



THE FORMATION AND DEVELOPMENT OF THE NATIONAL ETRADA IN UZBEKISTAN

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Annotation:

This article provides full information about the reforms in the field of culture and art in the Republic of Uzbekistan, the formation and development of national pop art, directions of national pop art, and the activities of artists who contributed to national pop art.

Keywords: music, art, culture, tradition, composer, direction, creativity, concert, Uzbek music, socio-political, cultural, audience, musical field.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts [1]. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “On measures to further develop the art of the Uzbek national makom”, of May 30, 2019 “On the organization of the activities of the state museum-reserves Sarmishsay”, “Shakhrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2], 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [3]. It is known that the 20th century was a period of sharp changes in the art of Uzbek music, “unconventional” compositional creativity and new forms of concerts appeared. In this regard, the concept of “variety” entered our circulation in musical culture.

In the early days, it was characterized by the fact that the scope of its application was extremely wide. In this regard, O. The following comments of Bekov are noteworthy: The pop concert, composed on the basis of bright, colorful sharp changes, but not interconnected, showed that it is “able” to attract almost all types of artistic creativity, from poetry and music to the circus. And finally, in contrast to philharmonic concerts and theater performances, such qualities as a unique communication between the audience and artists, a light connection, became the basis of the performance nature of pop art. In addition, the state of constant direct connection with the audience during the performance caused the appearance of a variety genre like a unique conference. Interpreting the term “variety” in the field of stage art, the author singles out lively, uniquely simple musical forms, sometimes authors’ approaches to bright





and lively intonation rotation and “popular” dance methods as its defining qualities. These ideas are mainly related to the 1920-1950 years of Uzbek music culture. It should be noted that in the current reality of Uzbekistan, the term “Estrada” is used not only in connection with the stage, but also to describe a specific direction in music. So, in the music culture, the term “pop” in the “narrow” sense refers to music samples based on the unity of certain performance and artistic elements.

Therefore, in this place, the term “Estrada” appears as a private concept. Based on this, it is appropriate to use the concept of “musical variety” in relation to “variety” in this section, and understand the set of all stage music genres based on the “fast method” in its context.

Thus, based on the dictionary meaning of the word “Estrada”, i.e. in a broad sense as the concept of “stage art” in general and “musical pop” in a narrow sense, i.e. a form that can be easily understood by a listener without special training (soul), serving the purposes of entertainment. and it is appropriate to apply it to music samples that have a simple, memorable melody and mostly dance techniques (in the background, to a certain extent, “beat”, i.e., a fast method).

In our opinion, the use of the term “musical variety” in a narrow sense ultimately achieves the same meaning as the term “pop music” and the convenience of classifying the works created in this style at the level of the musical field. At the same time, interrelated intersections and differences in terms can be eliminated.

It is necessary to emphasize that folklore samples were an important ground in the process of formation of Uzbek musical variety. In this, the dancing, light melodic methods of songs, lapar, and especially cheerful yallas came in handy. At the same time, this situation became one of the means that provided the national basis of “Uzbek musical variety”. [4]

Uzbek pop singing, which began to take shape at the beginning of the 19th century according to social and political situations, can be divided into two conditional periods: the first is traditional genres - songs. lapar, the period when manes developed; and in the second period, folklore genres began to be processed according to the requirements of musical variety.

The direction known as XX American Jazz music took root in different countries under different names. On its basis, musical trends of a light nature appeared. These types of music directions began to be used in the world of music with different terms. Examples of them are rock, beat, pop music, “light” music, etc., which appeared at the beginning of the 20th century. The political change as a result of the coup in Russia in 1917, the division of the world into two camps - capitalism and socialism, required a revision of the whole field. The above-mentioned musical trends were called “Estrada”





by socialism. In our Republic, which was founded in 1924, the term “Estrada” was used to designate the musical art of this direction.

This is the historical reason why there was a period of sharp renewal in the art of Uzbek music at the beginning of the 20th century. Due to the new socio-political situation, compositional creativity characteristic of European music art and, at the same time, new forms of concerts were created. In this regard, it would not be a mistake to say that the national music schools did not prevent the concept of “pop” from entering our culture.

In the early years, it was achieved through the promotion of artistic creativity in order to politicize society's life and influence the public consciousness. One of the most popular musical genres was the song. Traditional Uzbek songs and yalla-lappars were brought out of the family conditions to the political scene of the society, at first they were renewed in terms of the theme, and then their forms began to change. In 1920-30 years Tamara Khanum and Muhyiddin Kori-Yakubov became known as active performers of such songs. Lapars performed by Tamara Khanum, although they are basically characterized by stage performance, have been enriched with more stage features. This genre, which is performed in the form of singing with Kori-Yakubov, began to be performed solo, alternately. Such updates also occurred in the performance of songs and yalla genres.[5]

In the process of formation of Uzbek pop music, traditional folk music samples played an important role. This is mainly due to their dancing, light melody - performed in different ways. At the moment, it would be correct to say that this situation has become one of the important means of providing the national basis of Uzbek pop music.

In the 1920s and 1930s, the service of musical theater ensembles in the processes of formation of Uzbek pop music is certainly unlimited. Because in the repertoire of the musical troupes that worked in the above-mentioned years, there were not only stage works, but also specially prepared concert programs. Such ensembles include the Uzbek state concert-ethnographic troupe (1926-27), the Kokan musical-drama troupe (1927), the Andijan regional Uzbek state troupe (1928), the Uzbek state musical ensemble (1929) under the leadership of Mukhiddin Kori Yakubov.), the Uzbek State Musical Theater (1929), (1932) can be cited as an example.

Also, the service of the Tashkent radio committee, established in 1927, was also great in promoting the type of mass art, which was enriched with new aspects. The traditional music samples presented to the audience in the live performance were performed by the ensemble led by Yunus Rajabi. In those years, along with Tashkent singer and musician Mulla Toychi Tashmukhammedov, Shorakhim Shoumarov, Rizki





Rajabi, Imomjon Ikromov, Khairulla Ubaydullaev, Karim Zakirov, famous performers from the regions of the republic such as Domla Khalim Ibodov, Khoji Abdurakhman, Matyusuf Kharratov were invited to this ensemble. Although the main part of the program performed by the ensemble is the singing and instrumental tracks of the maqams, the songs of the composers on new themes also began to take a special place. Songs of this category include “Factory”, “Unite”, “All of us”, “Kolkhoz March” and other songs.

Another of the events that contributed to the rapid formation of the new Uzbek estarada music are regularly held slyots, decades, festivals and art olympiads. Examples of such political events are, for example, “Night of the East” held in 1920, the All-Union National Economic Exhibition of 1924 - Moscow, the 1937 decade held in Moscow in 1923, and others. In the highlighted events, specially prepared sample programs performed by well-known singers and musicians were shown. Also, it should be mentioned that amateur teams were also very active in this process. Because a number of musicians and composers, including Imomjon Ikramov, Komiljon Jabbarov, Nabi Khasanov, singers Ochilkhan Otakhanov, Tavakkal Kadirov, Fakhriddin Umarov and others, who received their professional direction and were loved by our people in later times, grew up in such groups.[6]

In the 1930s, the organizations that assumed the main tasks in the formation of Uzbek pop music were the State Union of Music, Pop and Circus of Uzbekistan (1931-1936), the State Pop and Philharmonic of Uzbekistan (1936-38), and others. S. Vokhidov, an art historian, notes that the tunes created for the first musical Uzbek films were songs that met the requirements of pop music. For example, M. Burkhanov’s “I sewed a hat”, “Song about Tashkent”, “Maftun buldim”, Manas Leviev’s “Barber song” (from the movie “Maftuningman”) by M. Burkhanov, “Streets” by Doni Zakirov, “Spring song” by Ikram Abarov. On the one hand, the folk songs continue our national musical traditions, but on the other hand, they have features specific to waltz and march music. This can be considered as a unique stage in the creation of modern Uzbek pop music.

So, Uzbek pop singing, which began to form under the influence of socio-political situations during the 20s and 50s of the 20th century, was enriched by bringing to the stage traditional genres - lapar, yalla and praise of labor, on the one hand, and on the other hand, folk music genres were restyled based on the demands of pop music. the songs created as a result of the work began to take a place in the hearts of the people.



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