



FROM THE HISTORY OF PRESERVATION AND RECORDING OF SAMPLES OF NATIONAL UZBEK MUSICAL FOLKLORE

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Annotation. in this article, musical folklore is considered an important part of our national culture, a kind of manifestation of the life and social life of our people. National music folklore has been reflecting the daily life and tomorrow of our people for thousands of years, dream hopes and aspirations, and has taken an important place in the development of a common national culture. This article covers the history of Uzbek musical folklore, work on collecting and recording samples of folk oral creativity, the peculiarities of children's musical folklore and its significance today.

Keywords: Lapar, folklore, Uzbek folk oral artistic creativity, local music style, song, national, yalla, tradition, children's musical folklore, ritual, musical heritage, artistic and aesthetic taste.

Children's musical folklore, one of the main links of Uzbek musical folklore, occupies a special place in Uzbek musical culture. Because it reflects the special World of children, the worldview, interests and aspirations of children, their dreams. One of the most important aspects of musical folklore is its nationalism. Works of this genre are simple, have characteristics that quickly reach the listener as well as the person who performs it, and musical themes and motives are lightly perceived. In addition, music is also distinguished by the originality of folklore, its omnipotence, the reflection of human dreams, aspirations, joys and worries, everyday lifestyle. These features distinguish folk music from all other musical genres. Take, for example, songs related to the seasons of the year or the labor process were performed among the general public. These songs do not have such a large range, the melodies of the melody are simple, quickly manifested to the point of being remembered. In addition, folk music is vividly manifested in the expression of local musical styles. In particular, the bahshiyonas performed in the local music style of Bukhara - Samarkand, yor-yorlar, mavrigilar, or the bahshiyonas performed in the local musical style of Surkhandarya - Kashkadarya differ sharply from each other. These differences are considered to be precisely the features of national folklore. Or yor - yor, performed at weddings in Namangan, Andijan and Fergana, is characterized by being widely different from yor - yor in Bukhara or Khorezm. These characteristics are factors that express the uniqueness of folk music. In the 70s of the last century, folklore expeditions were organized in our Republic, F.Karomatov, I.Akbarov, K.Musicologists such as Olimboeva went out into the provinces and began to collect and publish folk music.

Lapar is sung in a manner of recitation by two people (or many who are side by side). In this, the parties sing one after the other, in turn, poetic quatrains built on the "question and answer" form. Such phrases as "bracelet", "Karakosh", "Gilpillama", which are popular among our people, make up the sentence of such sayings. The children's play "white Poplar, blue Poplar" also has lapar features. Sometimes lapars also use doyra methods with a dance character, a condition that causes goho lapars to dance alternately and sing a saying. Yalla is a genre close to LAPAR with many of its features, including its dance performance, with many performing in the performance. However, since



the state of side - to-side recitation is important in them above all, the commonality of poetry, melody and dance in Yalla is relatively stable.

Also, the yallas are in the form of a band-naqarot, in contrast to the LAPAR. In this case, when yallachi (solo) dance comes into play and sings the bands, the naqarot is said by many together. The yallas use dance methods and ensemble consisting of various instruments.

Children's songs, which have come down to us from distant centuries, form a component of Uzbek folk oral art. In them, the vibrant life of the younger generation, the seasons of the year and the attitude towards various holidays are expressed in their own way. Most children's songs are sung with play or in play situations. In particular, such songs as "Purple", "Chittigul", "it's raining", "the stork has come", sung in the spring season, are among them. For example, when it rains in the spring, children who rejoice at this opportunity give in to the game and sing the song "Rain in the rain" with a mutoyiba. It is known that our people have long revered such birds as storks, turns, swallows as spring ambassadors. Because the Flying of these birds signaled good days. For example, it was believed that seeing a stork in early spring is called a sign from happiness, and a person seen from the side from which the stork flew brings blessings to the village. Chunonchi meant that the originally flown Crane would be more productive if the early spring of the flying crane would narrow. The children were looking forward to the spring birds flying. Because birds are also a harbinger of the onset of hot days. Therefore, for example, children who saw a stork flying, sang the song "stork has come" and are in love with informing adults about it too. In the spring season, tulip flowers open in the gazebos, and the landscapes of nature acquire a more beautiful hue. At such moments, our people held the holiday of lola sayli. Young people, teenage children walked around the hills, picked up hugs and tulips, and then shared them with neighbors, relatives, and sang songs about the Tulip and played various games. The song "Boychechak" is one of the children's folk songs and has been loved by children for many years. In subsequent years, with the development of children's Choral Art in our country, a number of children's songs were also adapted for the choir. In particular, the song "Boychechak" was adapted by the famous children's composer Shermat Yormatov for the children's choir. This choral work has been loved and sung by many children's choral communities in later years. Folk music can be said to be the expression of our national traditions, rituals in melodies. These samples are closely related to the daily life, training, national values of our people. Special folklore ensembles (for the first time in 1978, folkloransambli in Bostanlyk district, Tashkent region) were established in order to preserve them and bring them to the future generation in full. At the moment, such folklore ensembles operate in all regions of the country. Among the folklore samples contained in the composition of the musical heritage, ritual songs based on the traditions of the Uzbek people are of particular importance. As a rule, they are divided into the following types within their characteristic: 1. Children's musical folklore: songs such as "Boychechak", "White Poplar, blue Poplar", "Chamandagul" have gained wide popularity; 2. Songs related to Labor: "tiny little", "Summer", "Well - well", "Charkhim"; 3. Songs related to wedding ceremonies: "Yor-yor", "bride Hello", "Happy weddings", etc.; 4. Religious songs: "Cedar", "Remembrance", "Marcia"; 5. The songs of the spell were performed in the call of the rain: "the sluggish wife" and the songs that are sung in the eclipse of the sun. At the same time, musical samples in the genres of alla, lapar, national, song are also considered one of the main genres of Uzbek folk music. There are specific traditions of



singing culture. As you know, traditional folk performance is rich in species. In various seasonal festivities, young men and girls were in groups and sang. There are different types of gifts that are said at wedding ceremonies. They were also solo and performed as a team by the women's choir. In fact, these are all types of folk choirs. Their execution styles were extremely rich and sung by hitting circles, scissors, applause, rust, angishvona and saucers. Do not take any of the current professional gangs (be it "joy" or "Dutchman's girls"), in the performance of which the elements of double voice are naturally heard. If the exit to foreign countries during the Shura period was organized mainly on the basis of European art, then in the conditions of the independence of our country it is a fact that the artists of Uzbekistan begin to go abroad on the basis of the culture of their national singing, which increases its socio-cultural prestige. Representatives of the art sphere today should focus on the issues of Homeland, patriotism, duty, National idea, national ideology, national pride. The task of our composers is to create even more songs that the people of all Uzbekistan can say together and the content of which is permeated with a sense of the motherland. Uzbek musical folklore has ancient roots and is an aspect of the culture of our people. Especially the works reflected in the National Children's musical folklore reflect with their content the life of our people, children's dreams, interests, a confident look into the future. Since ancient times, children's musical folklore has embodied our national style of tarmush, the time of cultural recreation associated with children's play activities, as well as their dreams and aspirations. Today, when teaching students about musical folklore in music lessons, we first need to instill knowledge and imagination in them about our national history, the history of our culture, the cultural and artistic and aesthetic taste of our past ancestors.

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