

INTERNATIONAL COOPERATION IN UZBEK CLASSICAL MUSIC IN RECENT YEARS

Murodova Sadoqat Qoziboyevna
University of Economics and Pedagogy

Abstract

In this article, information about the genres inherited from Uzbek music, their types is presented. Folk and professional genres in Uzbek music are interpreted.

Keywords: folklore, music, genre, people, creativity, art, tradition, instrumental.

SO‘NGI YILLARDA O‘ZBEK KLASSIK MUSIQASIDAGI XALQARO HAMKORLIK

Murodova Sadoqat Qo‘ziboyevna
Iqtisodiyot va Pedagogika Universiteti

Annotatsiya:

Ushbu maqolada ўzbek musika merosidagi janrlar, ularning turлари ҳақида маълумот келтирилган. Ўzbek musikasidagi folklor va kasbii janrlarga sharh beriladi.

Kalit so‘zlar: folklor, musika, janr, xalq, ijod, san‘at, an‘ana, cholg‘u

Introduction

The musical culture of the Uzbek people has a rich history of many centuries. Monuments of material culture, archeological data, and musical works created by Central Asian scientists became a great basis for the comprehensive study of the musical culture of the Uzbek people. The development of folk poetry and music begins in the first millennium BC. The musical heritage of the Uzbek people still preserves its artistic and aesthetic value and serves as an invaluable source for the development of our modern musical culture. It developed in two main directions: folklore (folklore) and professional (professional music). These two layers of our musical heritage have developed interdependently, folklore music has served as a source of inspiration for professional music in the oral tradition, and many folk tunes and songs have been created based on maqam paths.

Professionalism in the music art of the Uzbek past generation arose in the first centuries of our era. Over the centuries, this music has been refined and achieved great artistic achievements in performance, vocal and instrumental genres. Uzbek music spread widely in the oral tradition and developed in the tradition of master-disciple in performance culture.

Uzbek music in the oral tradition is manifested in various genres and forms. They consist of complex structured melodies and songs, vocal and instrumental melodies, intended for a soloist and an ensemble performer. Both types of folk music in the oral tradition have come down to

us without sheet music. Different terms and concepts are used in traditional music creation, such as "musical folklore", "folk music creation", "musical heritage". Here, the concepts of "folk music" and "musical folklore" are synonymous, and folklore samples are created in live performances. Folklore is a collective creation, and in labor and wedding songs, the performer and the composer form a harmonious unit. Examples of folklore are distinguished by the simplicity of the melody and text and develop in a way that is inextricably linked with work and lifestyle, wedding ceremonies.

The musical heritage of the Uzbek people goes back to ancient times. It consists of folk art, i.e. professional music of the oral tradition, consisting of songs and instrumental works developed in terms of folklore and melodic structure. In the heritage of Uzbek music, there are heroic and heroic - lyrical epic works - epics. Uzbek folk music is thematically rich, extremely rich in themes and has a diverse role in life.

Musical folklore occurs only under certain conditions and is divided into two groups according to its role and function:

1. Instrumental tunes and songs performed in certain circumstances and times. They are family, wedding - ritual songs, labor songs, songs performed on allalas and holidays.
2. Melody - songs that can be played in any conditions and at any time. Terma (choblama), yalla, song, lapar and songs and instrumental tunes form this group.

The tunes belonging to these two groups will have their own character and theme. In defining folklore genres, importance is given to genre poetics, domestic use, performance form and relationship with music. The theme of chants and songs, the performance of which requires a certain time and conditions, is always related to this ceremony and almost never deviates from it. For example, wedding songs are about praising the bride or groom, giving advice about their family life and etiquette. Examples of wedding-ceremonial songs such as "Toy mubarak", "Yor-yor", "Kelin salom" stand out for their structure, tone and emotional impact.

Allas are lullabies with socio-aesthetic value. Alla songs are present in the culture of every nation, and they have a great educational value, in addition to lulling the child to sleep. Through Allah, mothers express their love to their children and wish them to be intelligent and mature. Marches and laments are badiha-style developments and specific meters for laments - rhythmic freedom is a characteristic feature. Labor songs have a special place in Uzbek musical heritage. Lyrics are also allowed in these songs that represent the work process. Uzbek folk labor songs are related to farming, horticulture, animal husbandry or professions, and in most of them, it can be observed that they are accompanied by family-domestic and love-love topics. Such songs as "Mayda", "Khosh - Khosh", "Yozi" are examples of this.

Uzbek folk incantatory songs are divided into types that ask for the performance of a certain ritual, including calling for rain, stopping the eclipse of the moon and the sun. Lapar is based on a danceable tune and is often accompanied by a dance-game. The genre of lapar is divided into two types: terma lapar with mass folk performance (performed at weddings) and lapar created by professional artists. The lapar genre was historically performed in the form of singing by young men and women at wedding ceremonies ("girls party").

The themes of songs and songs that can be heard at any time and under any circumstances are very diverse and are expressed in the genres of love lyrics, folk humor, historical themes, song,



song and song. Terma is distinguished by a narrow range, a compact shape and a certain recitative character. In the creation of thermae, the role of folk songs is great, and they form lyrical and lyro-epic poetry dedicated to topics such as manners, advice, events in social life. The song consists of melodies with a small range in nature and is considered a very common genre. The subject matter is extremely diverse, the method is characterized by fluency and precision. In the song genre, each verse has a complete melodic structure, with each verse followed by a refrain and each verse followed by a refrain.

In the Yalla genre, unison group singing is of particular importance. This genre is also performed together with dance and has two different forms. In the first type, the range of the melody is small, the verses of the poem and the dance are performed solo, and the refrain is performed by a unison group (a musician and a singer or a group of listeners). In the second type of yalla, the range of the melody is wide, and the unison group performs alternately with the soloist. The Ashula genre is characterized by the development of the melody, the breadth of its range, and the syncopation of the method. The text of the hymns consists mostly of finger-weighted and aruz-weighted poems typical of professional poetry. The theme of these poems is romantic - lyrical, philosophical.

In the musical heritage of the Uzbek people, professional genres form a separate branch. They have improved over the centuries and achieved great artistic achievements in the genres of performance, vocal and instrumental music. Uzbek professional music was not written down in sheet music, but spread over the centuries through oral tradition. There is a tradition of master-disciple in the culture of professional performance, and musicians and singers have been trained by famous artistic masters for many years. Professional music in the oral tradition has developed in the genres of big singing and status.

Big chant is a type of professional music, characterized by the declamatory nature of the melody, the extremely wide range of the melody (about three octaves), and the development of melodic structures in the way of improvisation (badiha). The big song genre is mainly characteristic of the Ferghana Valley and is performed by professional hafiz (two or more). It is recognized as one of the most complex genres due to the presence of a wide range of the melody of the big song, the presence of a certain standard order of rhythm and measure, and the fact that the performance is without instrumental accompaniment.

In the rich musical heritage of the Uzbek people, epics are particularly noteworthy. Epics are diverse in terms of subject matter, and in terms of general content, they are combined into certain categories. In Uzbekistan, epics such as "Goroghli", "Alpomish", "Avazkhan", "Kuntugmish" are widespread. Epics are performed by Bakhshis and come down through oral tradition. In almost all local districts of Uzbekistan, sagas are performed in a special muffled voice (except for Khorezm) accompanied by a drum instrument.

In the 20s of the 20th century, the classical schools of epic poetry began to end, but the activities of its representatives, such as Ergash poet, Fazil poet, Polkan, Islam poet, and Bola Bakhshi, did not cease. During the period of independence, some public events were persecuted, and certain topics were banned. As a result, much of this spiritual heritage has been lost. Thanks to independence, wide opportunities have been opened for the development of the epic genre. Among young people, interest in epic art has increased.



The most complex genre of professional music is statuses. They are divided into two local categories: Bukhara and Khorezm status. Some parts of Bukhara maqams scattered in the Fergana valley form the Fergana-Tashkent maqam roads. The maqams have a deep philosophical meaning along with the lyrical theme, and are performed based on the classics of Eastern poetry such as poets such as Hafiz, Bedil, Jami, Navoi, Ogahi, and examples of folk poetry.

The status of Bukhara, which is the equal spiritual property of the Uzbek and Tajik people - Shashmaqom - consists of six statuses: Buzruk, Rost, Navo, Dugoh, Segoh and Iraq. Each status has its own Mushkilot (instrumental) and Nasr (vocal) sections.

The singing section of maqams is performed with the accompaniment of musical instruments, and the main instruments are tanbur and doira. In maqams, the circle method is extremely important and has a certain metro-rhythmic basis. Khorezm maqams, like Bukhara maqams, consist of six maqams. In contrast to Shashmaqam, it can be seen that some statuses have changed in them. Independent seventh status in Khorezm consists only of the instrumental part

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