

**FOLKLORE MUSIC AND EPIC ART****Ashurova Sharifakhon Askarovna**

Teacher of "Music culture" at general secondary school No. 28,

Jalakuduk district, Andijon region

Head of the Barkamol Avlod children's school

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**Abstract:** This article discusses the folklore art of the Uzbek people, folklore-ethnographic communities and the history of their development. The history of musical folklore and the process of education and training in musical folklore are widely covered. Examples of folklore song performance are cited. There were also opinions about the art and performance of Dostanchilik.

**Key words:** Folklore, intangible cultural heritage, archeology, singing, musical instruments, folk songs, folklore.

**Introduction.**

The folklore art of the Uzbek people is an integral part of the national musical heritage, as well as the earliest examples. Uzbek musical folklore is embodied as an expression of the dreams and hopes of our hardworking people, lifestyle, cultural life, struggle for social and national freedom. The diversity of Uzbek folk music in terms of themes, richness of genres, and its role in life are related to this.

**Literature analysis and methodology**

Folk songs are the result of specific activities of each profession. It is connected with the way of life of the people. Labor songs: double songs, weeding songs, light songs, labor songs related to husbandry: "Khosh-hosh", "Turey-turey", "Churey-churey" and other names are used. Work songs related to handicrafts, wheel songs, etc. Ceremonial songs are one of the most important factors of folklore. The Uzbek people, like all peoples, have very ancient rich and diverse traditions.

Folklore genres of the Uzbek people are very diverse. Depending on the ethnic location and customs of each oasis, folklore genres and styles are different. In the Fergana Valley, lapar is performed more often, while alla, yor-yor are performed differently. Term and "olan" performances are also performed in different styles. Alla performance is a very common performance among the people. After each verse of Allah, the verses "Alla my child, my soul, my child, alla" are repeated. "Yor-yor" is a musical genre of Uzbek wedding folklore. "Yor-yor" is widespread not only among Uzbeks, but also among Turkic peoples such as Kyrgyz, Kazakh, Karakalpak. For example:

*Qat-qatgina qatlamalar qatlanadi, yor-yor.*

*Qizni olib yangalari otlanadi, yor-yor.*

*Qizni olib yangalari tura tursin, yor-yor.*

*Oq sut bergan onalari rozi bo'lsin, yor-yor.*

In the years of independence, the creative activity of folklore-ethnographic creative teams rose to a new level. Folkloric-ethnographic ensembles performed on the big stage during the Independence and Nowruz holidays became a tradition. In particular, it is noted

that the total number of folklore-ethnographic ensembles has exceeded 300. «Boysun», «Shalola», «Besh qarsak», «Gulyor», «Omonyor», «Gulchehralar», «Doston», «Besperde», «Orzu», «Yor-yor», «Chavgi», «Mohi sitora» and many other ensembles are studying the national artistic heritage and traditions and bringing them to our people anew. At the same time, the natural appearance of musical folklore in the spiritual life and lifestyle of the people continues.

It is important to deeply inculcate our national values and folklore traditions, which have been giving great mental and spiritual strength to our people for centuries, in the minds of young people, in order to bring up an all-around mature and well-rounded generation. After our country gained independence, ample opportunities were created for this. Because the need to realize national identity and feel spiritual freedom in our country requires knowing our cultural heritage created on the basis of heart, intelligence, and life experience of our ancestors and implementing various creative and creative works on this basis. Folklore works, which are considered a rare spiritual wealth created by our creative people, have been serving as a priceless inspiration for instilling various moral concepts into the hearts of people in a unique artistic form for centuries. By studying the ethnography and folklore of the Uzbek people, one can better understand the rich cultural and educational past of our ancestors.

Every nation or nation is distinguished primarily by its history and cultural unity. The Uzbek nation has been formed over a long historical period and has acquired many scientific and cultural features. The values of the traditions of our ancestors have been preserved and developed from century to century, from generation to generation. In particular, the role of folk art in the preservation of our national and cultural characteristics has been incomparable. In particular, the unique traditions and rituals of our people, child upbringing, hospitality, etiquette, cooking skills, labor and lifestyle have reached us through folklore works. In the long past, creative associations of folk entertainers, puppeteers, doorkeepers, dancers and singers, who performed in groups at public festivals and public holidays, can be called unique examples of folklore ensembles. Because most of the public performers of folklore works are not professional, but amateur performers, and their repertoire is pure folklore. The creative talent of the leaders of folklore-ethnographic ensembles in this field is important in the preservation and development of folk art. But it is necessary to constantly search for this path. The best folk songs can be recorded by the performers involved in the ensemble.

In the repertoire of the folklore ensemble, it is desirable that certain aspects of the performance style have been formed. Along with examples of traditional folklore (reworked or independently created), the inclusion of authors' works in the repertoire of the ensemble serves to strengthen modern melodies, as well as to ensure the priority of national values. Such new songs and authors' works reflect the desires of the heroes of our time, filled with patriotism and the feeling of the Motherland, and have a special impact on the education of young people. It should not be forgotten that often reworked and artistically polished examples of folk songs are more acceptable and suitable for the population's aesthetic taste and ability to feel the artistic word, compared to old musical folklore. Therefore, in the initial stages of the formation of the repertoire of folklore ethnographic ensembles, the main attention should be paid to the reworked songs, as well as to the songs created by the songwriters in accordance with the folk spirit in the style of folklore. In this case, it is extremely important to carefully select the works of the authors for the repertoire of the folklore ensemble, with a critical approach to the work. In particular, the selected materials

should be in accordance with the unique characteristics of the creative activity of the ensemble, and the performed work should correspond to the style of performance formed in the ensemble.

### ***Discussion.***

Folklore traditions are values that highly artistically express people's lifestyle, life, outlook, spiritual-aesthetic world and inner experiences. Although folk art in Uzbekistan during the years of the former regime preserved its ancient performing traditions and artistic heritage to a certain extent, the political repressions and ideological pressures of that time had a negative impact on the poetic nature of such a traditional value system. had shown. As a result, many ancient genres of Uzbek folk oral art, religious views, imaginations, examples of ritual folklore, folk traditions, songs and songs, legends, narratives, stories related to folk traditions will be forgotten. Genres of Uzbek ritual folklore created before the 20th century perfectly preserved their ancient traditions and poetic nature. Genres such as badiha, kina, applause based on the magic of words, Navruz related to the seasons, red flower sail, snowdrop, "gul sukh", "shokh moylar" related to the first birth, as well as "yo Ramadan", "spring has come", texts of ancient sayings and songs performed in order to call rain, call wind and stop it are examples of folklore.

The history of the art of folklore singing of the Uzbek people is old, and the process of its formation is closely related to the history of our nation. The history of our Uzbek people dates back to several millennia BC. If we take a deeper look, and rely on the scientific research of scientists, we will be sure that it started from the time of the primitive community. Looking at the history of national-traditional folklore singing, we can witness the development of the buds of folklore art in our region during the times when half the people lived in some parts of the world.

### ***RESULTS.***

In the 50s and 70s of the last century, a number of archaeological researches were carried out in the territory of Uzbekistan. A little earlier, the expedition led by the Russian scientist Professor Ovchinnikov found the "Teshiktash" cave in the mountainous area of Machai village of Boisun district. Later famous archaeologists S. Tolstov, YA. The Ghulamovs found one of the centers of ancient culture, Koykirilan Castle (*city ruins*). The well-known Uzbek scientist A. Kabirov discovered the Sarmishsay rocks located on the territory of the current Navoi region. Samples of national folklore art were found among the paintings on the walls of Teshiktash cave. By the 1980s, the revival of folklore-ethnographic ensembles was a commendable social event in our cultural life. Ensembles resuming their work is important as a special stage in the development of traditional folklore. Shortly after that, the number of such ensembles in our republic reached 200. But this cultural phenomenon remained unstudied on a scientific basis. The history of their establishment remained unclear. In this regard, necessary practical manuals and methodological recommendations for ensembles have not been created. Therefore, in order for the repertoire of such ensembles to be artistic and diverse in terms of genres, as well as for the fans of our culture who are determined to restore existing ones and organize new folklore-ethnographic ensembles, it is necessary to have guides that give advice and recommendations. is demanding.

Folklore embodies all forms of art. Many examples of folklore are performed in harmony with words and tunes. It is traditional to sing epics and terms to the accompaniment of a drum, while songs are sung to the accompaniment of a dutor and circle, accompanied by an

ensemble of shepherds. In other folklore works, the word occupies a leading place. The genres of fairy tales, legends, narratives, praises, proverbs, anecdotes, riddles and proverbs have such a character.

Folklore is a national oral artistic creation of a clan, tribe, people or people, which reflects the ideology and psychology of that tribe, clan, people, people or nation. Various genres of expressing reality such as epics, fairy tales, proverbs, songs, and riddles were formed in it. Examples of folk art are created and live in a long-term creative process, passing from mouth to mouth, from generation to generation, from teacher to student, and their exact author is unknown. It is reasonable to say that folklore music art was created in ancient times as a public creation of the community, and its first samples were intended for collective performance. In those days, solo performers were not separated from team performers. However, with the passage of time, with the increase of performance skills, individual performers began to stand out from the teams.

### **CONCLUSION**

Folk oral art differs from other types of folk art: music, theater, dance, visual and practical art, and the art of spoken word from others.

It is passed from mouth to mouth, from generation to generation, from era to era, and is polished by talented representatives of the people. Folklore works, as they were originally created, are enriched with new information, adapt to historical conditions, and at the same time have a positive effect on written literature.

The importance of folklore music in ensuring the purity of the human mind, the maturity of the society, and the richness of the spiritual world of the individual is very important. That's why studying folklore music instills in students love and respect for our thousand-year-old traditions, customs, and ceremonies.

Folklore music, folklore ethnographic ensembles, folk traditions, traditions, seasonal ceremonies, and their efforts to influence natural phenomena occupy a great place in social life. The songs and sayings performed during the ceremonies constitute the folklore of the ceremonies.

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