

GREAT SONG GENRE IN THE ETHNO MUSIC OF UZBEK FOLK MUSIC

S. Askarova

Teacher of Kokand SPI.

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Preserving and developing our unique spiritual wealth, the unique art of folklore and its enrichment for future generations is a noble duty of leading scholars, artists, statesmen and public figures in the world.

Folk art, if the interpretation is permissible, then this is a childhood song of mankind.

President of the Republic of Uzbekistan Sh. Mirziyoyev.

ANNOTATION:

In this article, the important role of educational technologies in the creation of new modern methods of teaching national and master-apprenticeship style was covered on the basis of interesting information. Created on the subject of "Uzbek people's music creativity", this article covers the complex playing styles of Uzbek people's music creativity specific to the regions, skillful performers, musical instruments, great songs, poems (dostonchilik(singing of epic tales)), "halfachilik", folklore and "bakhshichilik" (singing of epic tales) in the lessons planned to be held on the basis of the training plan using new pedagogical technologies based on modern requirements.

Keywords: master, apprentice, student, master singer, yaktak (long, unpadded robe), lecture, classical art, area music, halfachilik, dostonchilik(singing of epic tales), shashmaqom (a musical piece incorporating one of the six classic maqoms (Buzruk, Navo, Dugoh, Segoh, Rost, and Iroq)), mavrigi.

INTRODUCTION:

Traditions, values, customs are the factors that characterize the specific national characteristics of each nation. Taking into account this aspect, besides the International

Music Festival "Sharq taronalari", which has become a tradition in Uzbekistan this year, the international festivals "Makom", "bakhshichilik", "folklore" and "handicraft - making" have been organized and these festivities have been successfully held in our country. Leaders, specialists and guests from more than one hundred countries around the world participated in the festivals. It is clear that due to the wide opportunities created in Uzbekistan and the conditions in our country, such prestigious international festivals were held solemnly and the whole world witnessed this process. Of course, this is a sign of stable peace and tranquility in Uzbekistan. As a result of the above-mentioned festivities, songs and lapars (song sung in turns by young men in women at weddings and other get-togethers) of the Beautiful Valley, Folk Art and craftsmanship, generally speaking, the rich cultural life of the regions are highlighted in colorful drawings in Samarkand - Bukhara, Kashkadarya - Surkhondarya, Khorezm - Karakalpak region, Jizzakhu - Sirdarya.

From the moment of gaining national independence, efforts are being made to pay attention to the customs, traditions, rituals and traditions of our people, to restore, preserve and transmit them to the next generation. After all, it is important for the country to pay attention to the education of our future generation, first of all, in the spirit of national traditions, respect for the past, pride in our

history. Various efforts are being made to bring traditions to the youth. The continuation of the master-apprenticeship tradition in this regard is one of the hallmarks of teaching young people.

There is a saying in our nation: "A disciple who does not learn from a teacher walks to every position". It is natural that there are followers, substitutes, and, in short, students who carry on the work of the master as in every profession. Not only do the masters of their profession carry their priceless skills with them, it also teaches them to students. In turn, the students also develop the skills they learned from the Master and, as far as possible, train the next generation of disciples. Master-apprenticeship is inherent in our national traditions. We have extensive experience in this art, especially in singing. There are so many performing schools in our free country that it is impossible to describe the beautiful and rich variety of each other.

Master Hojikhon Boltaev-an apprentice Ruzmat Jumaniyazov,

Master Yunus Rajabiy - an apprentice Orif Alimahsumov;

Master Haji Abdulaziz Abdurasulov - apprentice teacher Khalim Ibodov

Master Jurakhon Sultanov - an apprentice Mamurjon Uzoqov.

Master Fattoxon Mamadaliev -an apprentice Makhmudjon Tojiboev;

Master Fahriddin Umarov - an apprentice Hojiakbar Hamidov. This can be continued for a long time. There is another law in the tradition of master-apprenticeship that teachers do not teach their students certain secrets of their performance. A student will discover this mystery with the power of his talents. It is said that teacher Jurakhon Sultanov did not learn the song "Sodirkhon ushshoq (melody and song of the second type of shashmaqom.ushuk)" directly from his teacher, Sodirkhon. Probably, there is a rich

story about the Uzbeks attending wedding parties and master classes, watching the same song and listening to the song "Sodirkhon ushshoq". The activities of the teacher Tavakkal Kadyrov and the Sultan Mannopov, who were the continuation of the master-apprenticeship traditions, which were formed and developed over the centuries, are reflected in a treatise called "life in the gift of art". This booklet is about the representatives of the Fergana Valley Performing School. Fergana Valley is an art-loving nation from ancient times. Fergana Valley is considered an art furnace, a boiling spring. From Fergana, very many artists, singers and musicians who have come to the attention of the people have grown up. Especially when it comes to hofiz(master singer), Hamroqul kori Turakulov, Erka kori Karimov, Boltaboy Rajabov, Mamatbuva Sattorov, Akbar Haydarov, Jurakhon Sultanov, Mamurjon Uzoqov, Murodjon Akhmedov, Rasulqori Kadyrov, Tavakkal Kadyrov and Fattohon Mamadaliev takes place. The Ferghana Performing Arts School differs from other regional performing schools because of its unique styles and melodies. The Fergana Valley Performing School has developed since ancient times. A lot of teachers worked hard to develop this school. One of these great teachers is the people's artist of Uzbekistan Tavakkal Kadyrov, who has devoted his life to the arts and has earned a great name "the Nightingale of Uzbekistan ". In the Uzbek singing arts, the tradition of master-apprenticeship is also uniquely realized. For example, in this method, the apprentice independently studies the work of a famous singer artist, and when the study is normalized, he performs the master's songs and draws the teacher's conclusion. I think the following argument is sufficient to prove this. In the summer of 1958, an unforgettable master-apprentice meeting took place. This meeting opened a new page in the life of the unseen student (Tavakkal Kadyrov). The

famous singer, People's Artist of Uzbekistan Komiljon Otaniyazov toured Fergana with his newly created Lazgi ensemble. The ensemble included such prominent artists as Kommuna Ismailova, Kuvondik Iskandarov, Ruzimat Jumaniyazov, Nurmuhhammad Boltaev, Sharif Sultanov, Jumanazar Bekjonov, Urinboy Otajonov.

Since ancient times, the so-called "yor-yor", "Yalla", also performed with the team, that is, chorus. Songs in the singing (vocal) part of our rich heritage "Shashmakom", collected over the centuries, were also performed as a collective by many singers. The "great songs", which are common among the people, were also performed in two, three and four people. This performance is also part of the team's performance. The great genre of singing occupies a special, significant place in the creation of classical music of the Uzbek people. It is a major singing genre, mainly peculiar to the Fergana Valley. The great song is performed in a loud and strong voice in the audience. It was also known as "a plate song" or " a little plate song." There is no use of musical instruments in the performance of large songs. In terms of modern music, some aspects of this genre can be compared to the "A-capella" in a vocal chorus. Large songs are often played in mono, duet, trio, quartet style. It is worth noting that the Uzbek singer has a long history. One of the main features of the great song genre is that it puts great demands on the singer. For example, a singer must have a thorough knowledge and experience in performing arts, have a good knowledge of Uzbek classical poetry, possess a wide range of clear and melodic voice, and can easily move the plate in order to direct the sound and so on. That is why not many singers are able to access the great song genre. The reason is that the great songs are performed live in the eyes of the audience and it is enough to remember the performance of the accompanist who sang the

accompaniment of one and two (tones) up and down the high and high parts of the song, inspired by the applause of the audience. It's a free form of a great song. This kind of performance is like displaying the vocabulary of the soldiers in the procession, and we know from history that the strong, talented singers were chosen this way. Such creative contests have encouraged artists to work on their own, and to strive for their talents.

The role of the great songs in the education of the people is of special importance. The great song was based on the medieval rituals and labor songs - the development of classical poetry and singing culture, the traditional reading of classical ghazals (a type of lyric poem). His past examples include poetry in the spirit of didactic (exhortation) and mysticism, along with romantic lyrical ghazals. Later poems and ghazals of Lutfi, Navoi, Mashrab, Amiriy, Khazini, Mukimi, Furkat, Zawqiy, Miskin and others were also used in great songs. Poetic genres such as masnaviy (a style of poetry (where each couplet has a different rhyme)), ruboi, muhammas, and sacred play an important role in the development of great songs.

Written by Aruz, this ghazal inspired the listeners with excitement and a variety of moods, which led to the popularity of the great song genre. It is not accidentally that music is the main quality of poetry. Great songs are divided into philosophical, romantic, lyrical and didactic types. Singers usually perform each of the first and third lines of the poem by a single verse. If the initiator makes a plan with the first verse, the second person (if there are two performers) will repeat the same verse. It makes some changes to the music direction. The next verse is said by both performers a tone louder, one by one. The climax is played in the same way on the top tones. When the last verse of each band is uttered, then from the

beginning of the verse and then from the half of the verse, both singers are singled out in unison, and the song revenue is dropped to the level of the plan. Each point is based on this. The composition of the large song consists of four components: the "daromad" (the melody at the beginning of the song), the middle high tone (the middle structure of the melody), the culmination (the culmination of the song's melody), and "the furovard". Some great songs can also begin with a medium climax or a large (high) climax. The tone of the song in this case falls from the upper register to the lower register. The melody of the great melody is sung in a rhetorical melodic way, and the melody development is sung in one breath, in the form of verse, in the variants of great songs performed in a free rhythmic style, which are characterized by wavy. Due to this, the scale is not used in the examples of nota in the great singing. Great singing can be taught to our young people only in the style of "master-apprentice". For this purpose, special importance is attached to this area under the children's music and art schools. In children who are trained by the teacher in the performance of a large singing (strictly taking into account the age of mutation), the skills of precise playback of the height of the notes on the melody and singing are developed quickly and soundly. It will teach our young people not to give in to the "modern music", to feel, respect and appreciate the true art. A number of great works are being carried out in our republic on the protection and development of great singing. Our singers from Uzbekistan show great performing arts abroad. At the "Oriental melodies" International Music Festival, our singers Munojot Yulchiyeva, Soyibjon Niyozov, and the young singers of the valley, as

well as many talented young singers, have been honored with their mastery of the song. It is the duty of every teacher to engage young people in singing, maqoms, folklore, poetry, bakhshi, askiya (a game in which two contestants try to outdo each other in making witty, often ribald responses full of suggestive puns) arts. The arts mentioned above are the pearls of civilization of human life.

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