



THE PATH OF FORMATION AND DEVELOPMENT OF UZBEK FOLK MUSIC CREATIVITY

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**Abstract:** in this article the local styles of the people of Uzbekistan preserve several millennia of traditions in the oral form of the people, admire the world of music and leave a miraculous Foundation in the form of a symbol of the leader of the culture of today the article reflects on these issues.

**Keywords:** folk oral creativity, tradition, “Zafarnoma”, “Shashmaqom”, “Navruz”, folklore, legends and anecdotes. In the ethno-culture of the Uzbek people, Bukhara ancestral art, folk epics, epics, myths and anecdotes are often found. Study of the musical heritage of the peoples of Central Asia.

Oral traditions and forms of self-expression are the essence of folk oral creativity in our understanding. Language plays an important role in folk oral creativity. Because language serves as the most basic tool in expressing this heritage and delivering it to the next generation. The types and genres of his creativity in it are quite wide. It includes myths, legends, narratives, fairy tales, Proverbs, matals, epics, parables, sayings, quick sayings and other genres, in short, all types and genres of folk heritage that are expressed verbally.

1. Referring to the historical cultural ties of the peoples of the middle and Middle East, the charm and power of influence of attractive Oriental melodies, as well as the commonality of Uzbek music with the musical traditions of the peoples of the foreign East, the first president of Uzbekistan Islam Karimov emphasized: “the sounds of Music Express the most noble, highly vanosic human experiences, The famous historian Sharafiddin Ali Yazdi in his book” Zafarnoma “touched upon the musical conferences held during the reign of Amir Timur, saying: "starting to sing good voice singers, gazalu pattern. And everyone who is turku Mongolian, Chinu arab and novice will say Nagma with his picture.” Continuing such traditions of our great-grandfathers during the years of independence, programs and plans are being implemented in our country aimed at the widespread development of musical art. In particular, in order to preserve and study our classical musical heritage, to bring it to the younger generations, numerous contests and prestigious international conferences are regularly held”

2. Consequently, I.It is not for nothing that Karimov rightly noted that “we all need to understand well that the situation in other spheres of our life, the effectiveness of our reforms carried out are inextricably linked primarily with the restoration of the spirituality of the people, the study of our rich historical heritage, the preservation of our traditions, the development of culture and art, science and of course.! The earliest examples of folklore appeared long before writing occurred and made an important contribution to the founding of written literature. Even those that have not reached or reached us in their original form are creatively worked in the process of passing from mouth to mouth, from generation to generation. On this issue, the study of the musical heritage of the peoples

of Central Asia was carried out by musicologist scientists I.Rajabov, F.Garamatli, A.Matyagubov, A.Nazarov, R.Abdullaev, A.Ibrahimov, S.Saidi, R.Noteworthy is the research of the yunusovs on the study of the musical heritage of our ancestors. Existed during the time of the Great Army Empire: 1.Bukhara ancestral art today "Shashmaqom" 2. Musical instruments and Hafiz; 3. Dancers; 4. Actors and masquerades; 5.Collectors; 6. Guard mehtars, which consists of 3. According to the data cited by Abu Rayhon Beruni, during this period in Central Asia, the indigenous people widely celebrated 7 types of holidays during the year, from which "Navruz" was supposedly celebrated as the day of the birth of the King. Especially the same holiday, as well as other urphodates of this hue, rituals, in turn, led to the formation of new traditions. During this period, such types of percussion instruments as qifara, flute (flute), harp (dust), hailstone, large rez Drum, military drum, small drum, doyra (daff), tablak, Indian tablag, Kos, tabira were the leaders of the time. The identity of Bukhara musical culture is composed of darbori (Palace) music, that is, Bukhara classical art (later Shashmaqom series), religious traditions of modern music, types of military music, music of pahlavons, urban craft music direction, Rustoy and Dehat, that is, samples of FOL'klor's creativity. On the soil of the countries of Central Asia and the Middle East, musical culture and Fine Arts developed much earlier than in Europe and some Eastern countries. During the Zoroastrian period, the palace had a high level of practice of performing ritual music. Archaeological finds of samples of musical art are also associated with the culture of general performance. Chunonchi, the Riton [Buddha statue] minbari in the staged state refers to the 4th-5th centuries BC. N.In Hakimov's studies, the styles of musical art of the main sphere of influence are classified as follows: 1. Palace ceremonial styles, i.e. harem and Palace styles; 2.Palace military styles-a) warning order [salutes, meeting marches]; B) military orchestral styles; 3. Styles in cultural style-a) vocal culture. b) musicians culture. 4. Koshon musicians culture-a) urban style, b) rural style, v) vocal and instrumental style, g) military style [urban reviewers], d) ceremonial styles 4 .

The similarity of the musical traditions of the peoples of Central Asia was the basis for their further improvement. This was especially led by the influence of Palace musical art of that time. Especially in the practice of execution, the Dabiristan school was rich in traditions. In the musical culture of the city are the following; Darbori music develops a certain professional higher professional school of professional performance, concentrating skillful and popular performers at that time in the palace. Religious-ritual music, on the other hand, is from every person the 21st Book of Avesto, that is, it requires re-knowledge of the "Gathos" in special traditions. 5 military music was performed under the guidance of Master sozanda - mehtar and studied in the teacher-disciple system. The pahlavanites did not have separate music schools, they were mostly educated in religious and darbori schools. In Bukhara, the professional music of the city master was much more developed, from which the sazanda, singers of other regions and states also received education in the manner of teachers and disciples.[2.30.89-90] the oldest folkloric samples of the peoples of Central Asia have been preserved only in some historical monuments, memorials, scientific works. They are made up of myths, legends in the form of a warrior, epics of heroism and pahlavanism, songs and proverbs. The peoples of Central Asia have experienced in history a huge number of conquerors, movements of invasions. For example: Achaemenid, Sassanid, Alexander of Makidonia (334), Chin Hakan (IV century), Arab Caliphate (VII century. 665), Mongolian talent (XII century. 1219), the period of totalitarianism from the end of the XVIII to the 90s of the XX century. During these periods, many areas of Bukhara,



Khorezm, Surkhandarya, Kashkadarya, Samarkand and Fergana Valley became ruins. Currently, many monuments found as a result of archaeological excavations in the territory of Khorezm, Afrosiyab, Kholchayon, Termezm, Varakhsha, Baliktepa, Dalivarzintepa on the territory of Uzbekistan belong to the field of literature, art and culture, and copies of paintings depicting the remains of many musical instruments, singers and musicians are found.

Only in the time of Amir Timur, Turkestan was liberated from the Mongol invaders. Movarounnahr was captured and Samarkand declared its capital. In addition to him, he traveled to the Golden Horde and occupied the North Caucasus, Astrakhan, the Black Sea coast 1399, Iran, North India, Turkey 1402, then Iraq, Syria and many other countries. During this period, culture, literature, art forms developed in Movarounnahr. In Central Asia, the period from the VI to the XX century was a period of socio-economic complexity. This period is considered to be the period when the procedures of the nomadic life of the Uzbek people with sedentary farming lived side by side for a long time. Looking at examples of the rich and colorful oral creativity of the Uzbek people during this period, we see that traces of positive-political processes, ancient visions and views have found their expression in them. Because the works of FOL'klor, inextricably linked with social progress, in their characteristic features, have changed with historical changes in the life of the people, in which several periods have left their mark. Such variability and multi-layering inherent in folklore works makes it difficult to verify many of their samples by linking them with certain derived periods. That is why reflections on the state and progress of one or another genre at a certain period are approximate in most cases, of course. Leaning on the currently available checks, it can be said that in the most ancient times, legends, sayings, traditions, seasons and rituals, labor songs about myths, seeds, tribes were common in most peoples. During the formation of the early States, heroic epics were created, then Thek epic, lyrical and historical songs, oral drama appeared. Traditional examples of folklor, recorded in later times, are works created mainly in the VI-XX centuries. Some examples of FOL'kloric works can be studied, linking the further progress and status of certain genres with specific periods. For example, written information about the ancient manifestations of Uzbek epic, about several generations of folk characters who passed it down from generation to generation, and about the epics performed by them, has practically not been preserved. For example, the book "Abo' Muslim", written in a form close to folk epics, in which Amir Timur instructed his travels to sing as an epic to the Bakhshis, there were zhirovs like Kamolzadeh and World Mirzo at the Tokhtamysh Palace, was created in the 12th century. Oral information leads us to the 18th century. One of the descendants of the son of the following Dzhumanbulbul Yodgor Bakhshi lived in the second half of the 17th century and at the beginning of the 15th century. Considering that seven ancestral epics of the follow-up poet passed, let's say that information about the epochist poets who lived in the late 16th century also reached the beginning of the 17th century. We can conclude that the very complex ethnogenesis and ethnogenetic development of the Uzbek people, the migration that lasted from the 6th to the 8th centuries, that is, the migration, settlement of Turkic tribes and seeds to the territories of Central Asia before and after, as well as the processes of mixing with local, non-Turkic grasslands, also began, During the XVII-XVIII centuries, there were very serious ups and downs in the development of epics. The 19th century became widely spread among the people as its most prosperous period. An important place in folk epics is occupied by the idea of a centralized, independent, prosperous homeland and the fight against foreign invaders. Epics such as "siege of

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Chambil", " Basil arab", " Bektosh arab " describe the fight against arab invaders, and these epics were created during the period when the Arabs attacked Central Asia. The idea of a centralized state, the struggle for the peace and independence of the motherland, el-yurt was an extremely important positive phenomenon during the formation of various seeds and elates as a single people during this long period, when we can say that these ideas were permeated with the blood of the Uzbek epic. Just as well as the works that reflected the attacks of the Mughal invaders, the struggles of the local population against them, are anchagina. The Legend of "Guldursun" also tells about the events of that time, the epic of the same name. And the folk attitude towards the Mughal conquerors is preserved in symbolic expressions, in general, in a statement of popular hatred for foreign invaders, in the image of mythical and mythological negative symbols. Epics, legends and anecdotes associated with certain historical events and the name of individuals are often found in the Uzbek folk folklore of this period. For example: there are several epics such as " Tulumbi "(15th century)," Shaybanikhan", " Aychinor "(16th century)," Tulganoy " (19th century) that are recorded long after their creation period, which means that, despite having undergone several changes, to some extent reflect the events of their time. Also, many legends and legends were created, which are associated with the names of famous historical figures Abu Ali ibn Sina, Amir Timur, Alisher Navoi, Ulugbek, Mashrab. Among the people at the beginning of the XIX century samples of written literature began to be widely disseminated by some persons, the process of processing Uzbek folkloric works in a spirit close to written literature or "folklorization" of written samples intensified. This resulted in short stories ("folk books") of different character and content. Even in the creative activity of some Bakhshis, for example, samples of written literature began to be seen in the repertoire of RAM Sagan sagas during this period, the professionalization of folk artists in certain genres began to grow and the epicenter, storyteller, singer, askiyaboz, masharaboz began to stand out. This became important in the aesthetic independence of folklorus, his separation from mythology and primitive irim-sirim, as well as rituals. This period has been preserved for a long time in Uzbek folk art with some variations of certain genres that came to the field at the advanced stages of the development of folk art, in particular, season-ritual songs. And in riddles with fairy tales, some changes took place: their connection with totemistic views became much less, and a more allegorical character began to acquire. A number of new genres (lyrical and historical songs, anecdotes and lofs, Askia and oral drama) appeared. Thus, during this period, many works were created in almost all genres of Uzbek folk oral creativity. These works are firmly associated with huge ups and downs, important historical events in the cultural life of our people. The historical path traveled by our people, the socio-political processes that have gone through it, has become an important ground for the prosperity of the folkloric. The Uzbek people have a historical basis in the ethnic way of life, wedding, ritual ceremonies, traditions associated with their occurrence. In the process from matriarchy to patriarchy, in connection with the emergence of marriage and family forms, the development of the household, wedding ceremonies in the emergence, formation and social significance of the monotonous family form, traditions of material interest in the introduction of the bride and groom order appeared. The wedding has long been a ceremony of both official and symbolic importance, in the composition of which several traditions and traditions have arisen, in which ritual songs, dances, games, irims and udums associated with the emergence of a new family, there is a lot of ethnographic information about the transformation of a mass event into a tantulum, the end result of which The bright gazelle in the ethnocultural heritage of the wedding is a tradition, and at the wedding ceremonies of each nation, its internal culture, spiritual and moral





values have found expression. The origin of the wedding “khatna”, “Sunnat” in the ethnocultural Society of the Uzbek people also has a long history.. The true essence of the weddings” khatna“,” Sunnat ” is one, they have their own conduct procedures in ethnic groups of the Uzbek population. “Khatna” pre-wedding “counseling soup” then “Kazan Kurar” and then “Khatmi Quran” will be given a charitable soup, and finally the main wedding party, the hospitality of the wedding ceremony, the cooking of various dishes, the traditional “earlobe” played by children, “White bone” and “multi – character” played by adults, “Capricorn”, “struggle” will be presented by the parents, uncle and uncles of the child the ritual of hatna is organized. In addition to the closest ones of the child, yoru-friends, guests who are close to this family will take part in this ceremony. Wedding ceremonies characteristic of the Uzbek Ethnos are conditionally divided into such types as the tradition associated with the construction of a family, the preservation of the heads of two young people, the tradition associated with the birth of a baby, the tradition associated with the celebration of human personal life and the successes achieved in the process of domestic marriage, the tradition associated Of particular importance are the rituals “Godly”, “donation”, ”pilgrimage”, “Mushkulkushot”, “Mavlud” ”Bibi Tuesday”, “Padar oshi”, “Momo oshi”(Oshibi biyon), which are held in connection with the death of a person, their spiritual and educational significance, socio-spiritual aspects.The activities of the neighborhood Citizens ' Assembly and the Council of elders also play an important role in the conduct of modern mahraka ceremonies.

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