

ETERNITY OF FOLK SONGS

Mashhura Khamidjonovna Khusanova

Master of the II Stage Namangan State University

Abstract

In this article, the incomparable importance of Uzbek folk songs in the heritage of our people, their role in raising the spiritual level of our people is justified.

Keywords: music, singer, song, values, traditions, spiritual heritage, national and universal values, performance art, folklore, status.

Introduction

The great works created by our ancestors over the centuries, examples of creativity, priceless heritage in terms of art and culture are being carefully handed down to the younger generation. Every society has not lived and cannot live without culture, art, music, and values.

Traditional songs and tunes of Uzbek folk music have an artistic content and a vital aspect, and occupy a very important place in the heritage of our nation. That is why its problems have been attracting the attention of our musicologists and orientologists for a long time, and this issue is of great historical, scientific and practical importance in our musical art.

"When it comes to folk songs," says our first president I.A. Karimov, "first of all, the young generation should think about their ancestors, wealth, especially our heritage, traditions and customs"[1].

An'anaviy qo'shiqchilik san'atining qo'shiq va kuylari deyarli xalq og'zaki ijodiga mansub bo'lgan barmoq vaznidagi she'rlar bilan kuylanadi. «Qo'shiq» so'zining lug'aviy ma'nosi turkiy misrani-misraga bog'lamoq ma'nosini anglatadi, bu janr turkiy tilda so'zlovchi elatlar hamda xalqlarning turmush tarzida ularning ijtimoiy-iqtisodiy madaniy hayoti, milliy hususiyatlari shakllanmasdan avval paydo bo'lgan. SHuning uchun ham turkiy tilda so'zlovchi ko'pchilik xalqlar tilida uchratishimiz mumkin. Masalan, o'zbek tilida qo'shiq, qozoq, qirg'iz, qoraqalpoq tillarida esa qo'shq deyiladi.

In addition, the term "song" has been used among our people as a result of many definitions and assumptions. Through songs, we can determine the antiquity of the primitive lifestyle of Turkic-speaking peoples. If we dwell more deeply on the types of traditional singing art, traditional songs and tunes in Uzbek folk art are divided into types according to their artistic content and vital role. split

1. Seasonal and ceremonial songs (martias, laments, yor-yors, songs sung during weddings and holidays).
2. Labor songs
3. Songs performed in everyday life. Already, poetry and melody are created together.

If we pay attention to our musical culture in the 13th-17th centuries, we can see that it has historical roots. In the process of socio-historical development, there are sources about the fact that the unique masterpieces of the national singing art were widely studied and developed by our great-grandfathers in the emergence of traditional singing art.

The pictures depicting music on stone walls recognized in historical sources, the images of mashshaks at parties in the Palace of Horns in the form of miniatures, and the images of khafiz singing show that the art of traditional singing has been refined over centuries and has reached us.

In the work "Devonu lug'otut-turk" by Mahmud O'oshghari, a great scientist of that time, about folk oral creativity and traditional songs of ancient Turkic peoples, labor songs on holidays and ceremonies, heroic songs. gamunas are given, which indicates that the genre of singing developed at that time.

The roots of Uzbek music art are very ancient, with unique information about the art of music and singing of the 10th-12th centuries. This is evidenced by the information in historical literature and archeological finds. 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 Khorasimites. Their talented singers have enriched their musical culture by learning the wonderful and heartfelt songs and tunes of our ancestors, and various musical instruments. As a result, some of our musical instruments were used in the practice of European nations and spread in a new appearance (shape) and name (ud - motiya, dutor, gutor - guitar, arganun - harp, etc.).

It is also found in Yusuf Khos Hajib's work "Kutadgu Bilig". Abu Nasr al-Faroabi, a great lexicographer of the 10th century, was the inventor of the science of musicology, and his works in the field of music were widely discovered. A society and a country that is indifferent to art and culture and does not appreciate them will eventually face a crisis. This has been proven several times in our history. National culture and art are important factors of society's development in any situation. A country whose people are morally poor will never have a bright future. In the development and progress of music and art, it is appropriate to use the high talents of these scholars.

The turning point in history is very important in the emergence of traditional singing art. In the East, especially in Movarounnahr and Khorasan, in Central Asia, attention to the issues of spirituality and enlightenment has always been high.

Our nation has been distinguished from other nations by its hard work and loyalty to each other. As long as a person lives, his all-round development depends on the level of his ancestors. Our great ancestors are distinguished by their noble ideas, instructive and wise advice, ancient morals and, most importantly, their great knowledge.

The famous thinker Bahauddin Naqshband emphasizes a lot that helping a needy person is considered a meritorious act and encourages patriotism. They even mentioned the need to help by stopping the prayer if necessary. Because of this, the feeling of humanity arose and was expressed in many songs.

At this point, the following philosophical verse of Alisher Navoi can be cited:

- Let those who have a broken heart be happy for the sake of a broken heart.

Even though our compatriot Zahiriddin Muhammad Babur established a great empire in a large country like India, he always missed his homeland and wrote ghazals dedicated to it. That is why we need to repeatedly emphasize to our students the importance of studying our national values, the heritage of our great ancestors, and listening to their advice.

Our ancient ancestors and great thinkers developed a whole complex of ethical requirements for a perfect human being, in modern language, the oriental code of ethics.

Through their songs, they left the fact that there is a fear of impurity, impurity, and injustice in a person's heart. It is necessary to use the melodies and tones that they left behind in the lessons of music culture, to inculcate the information about them in the minds of young students. This is also specified in the State Education Standard.

If we look at the traditional art of singing, we can see that in the second half of the 19th century and the beginning of the 20th century, a whole generation of performers of this sacred art grew up in our country. Among them are great masters such as Father Jalal Nosirov, Father Ghiyos Abdulghani, Haji Abdulalizi Abdurasulov, Domla Halim, Mulla Toychi Tashmukhamedov, Matyovub Kharratov.

In the past, musical notes were not developed, and instead of European terms, our khafiz used the so-called "Gulligii", "Binnigi", "Shikavmi", "Khonaqafiy" breathing and performance ways, depending on the tone. Since the voices of the Khafiz of that time were clear and energetic, they performed in the Shikami way. In order to improve their performance skills, the masters of khafiz held workshops in special echoing dome buildings, thus polishing their voices.

A huge part of our cultural and spiritual heritage is a product of the period known as the renaissance in history. Science, culture, and art developed in Central Asia from the middle of the 14th century until the 15th century. Great scientists, poets, artists have grown up and they have made a great contribution to the treasure of world culture. In the spiritual life of the Uzbek people, in addition to the above-mentioned national cultural events, theatrical elements are dedicated to various ceremonies held during the seasons:

There were theatrical performances of various districts during "Navroz", "Ramadan and Kurban Khaitlari", "Gul Sayli" and other holidays and celebrations. In these events and performances, lively songs, dances, and public dances erupt. The most respected khafiz used to sing loud and loud songs and receive the applause of the people. This tradition continues to this day. Above, we touched on the composition of our national culture. Now we are talking about the culture that exists in a person, that is, in every person. Each person leaves a good or bad name among the people in terms of their behavior, behavior, behavior, and their cultural level. A person is the cause of being mentioned with respect and being turned away with hatred.

It is also worth noting that the contributions of women khafiz to the development of traditional singing yalla, lapar, olan performance are incomparable, and women khofias participated in the ceremonies with their participation. In this way, traditional singing

became more and more polished. Our mission in Gal is to scientifically study our history, our ancient music culture left by our great scholars, and pass it on to the next generation. The educational importance of the songs created after independence is very great in the rise of the national traditional singing art of the Uzbek people. After the independence of our country, exemplary work was carried out in the training of highly qualified, knowledgeable specialists with a modern way of thinking.

"No matter what task we set in front of us," President I. Karimov said, "no matter what problems need to be solved, it will ultimately come down to personnel and personnel." It can be said without exaggeration that our future and the future of our country depend on who will replace us, or in other words, how we train personnel[2].

If a person does not deeply know his national land and roots and cannot be proud of it, it is difficult to become a true patriot.

Education of youth and the art of music have become important for people and developed today, its edges have been polished. Beautiful national melodies and national traditions have been restored. The works of great musicologists were reviewed. Our art schools were awarded high prizes by our state.

The role of traditional songs in the development of music and youth education is incomparable, and the feelings of national pride and love for the motherland have matured in the hearts of specialists contributing to this direction. Youth education is as responsible as the task falls on the devotees of education after the parents. So, the concept of education, or rather, education has become a public matter. Every pedagogue working in the educational system is trying to achieve the efficiency of the lesson in the modern way in order to carry out education along with education.

Achievements in music education expressed in the spiritual sphere, qualitative changes in the morals and culture of our people, our nation, and the worldview are considered the success of the first stage of independence.

The art of music educates a person, motivates him to be good and people to do good. The role of music in the education of young people is incomparable. However, today's young people's interest in music is causing some problems. Many young people are imitating foreign music and giving their appearance a more traditional look. It seems to us that we are forgetting our national songs we really don't see any young people being made hirgii by tanovor, munojot or status songs.

If we pay attention to the word folklore, the meanings "folk" and "wisdom" are derived. It is self-evident that our simple people are famous all over the world for their wisdom[3].

Education among young people cannot be solved by a music teacher alone, parents are also responsible for this. Outside of school, the children's songs of some "young pop singers" who are becoming known among our people are also presented to the listeners in a small form. Repeating the same word several times will not please the listener, and even though the music they play is stolen from foreign music. Young people who are given to such loud music seem to train themselves in the direction of the melody, and their actions seem to be

incompatible with our mentality. In order to avoid such situations, it is necessary to listen to national tunes and teach from folk songs in music culture classes.

Folk singers who lived and created in the late 19th and early 20th centuries were able to sing about the difficult and prosperous days of the life of the Uzbek people, and show that the Uzbek people are hardworking and simple-minded through their songs and art. The khafiz of the studied period promoted the fact that among our people there are people who are completely away from politics, ordinary hard-working farmers, artisans, workers and servants, who have a pure heart, are kind to each other, and see value at a high level.

In the process of teaching singing in our classes, the folk singers who lived and created during this period shared a long-standing exemplary creative path and shared it with each other.

we should take the skills of mutual respect, rules of etiquette, and the folkliness of our common people and pass them on to the young generation. Uzbek folk music culture is an important factor of spiritual wealth of students.

In the 19th century, the art of music developed widely in places of knowledge and enlightenment such as Samarkand, Bukhara, Kokand and Khorezm. In particular, the musical-theoretical treatises of Maulana Kavkabi Bukharai and Darvesh Ali Chang'i were written at this time and gained great importance in the art of music[4].

During this period, one of our biggest salubrious statuses, the series "SHOSHMAQOM" took a perfect form. Also, the art of epics is highly developed. Consequently, Uzbek music is divided into two main branches - popular folk genres (children's songs, alla, yalla, terma, lapar, songs, lyrical and dance tunes) and ustozona (professional) music in the oral tradition (A song, big song, epic, statuses) have been decided.

In the second half of the 19th century, Turkestan khanates were conquered by the Russian Tsarism, as a result of which the process of the influence of European music through Russia began on our musical culture. During the Soviet period, various changes took place in our musical culture, for example, the study of music in the European language (as a science) was introduced in school education and music schools. Theater and concert facilities were also established. The compositional style of music creation was created, as a result of which Uzbek composers developed. Especially the children's music created in this style has gained attention. Folk songs and tunes of Uzbek folk music are divided into the following types according to their artistic content and vital role: folk songs, alla, yalla, terma, lapar, songs, lyrical and dance tunes) and Utozona (professional) music in the oral tradition (singing, big singing, epics, statuses) has settled in the directions.

In the second half of the 20th century, Turkestan khanates were conquered by Russian imperialism, and as a result, the process of European music influence through Russia began on our musical culture. During the Soviet period, various changes took place in our musical culture, for example, the study of music in the European language (as a science) was introduced in school education and music schools. Theater and concert facilities were also established. The compositional style of music creation was created, as a result of which Uzbek composers developed.

Especially the children's music created in this style has gained attention. The popular songs and tunes of Uzbek folk music are divided into the following types according to the artistic content and their place in life:

Seasonal and ritual songs (martias, laments, yor-yors, songs sung at weddings, holidays).

Along with singing genres, there are also folk tunes, which are widespread among our people. Examples of these are "Ufori", "Chertmak", "Andijan Polkasi", "I'll Be Asp", "Hawthorn", "Kashkarcha", "Lazgi" and others. Folk singers sang these songs so successfully that these songs still resonate today without losing their originality.

At the beginning of the 21st century, one of the tasks of music devotees is to organize various types of training in the study of musical heritage and, at the same time, to involve them in extracurricular music education centers and their activities in school life.

Uzbek national musical instruments have a thousand-year history and are very colorful, with great importance in the history of folk singing and its development. According to the information obtained during the archeological excavations in the Republics of Central Asia and Uzbekistan, it is clear that Uzbek musical instruments are a monument of rich culture and are similar to the musical instruments used today. Patterns engraved on mountain rocks, pictures on the walls of caves, similar to modern instruments of flute, lute, and harp can be seen, which is evidence that not only peoples, but also musical instruments have passed through historical stages.

According to historical data, Abu Nasr Farabi, famous in the East, the founder of music sciences that grew out of Central Asia, a great encyclopedist, scholar, and scholar, Abu Nasr Farabi, created works about instrumental music, and was also a skilled performer of the flute, oud, and tanbur. . Also, one of the great scholars of that time, Abu Ali Ibn Sina (10th century), Abu Abdullah Khorezmi (10th century), Ahmadi (14th century), also wrote works about music.

In the works of scientists who lived in the 14th century, oud, chang (harp-like), ganon, rubob, tanbur, navish are among the ancient musical instruments; flute, trumpet, arganush from musical instruments; dutor, gizjak, kobuz, rud from stringed instruments; from wind instruments, nayi anbon, chagona, rukhafzo, I will be; there is information about shammons and others. Alisher Navoi, the Sultan of the great thinker's poetry estate, also used in his time, oud, tanbur, chang, rubob, kobus, gijjak, konun, rud, flute, trumpet, trumpet, tambourine or circle, drum, etc. about it in written sources.

So, when did the melodies that hide so much magic and healing, freshness, meaning and truth appear? The question arises as to who made the musical instruments and when.

In fact, the magic that music shows to hearts is unique.

In ancient Greece, the "science of music therapy" was widely developed. For example, the mathematician and philosopher Pythagoras recommended music as a comprehensive tool for the human soul and body. A statuette holding a trumpet was found during the excavations in ancient Afrosiyab. Scientists believe that the statuette was created centuries before our era.

It is said that Iskandar Zulkarnay did many things to the sound of music. The voice of a full stomach is low, and the voice of an empty stomach is loud. That is why it was customary to make dutor and gijjak with an empty belly.

During the caliphate of Harun-ar-Rashid, the variety of musical instruments increased, and the concubines played and danced and sang while singing. So, based on these facts, it is not considered that the song was created by such and such a person in such and such a period. That is, the history of our music cannot be attributed to anyone, just as the creation of the speech of the native language cannot be attributed to any one person. It is as old and valuable as our mother tongue speech.

Some old people who lived a long time loved their national music. These great sages played melodies that make people happy, cry and sleep.

Abu Ali Sina really liked the sounds of relaxing music. He even made a bell himself.

- Do you know what I do in my spare time? - Ibn Sina asked his student Abduvakhid, Abduvakhid looked at his teacher with a questioning look. He took a curious instrument from the shelf, it looked like a pumpkin that had been plucked by the tail and cut in half. Strings were drawn according to the instrument.

"I've been confused about this thing, it's called a gizjak," said the teacher with a smile, handing over the new musical instrument he had invented to his student.

He carefully picked up the instrument and turned it around. This delicate wooden instrument was so responsive and sensitive that the young man laughed. It seems to ring and sing when a paw touches the instrument. Abdulwahid looked at him pleadingly as he handed it back to his teacher. Ibn Sina noticed his expression and smiled politely.

Mr. Shaykhur, the chairman, said a word in an apologetic manner. I thought you couldn't handle a carpenter's knife before Abduvakhid took the bow, but now it turns out that knives and wood, like other skills, are surrendered to you.

Hamadan's quiet evening began. The sky turned blue. Birds flew by looking for a place to spend the night. Ghijjak sang softly in Abu Ali's hand, like a light breeze rustling the leaves of a tree.

With the passage of centuries and eras, musical instruments have been improved, and various sounds and sounds have come to our hearts today in a colorful appearance. Now, for example, the body of the dutor is made of mulberry and apricot trees, one end of which is connected to the heart and the other end of the tongue is made of silk, and the top of the head is lying on the net of the house. It should be noted here that Uzbek masters are the most successful in the introduction of ordinary wood - master Usman Zufarov, master Khoji Okhun, master Rakhim Kosimov, master Mansur. , master Sirojiddin Mukhiddinov, master Rikhsikhon Khujakhanov and others have great skill and service.

The role of song and music is incomparable in educating young people to be highly religious, spiritually mature, virtuous, cheerful, lovable, hardworking, sincere, compassionate. Music educators are creative people who do not have any bad feelings in their hearts. They speak only about goodness and goodness and serve to form their national melody in the minds of young people.

After all, this method of education was passed down from our great ancestors. In fact, Yusuf Khos Khajib's work "Kutadgu Bilig" also touched on the lessons of moral education.

All aspects of national morals, customs, manners are embodied in music. Because the person who listens to the music is given to imagination, the melodies (if he is in the national spirit) slowly captivate him, enchant him, take away his pain. If there is rich music or a song, the meaning of the words will be reflected. He listens to the song about "Mother" with all his heart. If he has offended his mother for some reason, he is quick to take it easy. Even if it is about the Motherland, Uzbekistan, he is proud to have such a free and prosperous Motherland. If it's a love song, sweet passions will touch your heart...

It is known to everyone that our national music culture is very old and rich. It is recognized at the world level that the erosion of our national values goes back to very distant times. A large part of this heritage is occupied by masterpieces of musical heritage, and the art of singing strengthens it.

It was noted above that the emergence of Uzbek national music culture and art goes back a long time. As in other nations, the art of Uzbek singing has come a long way to the point where national melodies are represented by notation or other similar musical signs.

The national music culture of Central Asia developed even before the attack. the newly emerging methods and forms of singing often developed in connection with high feelings such as patriotism and glorification of man. At the time of the Arab invasion, the art of singing, which had high and unique traditions of the local population, in turn had an impact on the Arab culture. The Arabs tried to destroy the worldly songs of our ancestors, but they could not completely destroy them.

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