received education from his father, who was an intelligent connoisseur of maqams and a skilled performer. Ota-Jalal Nosirov was the permanent leader and singer of the Uzbek folk musical ensemble in the palace of Amir Olimkhan (Bukhara), Amir Muzaffarkhan (Shahrisabz), "Amir Otajons (Karmana, now Navoi). Ota Ghiyos Abdugani (1858-1924) was a connoisseur of Uzbek music, a tanbur player from Bukhara. He knew the Mushkulot part of Shashmaqom well and performed each maqam keeping his own methods and characteristics. Khoji Abdulaziz Rasulev (1852-1936) Uzbek and one of the famous performers of Tajik music, a student of

Haji Rakhimqul, a skilled tanburist. He went to Bukhara in 1888. There, under the guidance of Father Jalaluddin Nazirov, he studied Shashmaqom perfectly in one year. A. Rasulov Uzbek folk music in Fergana, Samarkand, Tashkent and actively promoted his status. He made a significant contribution to the development of the performance of Uzbek folk instruments as a tanbur player, dutor player and singer, and won the love of the people and the music community. Musicians started their creative path and reached creative maturity in their time. They were all enlighteners and teachers of young musicians. Their pedagogic views and teachings are a new pedagogic vital resource for performing Uzbek folk instruments and are preserved as an immortal heritage.

After 1917, Uzbek music began to develop rapidly and enthusiastically. In the first decade, certain achievements were made in the fields of music education, folklore studies, and performing arts. Great works were carried out in music schools - Turkestan People's Conservatory in Tashkent (1918) and its branches in Samarkand, Fergana (1919), and Bukhara (1920). They mainly taught to play Uzbek folk instruments and some European musical instruments (piano, violin and wind instruments). Although these schools of music education are not conservatories in the literal sense, those who did not have the opportunity to learn the science of music culture of the past period were given lessons in simple music theory and performance art. Due to this, the music hobby spread widely in many cities of the young republic. The founder of Uzbek art, dramatist, composer, teacher, public figure Hamza Hakimzoda Niyazi made a great contribution to the development of musical art. The traditions created by folk musicians and performers of the period before 1917 found content and continued in the creation of the next generation of musical instruments. Musicians-performers started working in restructured cultural and educational organizations. In 1919, the well-known tanburist and singer Shorahim Shoumarov created an ensemble of folk instruments at the "Namuna" boarding school in Tashkent. This ensemble later served as the basis for the establishment of the Tashkent Technical College of Music.

In the 20s of the last work, near educational institutions, plants, factories, in rural areas «Ko'k ko'ylak», «San'atchi qizlar», «Sanoyi nafisa» musical groups like He is a piper in the organized creative teams. There were also ensembles of folk instruments, including changchi, dutorchi, tanburchi, gijjachichi, doirechi, drummers and kashkar rubob musicians. Ensembles of folk instruments are formed in Fergana, Andijan, and Samarkand. They were led by the famous musicians master Olim Komilov, Tokhtasin Jalilov, Ahmadjon Umirzakov, Yusufjon Shakarjonov, master Rozmat Isaboyev, Matyusuf Kharratov, master Toyir Marufjon Toshpolatov, Muhiddin Mavlonov. Thanks to their effective creativity, many people enjoyed the art of performing Uzbek folk instruments. In 1936, in connection with the decade in Moscow, Gari Yakubov was commissioned to create the State Philharmonic, and he was appointed the first director of the Philharmonic. Due to the persistence of Qori Yaqubov and other figures of music art, a decision was made to establish the Tashkent State Conservatory.

The creative activity of Yunus Rajabiy (1897-1976), a successor of the traditions of Uzbek folk music, a master folk instrument-dutorist, tanbur player, piper from Tashkent, was characterized by broad musical and social features of enlightenment. Recording five volumes of Uzbek folk music and preparing them for publication was the most remarkable result of Yunus Rajabi's many years of creative activity. In 1927, Yunus Rajabi established a national ensemble of folk instruments consisting of 12 musicians (singers and musicians) under the Radio Committee of Uzbekistan. He joined this ensemble with famous musicians in Tashkent

at that time - Khairulla Ubaidullaev, dutor players Abdusoat Vahobov, Arif Kasimov, tanbur players Rikhsi Rajapov, Mahsudhoja Yusupov, gijak players Imomjon Ikramov, Nabi Hasanov, Mahmud Yusupov, pipers Dada Ali Saatkulov, He attracted Said Kalonov, dustmen Nigmatjon Dostmuhammedov, Fakhridin Sadikov, Mahamatjon Rasulov, circler Dadahoja Sottiyev. In addition to Uzbek folk songs, the ensemble's repertoire consists of modern composers, including Yunus Rajabi's Chorgoh, Kochabogi, Bayot, Birlashigi, Factory, Victory, Hammamiz. , *"Ilghor"* and *"Mirzadavlat"* were his works. Later, artists such as famous singers of the republic Mulla Toychi Tashmuhammedov from Tashkent, Domla Halim Ibodov from Bukhara, Haji Abdurahmon Umarov from Samarkand, tanburist and singers from Khorezm Matyokub Kharratov, Safo Mugoniy, and Nazira Akhmedova from Tashkent worked in this ensemble.

At the moment, the performance repertoire of the ensemble is the difficult and prose parts of *"Shashmaqom"*: *«Nasurulloi»*, *«Navro'zi Sabo»*, *«Talqini ushoq»*, *«Sarvinozi talqincha»*, and also *«Uyg'oning»*, *«Bizning qishloq»*, *«Yashasin»*, *«Kolxozimiz»* expanded due to such works as In 1930, the Tashkent Higher School of Music was opened, and in 1936, on its basis, the first higher educational institution of music in Central Asia - the Tashkent State Conservatory - was opened. The 1936-1937 academic year was a very important period for the development of musical education in the field of performing folk instruments. It was during this period that at the Hamza Tashkent University of Music, on the initiative of A.I. Petrosyans, teachers such as Yu.Rajabiy, A.Daroshev, A.Mansurov, B.Gienko, N.Krestyanin, V.Marsinkovskiy, A.Makhsudov, and O.Kasimov played universal music. based on the system, they started giving lessons on performing Uzbek folk instruments. Among their first students were Sh.

Musical education and teachers, the growth of performance culture in Uzbek folk instruments, mastering the works of world classical composers, active creative activity of Uzbek composers in creating special works for folk instruments, performance in Uzbek folk instruments It became an important ground for the further development of his art. At the same time, he put the issue of thorough and perfect training of highly qualified scientific pedagogic and executive personnel on the agenda. The development of performance in Uzbek folk instruments in later periods is closely connected with the activity of the Tashkent Conservatory. Since 1948, in music higher educational institutions of our country, including; At the Tashkent State Conservatory named after M. Ashrafiy, teaching on the performance of folk instruments has also started. A.I.Petrosyans headed the department of Uzbek folk instruments (as part of the orchestra faculty), selected students, and created curricula.

V. A. Uspensky, M. A. Ashrafiy, A. I. Petrosyans, I. P. Blagoveshchensky, B. F. Gienko, G. G. Sobitov played a major role in the establishment of professional education in performing Uzbek folk instruments at the Tashkent State Conservatory. In the first academic year of 1948-49, 13 musicians of the folk instrument orchestra of the Uzbekistan State Philharmonic were admitted to the conservatory. 10 of them: Nazir Nigmatov (neighbor), Abbas Bahromov, Alexander Evdokimov (primary), La'li Sultonova, Mirzaev, Buriboy Mirzaahmedov (kashkar), Mahamatjon Asilov, Obid Kholmukhamedov (gizjak), Anvar Liviev (circle). He was admitted to the 1st year. Akhmadjon Odilov (chan), Valentina Borisenko (prima ruby), and Feoktist Vasilevlar (kashkar ruby) graduated from the Hamza Tashkent University of Music. Muhammedjon Mirzaev (born in 1913) is the most famous of the rubobchi, singer-composer. He graduated from the conservatory under the guidance of A.I. Since 1951, in addition to working in the philharmonic orchestra, he has been coaching young performers in learning

the heritage of Uzbek folk music. In creative collaboration with people's artists H. Mavlonova, M. Turgunboyeva «Bahor valsii», «Yangi tanovar», «Gulnoz», «Dilbar», «Gulxumor», «Dildor» created dance tunes with lyrical songs like Among the songs he created «Shirmonoy», «Oltin sandiq», «Uch dugonalar» is particularly popular.

M. Mirzayev is a People's Artist of Uzbekistan, a member of the Union of Composers of Uzbekistan and a recipient of several awards. Rubob is considered one of the first rubobists who created the basis of an emotional and bright style in his performance (which was later developed by young performers). Mirza Hakimovich Toirov (born in 1930). One of the first graduates to graduate from the conservatory majoring in flute (1956). In cooperation with his teacher A.I. Petrosyans, he created the study guide "Flute School". This manual made it possible to open flute classes in all music schools in Uzbekistan, as well as in neighboring republics. Since 1957, M.Toirov has worked as a teacher, then as an associate professor, at the Executive Department. At the same time, he participated in the orchestra of folk instruments named after T. Jalilov. M.Toirov is a prize-winner of the All-Union Competition of Musicians (1957) and the VI World Festival of Youth and Students (1957), participated in the decades of Uzbek art held in Moscow, Estonia, Kazakhstan, Azerbaijan, Turkmenistan, and Tajikistan. M. Toirov trained several talented flute players. Therefore, based on the above, it can be said that the art of national status, which is an integral part of the cultural heritage of our people, has an important place in our spiritual life with its ancient history, deep philosophical roots, unique artistic style and rich creative traditions. occupies

Currently, the decision of the head of our state on November 17, 2017 "On measures to further develop the art of Uzbek national status" has become a historical document expressing the high attention to our national art. Based on it, starting from 2018, the International Status Art Conference will be held in the city of Shahrissabz every two years. On April 6, 2018, the next document of the President in this direction - "On the holding of the international status art conference" was adopted. The decision of the head of our state on November 17, 2017 "On measures to further develop the art of Uzbek national status" was a historical document expressing high attention to our national art. Based on it, starting from 2018, the International Status Art Conference will be held in the city of Shahrissabz every two years. On April 6, 2018, the next document of the President in this direction - "On the holding of the international status art conference" was adopted.

Conclusion:

At the moment, the establishment of international cooperation on the wide promotion of status art and the creation of non-traditional expositions is being achieved in our republic.

References:

1. R. Qasimov - Traditional music performance Uzbekistan 2000.
2. Sh. Rakhimov - Dutor .T. 2005.
3. R. Hamrokulov - Collection of national songs. Samarkand.- 2003.
5. Songs of H.Nurmatov "Makoms". T. G. Ghulam Publishing House, 1989.