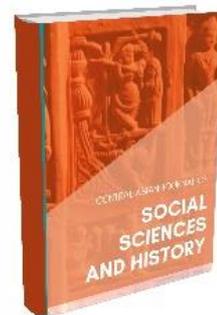




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From the History of Uzbek National Musical Art

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Abstract:

The musical form serves as a material embodiment of the content of the work and a means of creation. The forms of musical works are characterized by regularly repeating content and elements, which are somewhat contrary to such characteristics as artistic variability and mobility. Such dialectic conflicts within the framework of communication and unity always find their solution in different ways during the process of creating and performing a musical work. The relationship between stable and unstable elements of music in the traditions of music culture of different peoples is also different.

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Introduction.

The main artistic tool in music is melody. In the styles of music in the oral tradition (monody), the melody is the only and complete musical expression of the artistic image. Elements of harmony and polyphony occupy an important place in multi-voice compositional trends [3]. For example, in musical styles of oral direction based on traditional criteria, along with specific artistic content and aesthetic rules, the form of musical works is influenced by the features of the artistic expression, non-musical conditions (such as the time, place, and conditions of performance of the work). The compositional works of the written tradition, aimed at expressing an individual artistic image, are based more precisely on the rules of musical development, that is, on complete, integrated and stable forms. Therefore, notation plays an important role in compositional music, which is the main factor in expressing these forms and maintaining them objectively.

Music in Uzbekistan has been developed since ancient times mainly as professional music of folk and oral tradition. Folk music includes lapar, terma, yalla, various types of songs (ritual, domestic, labor, game, dance, lyric, advice, etc.), and Uzbek professional music in the oral tradition includes genres

such as epic, big song, song, status, instrumental tracks. 4 main local styles can be distinguished in the Uzbek musical heritage, namely Bukhara-Samarkan music style, Khorezm music style, Fergana-Tashkent music style, Surkhandarya music style [4].

Materials and Methods

Composers and composers use a mixture (synthesis) of music and other art forms, striving for a wider coverage of artistic images. The expressive possibilities of a piece of music mixed with clearly understood words, stage movements, film images and other elements expand (see Vocal music, Film music, Dance music, Theater music). Music also plays an important role in other art forms and genres. For example, in the genre of opera, Uzbek musical drama and comedy, singing, choral music and orchestral music are connected with drama. Ballet and other dance forms also express their artistic images through music.

Music activity of a person is mainly based on 3 stages: creation, performance and listening (learning). At each stage, the content and form of the work will have a different appearance. At the creative stage, the artistic idea and form are born together in the mind of the author. In the process of performance, the form and content are changed by the performer in accordance with his worldview, aesthetic imagination, personal experience and skill. Music lovers are also accepted based on their personal taste, life and artistic experience. Thus, musical activity takes on a creative nature at all stages.

In the 20th century, important work was done to record and study the musical heritage of Uzbek and other Central Asian peoples, hundreds of sheet music collections and creative collections were published. Composers, hafiz and musicians not only popularized Shashmaqom, Khorezm maqams, Fergana-Tashkent maqam roads, etc., which are considered masterpieces of musical heritage, but also created new instrumental tunes and songs, were authors or co-authors of early musical dramas and comedies. In the 1930s and 1940s, musical genres such as opera, ballet, symphonic music, chamber music, and concert appeared, which were considered new directions that had not existed before. Especially since the 1950s and 1960s, they have developed widely in the works of Uzbek composers, as well as such directions as popular music, pop music, and youth music [6]. The music education system is under the jurisdiction of the Ministry of Cultural Affairs of the Republic of Uzbekistan and includes about 300 children's music schools, 3 special academic lyceums, about 30 art, music and culture colleges, the State Conservatory of Uzbekistan, the Tashkent State Institute of Culture, the Uyghur Institute of Music and other higher education institutions. is carried out in educational institutions[1].

At present, musical activities in Uzbekistan are mainly performed by performing teams consisting of various orchestras, choirs and ensembles, performing groups and soloists within "Uzbeknavo", Uzteleradiokompaniya, as well as some singers and musicians engaged in performing independently. Musical instruments that are widely used to enrich the expressiveness of the tone in the performance of Uzbek traditional music, noted in the scientific researches specific to national Uzbek music ornaments. The main pitches (sounds) of the melody are created in different ways - by vibrating (rippling), decorating with additional sounds (grift, polish, scratch, rub, moan, lament, etc.)[10].

Many competitions of various musicians and singers have been held in Uzbekistan since the second half of the 20th century. for example, "Art Festival", "Welcome, Talents!", folk instruments, wind and percussion instruments, traditional performances and composers' works, bakhshis, wedding-ceremony songs, folk-ethnographic ensembles, "Alla" named after H. Okhunova since 2003 Performers of the Republic contests and others will be the basis for this. Music contests and festivals, especially during

the period of independence, have developed widely, "Song Festival" has been held in all regions of Uzbekistan since 1992, Yu.Rajabiy status performers, established in Tashkent since 1983, Ma'murjon Uzokov since 1997, held in Margulon since 2001, J. Sultanov and M. Uzokov, from 2001, in Andijan, in the name of F. Mamadaliev and O. Yusupov, in 1997, in Samarkand, in the name of Haji Abdulaziz Abdurasulov, in Khorezm, in 1997, in the name of Komiljon Otaniyozov, etc. Since 1998, "Asrlar navosi" has been held in Bukhara, the republican competition of tanbursato, flute, and dutor instruments, which are considered to be old national songs, "Uzbekistan-My Country" since 1996, in Tashkent, in Jizzakh in 1998, in Gulistan, in 2002, "Yangi taronalar" national pop song and tunes of the Republic contest, "Aziz ona yurtim navolari" was sung on the national air ari Republic competition, since 2002 "Boysun Bahori" open festival of international fallor groups in Boysun city and others have been making a significant contribution to the development of Uzbek music[5].

International contemporary music "Ilhom - XX" held every year in Tashkent since 1995, international symphonic music festivals held every two years since 1998, "Sharq taronalari" international music festival held every two years since 1997 in Samarkand and the conference of musicologists are also on a world scale. being recognized[9].

Associate Professor Muzaffar Naimov's scientific research is also of special importance in the study of music art of Surkhan oasis. In M. Naimov's research, he explains that song plays a big role in the life of our people, because our people turn to songs in good and bad times - they express their happiness with songs, and they sing about pain and dreams with songs. That is why the song is not forgotten in human life, it is passed down from generation to generation and lives for centuries. The song is sung by adding harmonious phrases that are equal to each other in terms of content, tone, words, weight, rhyme, rhythm, style. As noted by Alisher Navoi, the song is composed of a piece belonging to a folk lyric performed in the "argushtak way", i.e. danced [8]. Indeed, the charm of folk songs is their harmony of content, melody, words and form; It is distinguished by the location of the components that make up the song, such as idea, melody, rhythm, image, image and expression, and its formation and performance as a whole work. Labor and seasonal songs, ceremonial songs, genres of singing art with their own position and structure, various local songs as unique masterpieces of music folklore have fascinated all researchers, and their many research works have enriched our songology in every way. The above-mentioned scientists studied various genres of folk songs, their specific ideological and artistic features, and musical structures. However, in different nations, especially in Russian music folklore, the internal laws of songs (melody, tune, key, rhythm, form), its ideological and artistic functions, the traditional or non-traditional arrangement of elements in the proportion of words, melody and performance in the composition of the song as a whole, especially songs issues such as the musical language and their local specificity K. Kvitka and I. Zemtsovsky, V. Goshovsky and E. Mozheyko, B. Erzakovich and B. Karakulov, V. Belyaev and F. Karomatli, R. Abdullaev and O. Ibrohimov, lad issues H. Kushnaryov, Yu. Tyulin, E. Alekseev, N. Shakhnazarova, I. Rajabov, Yu. Kon, S. Galitskaya, O. Matyokubov, Yu. Kats; rhythm issues were researched by scientists such as V. Kholopova, E. Nazaykinsky, A. Nazarov [12]. That's why issues of tone and tone are widely studied in traditional music, and according to N.Shakhnazarova, tone is one of the elements of national color, which is formed and manifested in the process of development of tone and melody. According to Yu. Kats: "the shape of the lad and its specific principles can express musical thinking through national characteristics." In his book "Melodika kalendarnyx pesen" written in 1975, I. Zemtsovsky states that the musical language of the song arises through the process of folklore complex; because of this, its

aspects are as follows: socio-historical environment, functionality, word or poetic content, musical image, melodic structure, performance style (articulation), interaction of form and content, form of expression of experiences and feelings, existence of dissemination methods [2].

Results and discussion.

Due to the ancient traditions, it pays special attention to the manifestation of the art of ancient music as a world masterpiece. In return, attention is being paid to studying the music culture specific to the Surkhan oasis. In 2003, the Boysun scientific expedition for the comprehensive study of folk art of music of the country, which was formed on the basis of the Institute of Art Studies of the Academy of Arts of Uzbekistan, began to work. The expedition was organized with the active support of the SMI Group at the expense of the grant allocated by the Japan Trust Fund through UNESCO. Historians, archaeologists, ethnographers, philologists, theater scholars, musicologists and art historians, those dealing with the problems of artistic crafts took part in the work of the expedition. As a result of the conducted research, scientific conclusions were concluded and a scientific collection dedicated to the results of the expedition was created[12].

Music has its own place in culture and collective life. It performs certain tasks during recreation and entertainment, various ceremonies, holidays, parties and celebrations, religious and official events, mass and military marches, sports exercises and work. Therefore, musical works are divided into several groups of styles, types and genres according to their content. Genres such as Alla, zikr, marcia, sarbozcha, march, salsa, messa are related to household and other conditions in life. The task of aesthetic influence is the main place in songs, tapestries, instrumental tunes, status tracks, concerts, miniatures, romances, etc. Genres, in turn, merge into such types of music as religious music, youth music, household music, popular music, military music, chamber music, symphonic music, choral music. Historical, national, local, personal (individual) styles of music include musical elements such as musical thinking, melody, rhythm, form, and reflect the totality of works of different genres belonging to a certain era or national culture [7].

Conclusion

By the way, folk songs fascinate with their charm, emotions, richness of words and melody, simplicity and clarity. These songs are the creation and creation of the talents within this nation. Therefore, everyone can perform them in connection with their pain and joy. In the course of such performances, folk songs become polished in terms of content, form, and language. So, in folk songs, the idea of an ideal community as a universal experience for all is formed on the basis of a popular artistic logic. That's why, despite the existence of traditional methods, the samples of songs learned in the oral tradition, through the characteristic of art, are changed and refined by each performer in different historical periods; there are different variants of it.

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