

HISTORY, PRESENT AND FUTURE OF UZBEK FOLK MUSIC

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PRESERVING AND DEVELOPING CLASSIC ART, RARE EXAMPLES OF THE CREATION OF THE PEOPLE AS OUR UNRIVALED SPIRITUAL WEALTH, AND TRANSMITTING THEM TO THE COMING GENERATIONS IS THE NOBLE DUTY OF ADVANCED-THINKING SCIENTISTS AND ARTISTS, STATE AND SOCIETY FIGURES, PEOPLE OF ALL CULTURE. "

President of the Republic of Uzbekistan Sh.M. Mirziyoev.

ABSTRACT

As much as the music of the nations of the world has contributed to human civilization, the serjila music of the Uzbek people has its incomparable place and is equal among equals. The scientific research conducted by our musicologists and the physical evidence found in various regions of our country during these processes are a clear proof of my opinion. In particular, the history of Uzbek national singing is very old, and it is closely related to the process of human development. Because in this place the President of the Republic of Uzbekistan Sh.M. Mirziyoev defined that "Folklore art, so to speak, is the childhood song of humanity." . The art of singing is a product of society's social thought, ideas, worldview formed over long historical periods. The history of singing before the discovery of musical notation in written sources can be studied and supplemented based on archeological finds and sources.

Archeological findings testify that the art of singing, dancing and music has been practiced in Uzbekistan since the most ancient times. In particular, the fact that early slave states such as Bactria, Ancient Khorezm, Ancient Parkana, Khavaqand, Kushan had their own high culture, and at the same time, the art of singing was well developed, shows that the land of the Uzbeks is a part of the civilization of all mankind. indicates that it was one of the important spiritual centers.

A distinctive aspect of the singing art of the ancient Central Asian peoples is mainly characterized by the close connection of national singing with poetry and dance. That is why the art of music and singing did not appear independently and separately from other types of art, but gained value in an integral connection with other types of culture and art.

The genres and forms of the ancient art of singing are diverse, they are directly related to social life, folk traditions and rituals, and they have developed according to the regions. The art of singing of the peoples of Central Asia was manifested mainly in the form of hymns, hymns, cries, military calls, prayer songs, and songs for solemn holidays.

In our ancient statehood, the art of singing appeared in the form of folk art, and later, as a result of the transition to a class society and social stratification, its Professional (professional) form began to stand out. If it is assumed that in Central Asia, in the first half of the first millennium BC, that is, during the early Iron Age, the primitive community system passed its final stage and a class society arose instead, then it can be said that the first foundations of professional singing art began to form two and a half thousand years earlier. At all times in the history of Uzbekistan, great attention has been paid to the issues of loyalty to the motherland and perfect human education through the art of singing.

The art of singing is one of the most powerful tools in the musical-elegance education of the growing younger generation. Melody, music, singing text, performing skills ensure a comprehensive impact on a person in harmony. The melody and its musical expression influence the feeling of humanity, and the text affects its senses and consciousness.

This influence of the art of singing will be stronger than the influence of music performed without singing accompaniment, since it has been the closest companion and spiritual feed to people in marriage.

The art of singing is permeated with all layers of the Uzbek people and accompanies such feelings as the sorrows, joys, beautiful aspirations of our ring for the future.

The art of singing, expressing content through a number of musical instruments such as Melody, method, percussion, closely serving humanity without separating state, nation, race, and representing the culture, sense of elegance, sadness, pure love and desire of the people in history. They were of great importance in spiritual and aesthetic assessment and the development of aesthetic consciousness.

The educational task of the art of singing is aimed at the spirituality of young people, which consists in the ability to deeply influence the formation of their worldview, their mental state, moral appearance, aesthetic interest and expansion of thinking.

The art of singing plays an important role in changing social spirituality, Allied and mobilizing people. Understanding the world, educating the people - the realistic character of art is determined by improving such relationships as nationalism, creativity.

Public education is an area that educates future generations. The main place in the education of young people as worthy personnel of society is occupied by the school. So, what kind of work should be done to further improve the spiritual and aesthetic education of children? - This question sets us up for new important tasks, such as raising the next younger generation. In general secondary schools, it is also necessary to put the lessons of art, music culture on a scientific basis, to educate young people musically and aesthetically. So, it can be said that the songs reflected the pages of history, the colorful world of social life and musical thinking. Training in higher and secondary specialized educational institutions specializing in the field is established on the basis of high criteria, creative studios and creative centers specializing in various genres and directions of music are also functioning. Art, sports serve to strengthen the bonds of friendship between countries, to get to know each other closely. Because, the art of music does not need translation, real art does not die, it lives for centuries. The owners of unique talents, dargues of art, composers were able to skillfully show their homeland, nationality, nature, traditions in a unique way in history. Their names have come down to us from works to centuries, and samples of creativity are performed in love, evoking in the hearts of every generation the feeling of striving for beauty and human perfection.

Today, a struggle is going on all over the world to capture the minds and hearts of young people. This struggle is not carried out with military weapons, but through the media. It is no secret that most of the information circulating around the world serves certain purposes. It is impossible to properly mislead our young people who are confident, educated and intelligent, proud of their ancestors, who fully imagine a bright country fairy tale. So, today in cultural and educational activities, at events, it is necessary to pay special attention to strengthening trust and faith in young people.

There is a saying in our people that “a disciple who has not seen a teacher is a diaper in every status.” It is natural that there are followers, deputies, in short, disciples, who transmit the work of teachers from generation to generation, just as each profession has its own masters. The master of his profession teaches his disciples the same profession, as he does not take with him his invaluable skills. In turn, the disciples also develop the craft they learned from the master, raising the next generation of disciples at the level of their ability. Teacher-apprenticeship is especially a tradition characteristic of our national mentality. We have extensive experience in this tradition in art, in particular in singing. In our free land there are such schools of execution that it is permissible to describe a beautiful, apart-zabardast variety of colors. After all, it will be necessary for our young people to realize that the role of the teacher-student tradition in professional learning is very important

Master Hajikhon Boltaev-disciple Rozmat Jumaniyozov,

The Prophet Muhammad (Peace Be Upon Him) is the Prophet of Muhammad (peace and blessings of Allah Be Upon Him),

Teacher Haji Abdulaziz Abdurasulov-disciple domla Halim Ibadov,

Teacher Jorahan Sultanov-disciple Administrjon Uzanov.

Master Fattakhan Mamadaliev-disciple Makhmudjan Tajibaev,

Ganijon Tashmatov - dutorchi girls ensemble,

Teacher Fahridin Umarov-disciple Hajiakbar Hamidov.

This can be continued for a long time again.

There is another law in the teacher - apprenticeship tradition that teachers do not teach their disciples certain secrets in the style of execution. After all, with his talent, the disciple Shahsi discovers this secret in the path of his professional perfection. Master Jorahan Sultanov did not learn the song” Sodirkhan ushshaghi " directly from his teacher Sodirkhan Hafiz. Perhaps there are instructive stories about the fact that he walked his service and stayed together in circles where weddings and luxuries, where the teacher took part, and learned his whole body by ear when the performance of this song was performed. Riskal Kadyrov and Sultanali Mannopov, who have been followers of the teacher-apprenticeship tradition that has developed over the centuries, having found a decision, are reflected in a treatise called “lifetimes in the face of Art”. This treatise speaks of representatives of the Fergana Valley executive School.

In Uzbek folk music, there are three streams: Bukhara-Samarkand, Khorezm, Fergana – Tashkent, which are closely connected with each other. Master Yusufjon interesting Sugarcenov described this link as follows: - “our musical singing art is a tree, its roof is Khorezm, its body is Bukhara, its branches are Fergana. The Uzbek people have always focused on the art of singing - whether it's periods of joy, sympathy, or anxious, sad days. In other words, the basis of Uzbek national culture was songs and melodies, music. Of great importance in the education and education of young people is the widespread use of wonderful samples of art created by our culture, values, National Art, ancestors and which are popular all over the world. The teacher-student tradition is characteristic of our nation and has been practiced by many master artists so far in practice. It is necessary that we use the rich heritage and experiences of our ancestors in a more complete and productive way in later times.

It is clear to everyone that music and song have been a divine miracle for thousands of years, bringing high and impeccable feelings to the hearts of people and making this bright world

perfect. That is why in our country, in particular, a lot of attention is paid by our state to art, culture. The upbringing of the younger generation, the development and development of performing skills through the traditions of the teacher-student set ourselves important tasks.

In the Republic of Uzbekistan, there are many artistic communities engaged in art, each of them has its own place, when dealing with art, attention should be paid to many things: dress etiquette, speech, culture of treatment, mode of labor, etc. Introducing the younger generation with these things, instilling interest in him, broadens the worldview of young people, leads their activities to positive deeds, to perfection, inspires them to noble deeds. Uzbek singing art will continue to show its unrivaled service in the decent upbringing of our younger generations, who are our future. An example of teachers on this path – an example will follow.

After achieving independence, special importance began to be attached to the restoration of spiritual values and the preservation, promotion and development of our unique spiritual heritage, in particular, our national values, folklore and singing traditions, which determine our national mentality. Particular attention is paid to the restoration and widespread popularization of the species and genres of folk art that have come on the verge of oblivion, and the world promotion of masterpieces of Uzbek folk art.

As a result, ancient songs, rituals and traditions, which made a worthy contribution to the spiritual food of the world with their benazir creative power, were transformed into one of the most important means of improving the harmonious generation in the spirit of noble traditions. In the education of a healthy generation, it is important practical to enjoy our national traditions, the system of the best spiritual values of the peoples of the world. Because it is important that the masterpieces of century-old thought, which represent the national image of our country, are widely popular among the peoples of the world. Therefore, before today's higher education, it is important to train highly qualified personnel who have adapted to the requirements of the present time.

The art of Uzbek folk music creativity is a powerful treasure trove of spirituality, formed over the centuries of development of the artistic potential of our ancestors. As a result of the transformation of the first mythological views of our ingenious ancestors on reality into an artistic and aesthetic phenomenon during the development of thinking, as well as poetic expression by means of words, traditions of the art of folk music creativity, composed of a wide variety of genres, have been formed and developed over the centuries, feeding on the It is considered a miracle of spirituality that educates young people in the spirit of high values. Noble ideas embodied in folk oral creativity play an important practical role in educating the younger generation as spiritually perfect people. The invaluable masterpieces of thought created by our people are a source that ensured the formation and improvement of Uzbek culture, in particular, written literary traditions.

Great work is being done by Uzbek ethnologists, folklorists, art critics in the development and further development of our rich national culture created by our people, especially in the world introduction of folk art.

In order to further strengthen the spiritual foundations of our national development, as well as to study and promote the rich cultural heritage of our ancestors on a large scale, great scientific-theoretical and practical work is being carried out at the Kokand State Pedagogical Institute in

order to train qualified specialists who deeply know the national-ethnic foundations of our people's rich culture, traditions and

In particular, special attention is paid to the scientific study of the traditions of folk art, which form an integral part of the artistic culture created by our people, and the creation of a new type of educational literature on this basis. Because, the samples of folk oral artistic creativity, which are an integral part of the system of spiritual values, reflect the history of the long-century past of our creative and creative people, their way of life, traditions, values, spiritual perception of the world of thinking, moral views, allow our people to show themselves on a global scale.

The significant point of carrying out research of practical importance in folk art and the introduction of its results into educational and pedagogical practice is that for thousands of years there has been a lack of knowledge in the examples of folk art, the embodiment of word magic. In these unique examples, folk art, which glorifies the hymn of unity, high patriotism, heroism, love, loyalty to the language of our people, is a huge figure of national artistic thought. There is a large share of such great folk happiness as the son of a Fozil Comrade, The Son of an Ergash Jumanbulbul, a steel poet, the son of an Islamic poet Nazar, who represents Uzbekistan and embodies the role of both a performer and a creator and a composer when the epics that boil down from the heart of our great-grandfathers

Thanks to independence, wide opportunities arose for the further development of the national values of our people, in particular, folk art, which encourages good and always goodness, religion, faith, glorifies the interests and unity of the country. Particular attention was paid to the study of the long-standing historical and national values of the Uzbek people on the basis of folk art and ethnographic materials and the creation of scientific and methodological foundations for their development, showing the history and evolutionary development of the formation of National Folk Art of the Uzbek people, the study of the stages of development.

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