



The Formation of Categories in the Art of Uzbek Folk Music Performance

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Abstract: This article gives information about the formation of musical ensembles in the Uzbek folk performing arts, their types, intangible cultural heritage, and the large-scale work being done to convey cultural heritage to the next generation.

Keywords: Musical heritage, Shashmaqom, national music, national traditions, big song, musical performance art, tanovar, mavrigi, lapar and kishuvus, traditions of "Teacher-disciple".

Big songs is a performance style that was formed and developed in the Fergana Valley and is widespread in the Fergana, Namangan, Andijan and Tashkent regions. Among the great singers, you can meet Uzbeks, Tajiks, Uyghurs, and Turks who lived in the Fergana Valley. The old big song was also performed by Uzbeks living in neighboring countries - Khojand of Tajikistan, Shymkent of Kazakhstan, Jambul (Taraz), Osh region of Kyrgyzstan.

Big songs are mostly performed by established groups. Groups can be made up of both professional performers and amateur performers. Among the existing creative groups, the group consisting of people's judges of Uzbekistan Beknazar Dostmurodov, Soyibjon Niyazov, Abdunabi Ibragimov can be cited as an example of professional groups, and "Chorgoh" group (Leader Turdiali Sharipov) from Toshloq district of Fergana region as an example of amateur performers.

In the middle of the 20th century, the big song was also mastered by women and was performed together by Halima Nosirova, Zaynab Polvonova and Fatima Borukhova. In the 80s, Munojot Yolchiyeva, Zamira Suyunova, Matluba Dadaboyeva, Hurriyat Israilova, and at the beginning of the 21st century, Minavvar Chavarova and Dilnura Kadirjonova took part in the repertoire.

Alisher Navoi, Mashrab, Amiri, Nasimi, Hazini, Muqimi, Furqat, Zavqilar, modern poets Chusti, Habibi, Charkhi, Miskin, Sabir Abdullah, Akmal Polat, O It uses the works of Tkir Rashid, Erkin Vahidov and others. Along with this, big songs using folk words are also performed. An example of this is "Kanal", "Koyilman", "Mehnat Ahl", "Aziz Dehqon", dedicated to working people, which appeared during the construction of the Big Fergana Canal.

The use of the phrase "big song" in this type of performance is interpreted differently in different places. For example, Kokand and Fergana performers associate it with two or more singers performing it in the open air, in a place where many people gather, without musical accompaniment, while Namangan, Andijan, and Tashkent performers take part in the performance. The need for singers to have a strong timbre, a large range of voice, and the expression of the words in it, accompanied by music, is connected to the need to be delivered to each listener. The Khojand performers recognized that they got such a name due to the religious-philosophical content of the big song and the need for a strong and sonorous voice, which is required for the performance of the big climax.

In the middle of the 20th century, the great singers were called "big singer", "ustoz", "kori", "hafiz", and they demonstrated their skills at weddings, big holidays and parties. At that time, Mamatbuva Sattorov, Boltaboy Rajabov, Erka Qori Karimov, Khamrokul Qori Torakulov, Sherkozi Boykoziyev, Akbar Qori Haydarov, Jorakhan Sultanov, Ma'murjon Uzokov and their students Kokand lived in the Fergana Valley, Margilan, Tashkent, Namangan, as well as Khojand of Tajikistan, Osh of Kyrgyzstan, and Shymkent of Kazakhstan, were engaged in performing large-scale singing.

The performance of a large choir is mainly learned orally in the traditional system of "master-disciple".

According to written sources, the history of the appearance of the big song dates back to the 9th-13th centuries. According to the historian-orientalist A.Semyonov, in those times, works in the style of "Samoi" or "Honakoyi" were performed with a tray. In the works of Alisher Navoi, who lived and created in the 15th century, the genres of "ayolghu" and "naqsh" are addressed as an appeal to women. In fact, this genre is characteristic of the work of Badihago Hafiz. In 1870, August Eichhorn, who came to Tashkent from Russia to work as a Kapellmeister, tried to learn performers, especially performers of national songs and tunes, in addition to collecting national musical instruments. In the manuscripts and published works left by him, there is information about a song performed by two people without the accompaniment of musical instruments in Ko'kan and Andijan.

Big song is also called "Likobi song" and "Patnisaki song". This is probably because of the saucer or tray that the singers hold in their hands during the performance. Because, during the performance of the big song, the singers hold these objects, change the direction of the sound from them, shake them in the necessary places to indicate the speed of the performance to each other and (in our opinion) hear their own performance well. are used to return the sound for. According to historical records, the great singers attracted the attention of the audience by throwing plates into the sky and performing various juggling elements.

The performance of a large choir requires the singer not only to put the memorized text to the learned music and sing it out loud, but also to enrich the performance by showing unique artistic qualities during the performance. That is why not everyone can sing a great song. It requires hard work and patience in addition to a natural memory and strong voice to perform it.

Currently, senior choral performance is also included in the relevant subject programs of students and students studying traditional singing. In order to promote the performance of the big song, to discover and introduce skilled performers, once every two years, the Republican Center for Folk Art and Cultural-Educational Affairs of the Ministry of Culture and Sports organizes the "Republican Competition of Big Song Performers and Status Ensembles" "Rick-contest" will be held. The last such event was held in Andijan in 2010. In addition, a great song is included in the program of major mass-cultural events and public holidays held on the scale of the Republic. We witnessed the performance of school-age children together with professional artists in the program of the "Sharq Taronalari" International Music Festival, which is held every two years in Registan Square of Samarkand. makes up a large part of it. For example, "Bukhorcha" and "Mavrigi" formed in Bukhara and Samarkand, "Suvori" and "Lazgi" formed in Khorezm, "Tanovar" characteristic of Fargo-Tashkent region, "Karsak" characteristic of steppe and mountain peoples are among them.

Tanovar (Persian - brave, powerful, strong) - widely used in Uzbek performing arts, is manifested in folk and classical songs and musical instruments. Usually, the expression "Tanovar" is composed of two words: "tan" means body, and "ovar" means to bring pleasure. This expression originates from the applied arts and has entered into use: the first process of working with raw materials in the practice of handicrafts is related to the adaptation (raising) of ordinary leather (for example, the complex process of sewing mahsi or the ghich-g of sewn mahsi emitting internal sounds is called "tanovar". The birth of Tanovar is also related to the creation of a blacksmith - a letter to his lover. It was created and popularized on the basis of folk songs and folk poetry, which are widespread in the Uzbek music culture in general, especially in the Fergana Valley. It shows the inevitability of an Uzbek girl meeting her lover and getting married. "Black hair", "Sumbula" (folk words), "Andi sendek" (Mukimi's poem) versions of Tanovar's folk sayings were interpreted in dutor's

accompaniment, and later his classic song and instrument roads were formed, including "Tanovar", "Adolat tanovar", "Yovvoyi or Da'di tanovar", "Ferganacha Shahnoz", "Ko'kancha tanovar", "Marghilan tanovar", "Namangan tanovar", local versions such as "Yangi Tanovar" were created and became popular among our people. Many Uzbek singers and composers have followed Tanovar's path and succeeded in creating unique and special interpretations of his creativity and performance. This work is distinguished by its content, form, and its intensity and excitement. The wide development of the melody, the enrichment of the melodies with ornaments, the sounding of the melody, the passionate, sweet and impressive performance of the work gives pleasure and peace to the listener.

Male folklore genre typical of Mauritian Bukhara music tradition. Maurigi was formed as a musical creation of Iranians who migrated from the Moors during the Emirate of Bukhara, and later became popular among the local Tajik and Uzbek people. A specific performance consists of grouped songs and melodies that follow traditional performance rules. It starts softly, then accelerates, first mainly accompanied by a circle, then other musical instruments are added, there are elements of dance, and it culminates with the most joyful melodious rhythms. The main parts of the performance are called Shahd (introduction), Taraqqi (development) and Pirovard (solution), and they are connected to each other like a chain.

Today's main demands are to be independent in every field, to restore our national values and to operate within the framework of world standards. We see this in the rapid development of our musical art and the widespread spread of popular musical forms among our people. In our music, universal musical forms, imbued with the spirit of the times, have also grown, as if some forms of our music have changed radically. It should be noted that our modern national music, while preserving its original form, is enriched with new secular genres typical of the time. This situation is really gratifying.

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