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CLASSIFICATION OF UZBEK MUSIC FOLKLORE GENRE

Nurdinov Qamardin Patidinovich*

*Teacher,

Department of music education at the faculty of art Studies,

Andijan state university, UZBEKISTAN

Email id: qamarnur@yahoo.com

ABSTRACT

This article provides information on Uzbek musical folklore, ceremonial songs, local styles. The article notes that the convergence of the musical traditions of Fergana - Tashkent, Bukhara - Samarkand, Surkhandarya - Kashkadarya and Khorezm as the leading principles. The views of the scholars are well described. In particular, labor rituals, one of the oldest examples of folk music, are used in some forms of human physical activity, such as plowing, sowing, grinding grain in a ash mill, spinning on a wheel. It is known that the art of glorious maqom is the most valuable and honorable treasure of our national spiritual property. Its original specimens have been used for generations. Even when it was officially banned for large-scale propaganda, the maqom quo remained practical. In addition, the predominance of melody in "yor-yor" depends on its performers. For example, if the free verses of the song "yor-yor" are brought to the bridegroom by the bridegroom's wife or a relative of the bride, then the bride's good qualities, good manners, and perfection are praised.

KEYWORDS: Ceremony, Tradition, Folklore, Music Culture, Ensemble, Solo, Song, Lapar, Yalla, Singing, Performing, Wedding Songs, Values, Traditional Music, Maqom Art, Labor Songs.

INTRODUCTION

Labor songs, which play an important role in the art of singing of our people, are directly related to the labor process. Their themes determine the characteristics of the genre, the types of work and the process of its implementation. Such songs are sung in a unique tone, the types of work, the variety of processes, as well as the diversity of his songs.

Classification of Uzbek musical folklore genres. Songs such as "Yor-yor", "Kelinsalom" and "Ramazan" are almost identical to the ritual or situational sayings. At the same time, the genres of singing and applause are being performed between in certain regions, i.e. in the Fergana Valley, Tashkent, Bukhara, Samarkand, Khiva and Urgench, and the genre of applause is mainly being performed in Surkhandarya, Kashkadarya, Bukhara, Samarkand, Jizzakh.

And finally, from the small-scale samples mavrigi - mainly in some villages of Bukhara city and region, partly in Samarkand and Jizzakh, yovvoylo - in Sukh district of Fergana region, legendary songs in Bakhmal and Gallaaral districts of Jizzakh region, as well as drums and sibizga melodies were recorded on a larger scale in the Surkhandarya-Kdshkadarya oasis. At the same time, the convergence of the four main local styles in the music of the Republic - Fergana - Tashkent, Bukhara - Samarkand, Surkhandarya - Kdshkadarya and Khorezm - is one of the leading principles. Important factors include the intensification of inter-provincial migration, the convergence of lifestyles, as well as the acceleration of the exchange of cultural values through the media, especially radio, television and other broadcasting techniques. At the same time, the folk music of Jizzakh region, which reflects some of the features of the above-mentioned local musical styles, is also attracting attention. Peasant families migrated to this region from different regions of the country (Samarkand, Tashkent, Fergana, Khorezm, etc.) in order to develop new lands, brought with them local musical traditions, as a result of which they lived side by side. life and interaction processes began.²

It should also be noted that the modern life of "a particular situation and event - a ritual-conditioned saying - melodies", classified as a separate group of folk music, is not the same. Naturally, as a result of the loss of social significance of some types of ceremonies, traditions and labour, the original function of the rituals or melodies associated with them changed, and now belongs to the group of "non-ceremonial" folk music, and some specimens have reached the point of complete oblivion. In this situation, a number of measures and measures have been taken in the country (including the fact that great attention is paid to the structure and activities of folklore and ethnographic ensembles, many competitions, various levels of education of musical folklore samples. -involvement in educational processes), it is expedient to dwell on this in more detail.

Admittedly, the examples of musical folklore that have survived to our time, although more and more continue their natural life in the rural areas of the regions, but the urban environment, the spiritual needs of different social groups. The secret is taking on a different hue. In particular, family ceremonial songs, such as "Yor-yor", "Kelinsalom", "Alla", which are an integral part of today's urban folklore, as well as "lyrics" of melodies and words, have almost retained their original appearance. constitutes almost a few specimens, such as the saying of Ramadan, which has undergone certain changes. We see that many of the other ceremonies and non-ceremonial rites are now becoming "stage folklore". In this regard, there are several views on the delivery of folk songs and melodies to the audience through the stage, which can be divided into the following types:

1. Reproduction of folklore samples in accordance with their natural state;
2. Performance of musical folklore on the basis of processing in accordance with the "requirements of the scene";

3. Variety performance of folk songs and melodies.

The principle of the rapid penetration of musical folklore into the pop scene remains a process common to almost all major cities of the world. In our case, the process is also associated with the nationalization of the young pop industry. And, in many cases, it is through such artistic processes that the "first acquaintance" of the younger generation with the unique musical folklore takes place. Therefore, from the seasonal ceremonial songs of our people to the songs, national anthems, lapar, yalla, ashula ("Yomgir yog'aloq" ("It rains"), "Boychechak" ("Snowdrop"), "Marvarid" ("Pearl"), "Um-ufu", "Majnuntol" ("Willowtree") and others.) This trend, which attracts to the circle, can be assessed as a unique form of life and promotion of musical folklore in urban conditions. However, it should be noted that most of the young people who have developed musical taste and listening skills on this basis do not fully understand the value of folklore in its original state. Another important aspect of the city's musical culture is the performance of these musical folklore samples "on stage" by various creative groups, in particular, folklore and ethnographic ensembles. First of all, it should be noted that over the past decade, the activities of folklore and ethnographic creative communities have reached a new, higher level. After all, Navruz, which was celebrated for the first time in our independent Uzbekistan, as well as the performances of folklore and ethnographic ensembles on the "big stage" since the Independence Day, have become a tradition. Along with the folklore groups that have been held with special attention since the early years of our independence, the traditional Republican competitions of soloists, lapars, yallas and singers, as well as family ensembles are also important. Nowadays, there are a lot of music and dance groups of different generations in our country. In particular, it is noted that today the total number of folklore and ethnographic ensembles has exceeded 300. Importantly, such ensembles skillfully perform local labor songs, seasonal songs, wedding songs, as well as lapar, yalla, comedy songs and hymns on stage. For example: "Five applause", "Boysun", "Gulyor", "Omonyor", "Gulchexralar", "Doston", "Besperde", "Orzu", "Yor-yor", "Chavqi", "Moxi sitora" and others. It is noteworthy that ensembles study and assimilate the national and artistic heritage, forgotten traditions, and then "present" them to the audience.

In particular, labor rituals, one of the oldest examples of folk music, are used in some forms of human physical activity, such as plowing, sowing, grinding grain in a ash mill, spinning on a wheel. It is also worth noting that the songs of labor, which, in addition to helping to carry out a certain work in a harmonious and cohesive manner, also add to the human heart, give pleasure, hope and optimism are changing under the influence of modern environments and conditions, sometimes it loses its original social significance. For example, in the past, the song "Mayda-yo, mayda" was seldom used in practice. Although this saying was revived by folklore and ethnographic ensembles "Boysun" (Boysun district of Surkhandarya region) and "Chavki" (Samarkand region, Bulungur district), but in its original modern-scenic form, secondary folklore color.

At the same time, "Yozi" performed by two people in the fields and pastures during the wheat harvest, "Yorguchak" sung during the process of making wheat flour, as well as "Khush-khush" sung in cow's milk, goat's milk. The epic sayings "Chiray-chiray", "Turay-turay" and "Bobo dehqon", which emphasize the characteristics of grain crops, are still the main subject of scientific research. .

Folk songs and musical melodies. Thanks to independence, the focus on our national and spiritual values, traditions, forgotten and historically valuable traditions, and the process of reforming them has become a priority.

Attention to our national values, traditions and spiritual wealth has risen to the level of the state. From the first years of independence, a lot has been done to preserve and restore the spiritual riches of our ancestors, including musical culture, as well as to keep pace with the times. In this regard, the great spiritual wealth inherited from our ancestors is the main factor.

It is known from history that our musical culture, traditional songs and maqom performances, which are the main link of our spirituality, have always been recognized as spiritual food in the daily life of our people. People sought refuge in music in difficult times, and songs and music accompanied them in happy days.

After all, in today's blessed day of independence, at a time when we are realizing our identity, it is natural to rely on our national musical culture, which is part of our great spirituality, inherited from our ancestors, to address our traditional songs. holdir. All this plays an important role in the upbringing of a harmoniously developed generation, in the formation of the spiritual worldview of young people.

Our traditional music and songs have always called people to faith, kindness and humanity. Even today, without losing its relevance, it remains a key factor in the formation of the consciousness of the working people, as a tool for the education of a harmoniously developed generation.

It is known that the art of glorious maqom is the most valuable and honorable treasure of our national spiritual property. Its original specimens have been used for generations. Even when it was officially banned for large-scale propaganda, the maqom quo remained practical. The high consciousness, taste, spiritual needs and requirements of our people have been nourished by the creativity of the composer, masterful singing and musical performance. That is why such masters of art have always been valued and respected among our people.

The song is made up of the root of the Turkish compound verb, which means to sing, to add verse to verse. The songs express the power of the people's spirituality, the indomitable will of the people, and call people to spiritual freshness, courage, diligence and generosity, patriotism and friendship, devotion to love. When love is sung in a song, such songs are called "lyrical songs".

Labor songs are called "labor songs" when the song is performed by those who work in the labor process and the content is related to the labor process. Labor songs come in a variety of genres, and there are several features that keep them within a single category. Uzbek labor songs are divided into the following groups. They are:

1. Farming songs.

2. Livestock songs.

3. Craft songs.

1. Farm labor songs include "Plowing Songs", "Harvest Songs", "Threshing Songs", and "Yorguchak".

2. Livestock-related labor songs include "Hosh-hosh", "Turey-turey", and "Churiya".

3. Craft-related labor songs include "Spindle songs", "Linen songs", "Weaver songs", and "Embroidery songs".

Ritual and unconditional folklore genres. The musical heritage of the Uzbek people, which has its roots in ancient times, is still heard today. It combines folk songs (ie, folklore) as well as songs and instruments developed in terms of melody structure - epics and maqom music. Heroic and heroic-lyrical epics also play an important role. Genres of Uzbek musical instruments, as well as musical genres associated with the practice and style of music, are also characterized by great diversity and richness.

Uzbek folk music, like any other folk art, is the expression of the aspirations of workers, their lives and morals, the struggle for social and national liberation. This is the reason for the diversity of Uzbek folk music, the richness of genres and the diversity of its place in life.

Genres of Uzbek songs and instrumental music are divided into two groups according to their function and place in life.

The first is songs and melodies that are performed only at certain times or conditions. These are: family songs, labor songs. They are musical instruments performed at ceremonies and ceremonies.

The second is songs and instruments that can be performed at any time and in any situation. These include lapar, yalla, hymns, songs, instrumental melodies, cholama and epic melodies.

Each group has its own characteristics. For example, the theme of the first group of song genres, the performance of which requires a certain time or circumstance, is related to a particular ceremony or other situation, and is distinguished by the fact that it is almost indistinguishable from it. Deviations from the main theme, which are sometimes encountered, are in the context of lyrical thinking and generalized exhortations.

Of these, the songs "yor-yor" have existed among the people for a long time, and examples of them are widely covered in the book "Songs of Uzbek folk ceremonies" by MuzayyanaAlavi.

"Yor-yor" has a wide range of topics, sometimes humorous, sometimes cheerful, sometimes light humor, sometimes bitter humor. This is due to many aspects, such as the moral character of the unmarried girl, the wedding, and the young man who is finally getting married, his position in society, and his human qualities. In addition, the predominance of melody in "yor-yor" depends on its performers. For example, if the free verses of the song "yor-yor" are brought to the bridegroom by the bridegroom's wife or a relative of the bride, then the bride's good qualities, good manners, and perfection are praised. When "Yor-yor" is performed by the bride's friends, the song may be dominated by the girl's grief, the loss of her parents, the family where she was born and raised, the forced marriage, the inability to reach the lover. So, there are a lot of reasons for what tone prevails in the world.

Uzbek "yor-yor" can be divided into several types depending on the style of performance and musical nature. For now, they can be divided into Fergana, Zarafshan and Khorezm "yor-yor".

With further research and observation, the number of these species may either increase or decrease, as the future will show. In general, the tone of all kinds of "yor-yor" is based on the

harmony of narrow-range melodies with a certain metrorhythmic order. Each of them differs in the order of its melody, melody, rhythm, style of performance, dialect and emotional sensitivity.

Labor songs are sung only during labor: double plowing, harvesting, cotton picking, spinning, hunting, fruit picking, and so on. These songs are based on human experiences, labor, types of work, and natural phenomena.

Lullabies are the sorrows of mothers for their brown children. In ancient times, the lullabies were the voices of dreams and hopes of mothers full of human love, the wrath and resentment against unfaithful, cruel husbands, the troubled times, the cruel parents. They could hear the cries of a girl, a maid, a concubine, a mistress who had been forcibly separated from her lover. Today's lullabies, on the other hand, take on a completely different modern content.

lullabies are said by mothers, grandmothers, sisters, wives and daughters during childbirth. The difference between lullaby and other songs is that they can be sung at any time in a home with babies.

Lapars, on the other hand, are distinguished from other songs by their realism, rivalry, and dialogue between two singers. Lapar's mantles are based on love, humor, domestic violence, and parents' relationships with their children, sometimes with light and sometimes with bitter laughter. As a song, Lapar has a small range and a two-part structure.

Many of the features of Lapar's musical poetic basis are the same for the song (although the song is negative).

The group consists of poems on various topics, performed by poets, poetesses, poets, musicians, singers at weddings, trips, festivals, and in public places in general. The national anthem is usually sung before the performance to draw the attention of the audience and to set the mood for the narrator and the listener. But most of them are didactic songs about the bitterness of the world, the ups and downs, the good and the bad, the call to courage, justice and righteousness. The melodies are characterized by a certain recitateness of their melody, a narrow range and a compact form.

The song is a genre of finger-weight independent quartets with a relatively small range of melodies. At the same time, each poem has a complete melodic structure.

The song is one of the most popular genres, distinguished by the diversity and versatility of its content. The melodies are smooth and precise.

The song is characterized by repetitions after each verse, or after each verse, or after half of it. Many of the features of the song's musical poetic features are also unique to Lapar.

Yalla has a special place in the Uzbek music genre. It is usually performed in a variety of ways, including singing and dancing.

The melody of the first is relatively narrow, with each stanza and its play being sung by a soloist, and the refrain by each group of musicians or singers. The melody of the second is a wide range, starting with a busy refrain and ending with a refrain.

The song is characterized by the length of its melody, the breadth of its development, and the significant syncopation of its rhythm. Usually, the melody is based on the romantic-lyrical content of the poem, which expresses longing, pain and sorrow.

Advanced examples of singing belong to the professional music of the oral tradition. This includes another type of song genre — big song or patnis-patnusaki song.

Large songs are the main melodic structures that differ in the declamatory nature of their melody, the breadth of their range - about three octaves.

Labor songs are one of the oldest forms of folk art. These songs originated in direct connection with the labor of primitive man and developed in the process. The oldest labor songs are not perfectly organized in terms of weight, rhyme and other poetic forms, the words are also conscious, they are mostly poetic pieces of the nature of urges, shouts and cries that correspond to a certain rhythm of movement in the process of labor having a structure.

There are so many types it's hard to say. Work songs can be divided into three groups depending on the ideological theme and genre.

1. Farming songs.
2. Livestock songs.
3. Craft songs.

Ceremonial songs are one of the most important elements of folklore.

Every custom, ritual and tradition has its own historical basis and roots. Not all of them came into being by themselves.

The Uzbek people, like all nations, have a very rich and diverse tradition. Depending on the type of social principles, they can be divided into nature, geographical environment, types of work, and national cultural traditions.

Uzbek ceremonial songs are divided into two main categories. These series, in turn, include a variety of genres that differ in their roles in life and their poetic nature.

The first is the seasonal folklore genres.

The second is a series of ceremonies performed in connection with public life.

CONCLUSION

In general, it can be concluded that folk folk songs have not lost their educational value at all times. Especially in the upbringing of today's generation, it is important to understand its unique significance. Its use in music lessons instills in students a sense of respect for our history and past, and educates them in a spirit of devotion, which is why folk songs are important.

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