

THE ROLE OF FOLKLORE IN THE EMERGENCE OF THE ART OF SINGING

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Formed in the form of folk performances and music and theater, this art has always had an attitude to social life. Man draws different boundaries, but art knows no boundaries: in the West, in the East, in the North and in the South, he continues to depict human landscapes. The region of art is also boundless! ... [1]

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ABSTRACT:

This article gives you a brief overview on the art of music and how it came to be. The extent to which folklore has influenced the art of music has been proven.

KEYWORDS: Music, folklore, song, lapar, alla, yalla, philosophical songs, national songs, seasonal songs and more.

INTRODUCTION:

Today, the achievements of our country in all spheres of socio-political life, the achievements in political, economic, spiritual, educational, scientific and technical relations with the most developed countries of the world are directly related to the independence of our country. The main wealth of a nation is its oral tradition, which is based on its customs and traditions. Today, we can include five important initiatives in the reforms carried out by the President of the Republic of Uzbekistan Shavkat Mirziyoyev, including special attention in the field of music and art, and practical work is being done accordingly. Therefore, every law and decree must be approved.

Folk music is rich and diverse, and folk songs are rich and varied. Of course, music

culture, based on international traditions, has become a way of life on its own and has continued to do so. The level of spirituality and its development is measured by the product of creativity. Where there is creativity, where the process is based on national traditions, there is a unique and modern development of our lives.

The great works of our ancestors created over the centuries, the samples of creativity, the invaluable legacy of art and culture are still carefully passed on to the younger generation. Every society has lived and cannot live without culture, art, music and values.

Traditional songs and melodies of Uzbek folk music have an artistic content and a vital look, and play an important role in the heritage of our people. That is why its problems have long attracted the attention of our musicologists and orientalists, and this issue is of great historical, scientific and practical importance in our musical art.

"When it comes to folk songs," said the first president, "the younger generation, first of all, should be able to think about their ancestors, their wealth, especially our heritage, traditions and customs." [2]

The roots of the Uzbek national art of singing are very ancient. Data from the historical literature and archeological excavations testify to this. When Alexander the Great conquered Central Asia in the 4th century BC (about 2400 years ago), the Greeks were amazed by the rich musical culture of our ancestors, the Sogdians, Bactrians and Khorezmians. Their talented singers have enriched their musical culture by learning the wonderful and heartfelt songs and melodies of our ancestors, as well as various musical instruments. As a result, some of our musical instruments have been used in the practice of European peoples and have spread in new forms and names (ud - motiya, dutor, gutor - guitar, arkan - harp, etc.). The Arabs, who brought Islam to Central Asia in the 7th century, also enjoyed the music culture of our ancestors. By the IX-X centuries, Bukhara became a place of high art and science in the Samanid state. During this period, world-famous scientists, poets and musicians were born. The famous philosopher al-Farabi, Ahmad Fergani, the scholar Abu Rayhan Beruni, the great Abu Ali ibn Sino, Abu Abdullah Rudaki, Abdul Qasim Firdausi and others made great contributions to the culture of the Middle East. In particular, al-Farabi and Ibn Sina made a great contribution to the development of Oriental musicology. During the XI-XV centuries, the culture of the Uzbek people reached new heights. During the Timurids, Uzbek music culture was highly developed. The services of such great scholars as Abdurahmon Jami, Alisher Navoi, Mirzo Ulugbek, Zahiriddin Muhammad Babur deserve special respect. In the 16th and 19th centuries, the art of music flourished in places of science and enlightenment, such as Samarkand, Bukhara, Kokand, and Khorezm. [3]

Popular songs and melodies of Uzbek folk music are divided into the following types

according to their artistic content and vital place:

- 1) Seasonal ceremonial songs (mourning, mourning, mourning, wedding songs sung on oaths, feasts).
- 2) Labor songs.
- 3) Songs performed daily.

Almost all genres of folk songs are sung with finger-weight poems that belong to the folklore. Poetry and melody have been created together since ancient times.

Alla is the expression of a mother's love and aspirations for her young child, has a calm, pleasant lyrical tone, serves to listen to the child's psyche and bring him to a peaceful, sweet sleep. In particular, it plays an important role in the development of the child's ability to understand the sounds of national music. Usually, a mother sings about her love for her child and does not even notice the new words and the new ones.

Lapar is a fun and danceable melody, usually performed by two singers or sometimes by a group and a soloist. At times, they even clap their hands in delight. Examples of such popular songs of our people are "Omonyor", "Illila-yor", "and Olmacha anor", "karasoch, Jaqu-jaqu". Sometimes lapars are also sung in a humorous and humorous manner. For example, "Oyijon", "kilpillama" are among them.

Yalla is a genre that is also fun and danceable, usually performed on musical instruments and accompanied by a group of singers. Examples of such genres are "Yali-yali", "Yolvorma jonim", "gijbona-gijbona", "Bokmacha bilagim", "Fabrika", Khorezmcha "kova, qay, kova". Takes In the second round of the Yalla, the performer sings and dances to the accompaniment of musical instruments. Examples include "girl", "I'm spinning sweetheart", "Go to work bride" and others. [4]

Uzbek folk ceremonies and festivities do not pass without festive music and songs,

which are always attended by hafiz and give aesthetic pleasure to the people. In particular, it is necessary to mention a whole generation of Khorezmian artists who conveyed the national musical heritage from heart to heart, from hand to hand, Kalandar Donmas, a master of tanbur, Matyokub Harrat, who played the drums in the Amu oasis. Haji Hafiz, who delighted the people with his songs "CHorgoh", "Segoh", "Suvaro", "Chavandozi Suvora", "Navo", "Talqini rost", as well as Matpano ota, Matkarim hafiz, Atoulo Hafiz, Bola bakhshi Who doesn't know his name?

If we look at the Uzbek folk songs, they sing the praises of our unique national and spiritual values, national pride, constitutions, and our motherland. National music is a classical song that touches the heart while the art of maqom, the performance of traditional songs, expresses our international national orientation, while the modern pop music genre is a modern interpretation of lyrical tones.

Sung through. As far as we know, it is difficult to find a match between our unique arts in both genres around the world. Our compatriot Abu Nasr Farobi, who is recognized all over the world as the founder of the science of Oriental music, is one of our great scholars. Abu Ali Ibn Sino Abdul Qadir Maroghi, Abdurahman Jami, Alisher Navoi, Darvesh Ali Changi and others developed unique views and aesthetic views of Eastern world significance. Also widely known as the author of classical musical works. Due to the great independence, our music culture is old political and ideological got rid of the pressure. At the same time, it is one of our ancient classics Especially in educating the younger generation to a level of knowledge, literacy, and spiritual maturity.

As for religious and philosophical songs, they are, first of all, our historical richness. It may seem strange to some, but not to be hindered in this direction is in fact freedom,

liberty, a true democracy of high culture. Should be a clear expression of the principles in practice. The role of Uzbek singing in the spiritual life is invaluable. Musical culture is an integral part of the spiritual world of the people and has always served its spiritual needs. That's why music

Our culture has become a huge field of creativity today.

That is why we need to pay attention to our Uzbek national traditions, especially our classical songs, in the classroom and outside of class and school. It also needs modern music. That's the way the two genres are intertwined. As long as man lives, he coexists with time. It is only natural that with the advent of 21st century technology, the proliferation of modern technology has increased the attention paid to it. The development of the art of music requires both modern and classical melodies and songs. You just have to be more discriminating with the help you render toward other people. When there are more good poets, there are more composers. When a good song is created, the number of singers and singers in the song increases. Enchanting modern songs are both encouraging and nurturing.

In short, the role of folk singing in art is invaluable in the spiritual, moral and spiritual upbringing of a person. After all, modern and classical singing is at the forefront of attracting the masses.

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