



UZBEK MUSICAL FOLKLORE: STYLES, CONTINUITY

Mukhammedova Dilorom

Senior Lecturer of the Department of “Folklore and Ethnography”, State Institute of Art and Culture of Uzbekistan, Tashkent.

Annotation

Every nation has its own folklore. Folklore reflects the history, life, and traditions of the people. With just one folk song, we understand the feelings of our grandparents at that time, understand their troubles. Therefore, folk songs are interesting and valuable at all times. Studying them, as a result of scientific research, we get a lot of answers to our questions. And the transfer of folk songs to the future generation is now considered one of our main tasks. This article provides information about Uzbek musical folklore.

Keywords: folklore, yalla, lapar, folk songs, folklore and ethnographic ensemble, folk art

Аннотация

У каждого народа есть свой фольклор. Фольклор отражает историю, быт, традиции народа. С помощью только одной народной песни мы понимаем чувства наших бабушек, дедушек в то время, понимаем их беды. Поэтому народные песни интересны и ценны во все времена. Изучая их, в результате научных исследований мы получаем множество ответов на наши вопросы. И передача народных песен будущему поколению сегодня считается одной из наших главных задач. В данной статье приводятся сведения об узбекском музыкальном фольклоре.

Ключевые слова: фольклор, ялла, лапар, народные песни, фольклорно – этнографический ансамбль, народное искусство

Introduction

The oral creativity of each people is an immortal reflection that shows the values and traditions of this people as well as its nature. Through this reflection we see the past, present, dreams and feelings of every nation about noble intentions, virtues of humanity, hatred of evil and cruelty.

At wedding ceremonies, songs are considered a necessary means of events and artistic expression. They are often performed by the bride and her friends during a trip to the groom's house accompanied by a doir and without other musical instruments.





It is known that the four main local styles in Uzbekistan are the leading principles of convergence of the Fergana-Tashkent, Bukhara-Samarkand, Surkhandarya - Kashkadarya and Khorezm musical traditions. This can be explained by factors such as the activity of regional axis migrations, the mutual convergence of peoples' lifestyles, as well as the rapid exchange of cultural values through the media, especially radio, television and other sound-forming technologies.

One of such musical and folklore performing schools, we will partially touch on the Khorezm folk performance. Here female performers are called "halfa", and male performers are called "bakhshi". Each of them has its own unique style of performance, which has been preserved to this day. The Halfs participated in weddings and ceremonies for women, performed various folk songs, excerpts from epics or spoke on religious topics. And the Khorezm bakhshi performed dastans with very complex skill. All these methods of execution have been achieved to this day thanks to the tradition of mentoring.

At the same time, the folk music of the Jizzakh region also attracts attention, reflecting some of the features of the above-mentioned local musical styles. After all, this region is located in different regions of the Republic (Samarkand, Tashkent, Ferghana, Khorezm, etc.) Peasant families, migrating to develop new lands, brought with them local musical traditions, as a result of which the processes of their life together and interaction began. There are many such examples.

But here the role of folk folklore and ethnographic ensembles in the existence of this musical genre among the people is very great. First of all, it should be noted that over the past decade, the activity of the folklore and ethnographic creative community has risen to a new, higher level. After all, the Navruz holiday, which was celebrated for the first time in our independent Uzbekistan, as well as performances of folklore and ethnographic ensembles on the fields of the big stage, have become a tradition since the independence holidays. At the same time, traditional republican competitions of solo, lapar, yalla and singing performers, as well as family ensembles, as well as folklore groups, which are held with special attention, remain one of the main motivating factors.

Now in our republic you can meet a large number of music and dance groups, consisting of representatives of different generations. In particular, today it is noted that the total number of folklore and ethnographic ensembles has increased to 300. It is important to note that such ensembles skillfully perform local singing in their repertoires, seasonal ritual songs, songs of wedding ceremonies, as well as lapar, yally, comic songs in stage performances. "Besh karsak", "Boysun", "Gulyar", "Omoner", "Gulchekhira", "Doston", "Besperde", "Orzu", "Yor-yor", "Chavki", "Mohi Sitora"[1]





and many other ensembles have studied and mastered the national and artistic heritage, traditions that are forgotten and then presented to the audience.

It is known that the most numerous examples of seasonal ritual songs are the beautiful spring seasons and are associated with the celebration of Navruz, which has valuable socio-cultural significance. The folklore and ethnographic ensemble "Boysun" belongs to this category, and now plays in popular festivals such as "Navruz Saili", "Lola Sayli", "Sust Khotin", "Shoh Moylar", "Argumchok" what causes historical and artistic interest.

It has become a tradition that important dates and events related to a person's lifestyle are celebrated in each nation in a special way by traditions or rituals. These include mass events held in a family setting. In particular, in Uzbekistan there are such types of family ceremonies as the cradle ceremony, muchal, circumcision, wedding, mourning. Although these rituals are called "family", as a rule, with the participation of relatives, neighbors and friends, they get a mass shade. These rituals also have their own special folk songs.[2]

Samples belonging to the folk music group outside of rituals, such as folk, song, lapar, yalla and songs, are widely supported by the media, and holding various festivals and competitions remains a unique tradition. It is also worth noting that the activities of the "yallachi" of the Fergana Valley, the Khorezm "khalifa", the Bukhara collectives "sozanda", manifested in the circle of women of the same direction, continued in modern forms, that is, to continue this tradition, they began to teach in music educational institutions.

References

1. Йўлдошева С. "Фольклор – этнографик жамоалари услубиёти" ўқув қўлланма - Т.: «Navro'z», 2014.
2. Саримсоков Б. "Ўзбек маросим фольклори", "Фан", Тошкент 1986.

