



HISTORY OF THE DEVELOPMENT OF UZBEK FOLK FOLKLORE MUSIC

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ABSTRACT

Uzbek folk folk folk music, an integral part of the rich cultural heritage of Uzbekistan, was formed and developed in historical processes. This article provides information about the history of the development of Uzbek folk folk music, its main directions, features and its place in the modern era.

INTRODUCTION. The musical work of the Uzbek people has a centuries-old history, the art of masterful music in the folk and oral tradition, which is decided in the activities of many generations of musicians and singers, testifies to this. According to the confirmation of the monuments of material culture, on the territory of today's Uzbekistan there existed an ancient civilization created by the ancestors of the peoples of Central Asia. Archaeological data, works of Fine Arts (miniatures depicted in the works of Oriental poetic creativity), new studies of orientologists and, finally, the translation of musical treatises of medieval Middle Asian living scientists help us to imagine the historical process of the development of musical culture of the Uzbek people.

MAIN PART. The musical heritage of the Uzbek people is very rich and has an ancient history. Its remarkable traditions still maintain its artistic and aesthetic value today. These traditions form an integral part of modern Uzbek musical culture. Music traditional folk singing refers, first of all, to the statuses, which are the creative products of the figures of this profession, skillful musicians, singers and composers, as well as complex melodies and songs of a similar large form.

Folklore is a collective creation. It is difficult to distinguish a performer, a listener, a song-maker in labor and ritual songs, or in the walk and die. They form a syncretic unit.

According to the discoveries of archaeologists and other historical sources, in the ancient Khwarezm, Bactria and Sogdian Els, a few centuries ago bc, there was an incredibly rich and colorful musical art. Topilgpn Fine Arts monuments from large cities such as Ayritom, earthen fortress, Afrosiyob, indicate that music has been widely introduced to different aspects of life and has gained significant social significance. The dust in the hands of skillful performers (harp), udsimon, and naysimon instruments are perfect melodies that have



traveled a long path of progress. The development of Uzbek folk folklore music is divided into the following periods.

1. Early periods. The history of Uzbek folk music dates back to ancient times. The various ethnic groups and tribes living on the territory of Uzbekistan, along with their musical traditions, have contributed to the development of folk music. Since ancient times, various ethnic groups have lived on the territory of Uzbekistan. Scientific-historical, religious-philosophical and moral-educational foundations that had a great influence on the formation of the spirituality of the peoples of Central Asia are primarily associated with the doctrine of Zoroastrianism.

Among the knowledge that Zoroastrians are obliged to acquire at the end of the educational process, music knowledge, the direction of musical culture occupy one of the main places. An important aspect of the development and non-conformity of music culture in Central Asia is the military army, which in connection with regular army activities becomes non-conformist in Early Music which is mainly associated with rural life, agrarian culture and lifestyle.

The question of the emergence of music is interpreted in different ways, based on mythical, divine or life experience. Some attribute the appearance of the Muisca to legends, and the sounds produced by the sacred bird or rock were the most proportionate varieties of music, surpassing any man-made Melody. Farabi and Ibn Sina criticize such views, linking music to human activity. For example, Farobius notes that phenomena devoid of auditory experience have nothing to do with music, considering that only tones that are perceived by ear are music. Ibn Sina, on the other hand, sees speech as a singular and singing as a more perfect leap in expressing thoughts and feelings. Ibn Sina's work||, a collection of knowledge about music, brought great fame to the scientist. In each paragraph of the work, new issues of musicology are raised and resolved. Early music was passed down orally from generation to generation, which ensured the wealth of folk music.

2. Middle Ages. With the development of the cultural and economic life of Uzbekistan in the Middle Ages, folk music also grew. During this period:

Famous Allomas: the works of Alisher Navoi, served to develop the artistic and aesthetic aspects of music. His " Khamsa " contains many musical motifs and images. The development of musical schools and traditions in Uzbekistan in the Middle Ages, increased the variety of music. Musical instruments such as the rhabarb, dombra, circle and flute became common during this period and became an integral part of folk music.

3. XIX century. In the 19th century, Uzbek folk music developed further, incorporating a variety of genres. Uzbek folk music, combined with theater and other Performing Arts, formed new genres. In the late 18th and early 19th centuries, the following types of folk and professional music begin to improve in Uzbek singing art. In the places of great singing, big play, Joy, Navruz, Mauritius, Shashmakom, Chormakom (which included Dugox, Husayni, Chorgoh, Bayat, Gulyori, Shakhnoz), various musical compositions are woven, depending on the music and performers. In the II-half of the XIX centuries, the Turkestan khanates began to be conquered by Russian chorism, as a result of which the process of influence of European Music on our musical culture through Russia began. During the Shoro era, various changes took place in our musical culture, with the introduction of the European (as a science) study of



music in chunonchi school education and music educational institutions. Theater, concert institutions were also established. The style of composing music was born, as a result of which Uzbek composers matured.

Maqam music: Maqam, one of the most important genres of Uzbek folk music, is based on oral traditions. Maqams primarily cover topics of religious and philosophical content. Folk musicians and singers, through their creations, widely disseminated folk music. Their work reflects folk life, Customs and traditions.

4. XX century. In the 20th century, Uzbek folk music was further updated and modernized. Folk music began to be widely used in Uzbek theater and cinema. At the same time, modern genres such as pop and rock began to develop through folk music. The music of the Karakalpak people is also a part of Uzbek folk music and includes a variety of musical traditions. Uzbek folk music became widely available on radio and television, which played an important role in the popularization of music.

The main features of Uzbek folk folklore music include:

Melodicism: Uzbek music is melodically rich and has a rich variety of colors, which sets it apart from other music.

Rhythmic structure: the importance of rhythmic structure in the performance of musical works is great. Rhythms obtained using traditional instruments are an integral part of folk music.

Oral traditions: folklore music is largely passed down orally from generation to generation, ensuring its wealth and diversity.

Folk folk music continues to develop in modern Uzbekistan. The annual festival and competitions dedicated to folk music play an important role in the development of folk music. Uzbek folk music is also gaining recognition abroad. Thanks to this, folk music is performed at various international events and festivals.

CONCLUSION. Uzbek folk folk folk music is a rich and diverse cultural heritage with its historical development, traditional value and modern place. This musical heritage occupies a special place in the culture of not only Uzbekistan, but also the whole world. The development of folk music is central to the way it reaches and persists in future generations.

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