

**RESTORATION AND DEVELOPMENT OF THE STATUS GENRE AS THE MAIN
PROBLEM OF UZBEK FOLK MUSIC PERFORMANCE ART**

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Annotation: *this article will tell about the factors of restoration and development of the status genre in the art of Uzbek folk music performance and the work carried out for the purpose of development of the status art in our country.*

Keywords: *Music, status, melody, song, Instrumental, Performance, melancholy, conference.*

Restoration and development of the status genre in the art of musical performance in the XVII-XIX centuries, large works with detailed descriptions of musical instruments were not created. This is due to the fact that more feudal fragility. A huge state is divided into some-some khanates. (Bukhara, Khiva, Kokand khanates). And this was not reflected in the development of musical art. The Uzbek musical culture began to acquire local characteristics. Specific musical instruments were formed. From the types of music-the status has henceforth improved in each Khanate in its own direction. Status performers made changes on necessity. Nevertheless, they retained the general characteristics of the music.

Each performer took a creative approach to the performance of the status and introduced specific repetitions in the performance of music. The tradition of oral preservation of the instrumental is one of the main features of the status, without which it is difficult to imagine its survival and recent progress. In each Khanate, new types of folk music were created in one specific direction; festive, folk songs, folk performance tunes (drugstores, puppets) new types of dance tunes. These tunes differed from each other in their cheerfulness, sensuality and attracted a wide public. At the end of the XVII and beginning of the XIX century in the Uzbek musical culture began to improve the following many new types of folk and professional music art; great singing, great play, jubilation, Navruz, Mauritius, Shashmakom, Tsar status (it was entered into the Dugah, Hussaini, quarter, Bayot, Guly-Shahnaz). Different musical ensembles are formed depending on the music players and performers present in the venues. In most cases, the composition of the ensemble of Folk Instruments includes such musical instruments as fidget, tambourine, dutor, dust, flute, trumpet, circle.

In music, Shashmakom, consisting of six categories of works, was especially popular. It arose as a result of the long development of professional music in the form of syuita (category) of the peoples of Central Asia. I.Rajabov writes: Shashmakom consists of six different systems, each of which, in turn, consists of sections of mushkilot (instrumental) and prose (singing), is divided into the following statuses (parts): "true", "Buzrug", "Nevo", "Duquh", "Segoh", "Iraq" ... Each status

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includes large-small parts from 20 to 40 soles. In total, the category has about 250 mushkilot and prose parts. The execution of one status lasted several hours. Folk musical instruments develop in harmony with folk oral creativity and classical literature. It enriches the imagination of folk singers with the expression of musical instruments in artistic works, the image of musicians in book miniatures. In the works of the Pharaohs, sa'di, Navoi and Dehlavi more than 60 people's musical instruments were mentioned. The statutes were performed mainly at a certain time or under certain conditions in the presence of Palace ayons. It is even known that a special competition of skillful singers is organized (especially in the performance of climbs, as well as in the pouring of new parts). The restoration and development of the status genre in the art of music performance continued.

The status was inextricably linked with folk songs according to the laws of its oxang and rhythm, and differed only in the breadth of its coverage. As a rule, each status is divided into two large parts. The first was called mushkilot, which was performed only in the instrumental, and the second was called prose, which was part of the singing, which was sung in the accompaniment of the instrumental. Prose also included a dance coupler. Among the musicians appeared a special system of characters, which showed the recording of musical sounds, striving to create a notation. This was achieved by the poet-musician Pahlavon Niyaz Mirzaboshi (Kamil Khorezmi 1825-1879).

Talented music performer mohir tanburchi and fiddler Pakhlavon Niyaz Mirzaboshi were surprised to see the musicians playing a song on the note during the trip. Mirzaboshi-Kamil Khorezmiy Khorezmiy Khorezm was inspired to write down the status of his intention, which ended up in his heart as soon as Khorezm returned. Pakhlavon noyoz Mirzabashi was the famous tanburchi of the Shogird of the Comil Muhammad Jacob Harratov (1867-1939). He perfectly mastered not only the art of pottery, but also the art of calligraphy. Muhammad Yakub Harratov (Matyakub Harratov), a musician of the palace folk instrument ensemble, headed by talented musician Kamil Khorezmi, took part in the compilation of the tanbur notation and the recording of Khorezm statuses. He received Khorezm status categories from his teacher and made a great contribution to their preservation.

The creative and executive activities of the famous tanburchi and singer Niyazkhuja Haji, who worked at the palace of Muhammad Rahimkhon (1806-1825), took place in Khiva. He paid great attention to the music culture of Khorezm. Matyakub Harratov said that Niyazkhoja went to Bukhara to study "Shashmakom". When he returned from Bukhara, the status of Bukhara began to expand in Khorezm, mastering from the Tamon of the Khiva herdsmen. Khorezm's famous musicians, Muhammadrahim Feruz, Kamil Khorezmi, Mirzo Muhammadrasul and others, in cooperation with Niyazkhuja, added new musical sections to the status and enriched them. In the second half of the XIX century, the city of Kokand became the center where the famous musicians gathered. Here, under the leadership of Master Khudayberdi, a special school for studying the school of Performing Arts was created in Uzbek folk instruments. Fergana began to master buxorocha masterpiecesomni active in the musical instruments. Father-Jalaliddin Nosirov (1845-1928) was a status performer, a well-known teacher, a musician, a master tanburchi. He initially studied music science from his mother, then received education from his father, who was a clever connoisseur of statuses and a master performer. Father-Jalal Nasirov for many years was the permanent leader and singer of the Uzbek ensemble of folk instruments in the palace of Amir Alimkhon (Bukhara), Amir Muzaffarkhon (Shahrisabz)," Amir Otajons (Karmana, now Navoi). Father Giyos Abdugani (1858-1924) was a scholar of Uzbek music, a steam tanburchi. He knew the melancholy part of the Masterpiece well and performed with each status maintaining its unique methods and characteristics.

Haji Abdulaziz Rasulev (1852-1936) was shocked by one of the famous performers of Uzbek and Tajik music, mohir tanburchi Haji Rakhimkul. He went to Steam in 1888 year. There, under the guidance of Father Jalaliddin Nazirov, Shashmakomni learned perfectly in a year. A.Rasulov actively promoted Uzbek folk music and status in Fergana, Samarkand and Tashkent. He made a significant contribution to the development of Uzbek folk musical performances as a tanburchi, duturchi and singer, and was awarded the love of the people and the music community. The musician-instrumentalists mentioned above names keltirib have matured creatively in their time starting their own creative path. They were all educators, masters of young musicians. Their pedagogical performances and teachings are a new source of pedagogical life in Uzbek folk musical instruments and are preserved as an immortal heritage.

After 1917, the art of Uzbek music began to develop rapidly and intensively. In the first decade, certain achievements were made in the fields of music education, folklore, Performing Arts. A lot of work was carried out in the branches of the people's Conservatory of Turkistan in Tashkent (1918) and its branches in Samarkand, Fergana (1919), Bukhara (1920). They were mainly taught to play Uzbek folk instruments, as well as some European musical instruments (fortepiano, scripka and damli). Although these musical institutions were not literally conservatories, however, those who did not have the opportunity to study the science of musical culture in the past period were taught both theoretical knowledge of simple music and Performing Arts. Thanks to this, in many cities of the young republic, music lovers have gained wide popularity.

Hamza Hakimzadeh, the founder of Uzbek art, playwright, composer, teacher, public figure, added a lot to the development of musical art. The traditions created by folk musicians and performers in the period until 1917 year included and continued in the work of the next generation of musical instruments. Musician-performers began to work in reconstructed cultural educational organizations. A well-known tanburchi and singer Shorahim Shoumarov formed an ensemble of folk instruments at the Saman school-boarding school in Tashkent in 1919. This ensemble later served as the basis for the Organization of the Tashkent music Technical School. In the 20-ies under the educational institutions, factories, factories, in rural areas such musical teams as "blue shirt", "artist girls", "Sanayi nafisa" were formed. As part of the established creative teams, naychi. there were also ensembles of folk instruments, which were changchi, dutorchi, tanburchi, Fiddler, Circassian, nagarachi and qashqar Rubab musicians. Ensembles of folk instruments are formed in Fergana, Andijan, Samarkand. They were led by the famous musicians master scientist Komilov, stop Jalilov, Ahmadjon Umirzakov, Yusufjon Shakarjonov, master Ra'zmat Isabayev, Matyusuf Harratov, Master Toyir Marufjon Tashpulatov, Muhiddin Mevlanov. Thanks to their fruitful work, many people enjoyed the Performing Arts in Uzbek folk musical instruments.

In connection with the Deka, which will be in Moscow in 1936 year, Kari Yakubov will be entrusted with the creation of the State Philharmonic, he will be appointed the first director of the Philharmonic. Due to the persistence of Kari Yakubov and other figures of musical art, a decision is made to establish the Tashkent State Conservatory. Broad musical social features of Enlightenment were characteristic of the creative activity of Yunus Rajabi (1897-1976), a continuation of Uzbek folk music traditions, the Tashkent mohir people's musician - dutorchi, tanburchi, naychi. Having written and prepared five volumes of Uzbek folk music for publication, Yunus Rajabi's creative activity for many years was the most remarkable result. In 1927, Yunus Rajabi organizes a national ensemble of folk instruments consisting of 12 singers (singers and musicians) under the auspices of the Uzbek radio station.

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To this ensemble he played famous musicians at that time in Tashkent - khayrulla Ubaydullaev, dutarists Abdusoat Vahobov, Orif Qosimov, tanburgers Rixsi Rajapov, Mahsudkhoja Yusupov, fiddlers Imamjon Ikromov, Nabi Hasanov, Mahmud Yusupov, naychilar Pa ali Saatkulov, Said Kalanov, changers Nigmatjon Dostmuhammedov, Fahriddin Sadigov, mahamatjon Rasulov attracted the circle Dadakhoja sottiyeu. In the repertoire of the ensemble, along with Uzbek folk tunes, there were works by the modern composer, including Yunus Rajabi such as "Quarter", "Street", "Bayot", "Unite", "factory", "victory", "all of us", "Progressive", "Mirzadavlat". Then the famous singers of the Republic worked in this ensemble such artists as Tashkent Mulla Toychi Tashmuhamedov, Bukhara domla Halim Ibadov, Samarkand dutorchi and singer Hajji Abdurahman Umarov, Khorezm tanburchi and singers Matyakub Harratov, Safa Mugani, Tashkent Nazira Akhmedova. At the same time, the repertoire of the ensemble's performance expanded on the account of such works as the difficult and prose parts of "Shashmakom": "Nasurulloi", "Navruz Sabo", "interpretation of children", "interpretation of Sarvinozi", as well as works of composers "awakening", "our village", "Yashasin", "Kolkhozimiz". In 1930 Tashkent Higher School of music, in 1936 The Tashkent State Conservatory of Higher Education was opened the first music institution in Central Asia. 1936-1937 academic year was a very important period for musical education in the field of performance in folk musical instruments. In the same period, in the Tashkent musical educational institution named after Hamza A.I. On the initiative of Petrosyans Yu. Rajabiy, A. Daroshev, A. Mansurov, B. Gienko, N. Krestyanin, V. Marsinkovsky, A. Maxsudov, O. Teachers such as Qosimov began to give lessons on the performance of Uzbek folk instruments on the basis of the universal system of notes. Sh. Shoakramov, A. Gofurov, M. Yunusov (powder), S. Companion, G. Kadyrov (tanbur), A. Ilyasov, M. Uzvamov vs became one of their first readers.

Musical education and master's active creative activity in the development of the culture of performing in Uzbek folk instruments, mastering of the works of World Classical Composers, creation of special works by Uzbek composers for folk instruments became an important ground for further development of Performing Arts in Uzbek folk instruments. At the same time, the issue of thorough and perfect training of highly qualified scientific pedagogical and executive personnel was also put on the agenda. The subsequent rise in the performance of Uzbek Folk Instruments is closely connected with the activity of the Tashkent Conservatory. Since 1948 year in the higher educational institutions of music in our country, including; M. At the Tashkent State Conservatory named after Ashrafi, the teaching of folk instruments began. Head of the Department of Uzbek folk musical instruments (as part of the Faculty of orchestra), collection of students, drawing up educational plans A.I. Carried out by Petrosyans.

At the Tashkent State Conservatory for professional education on the performance of Uzbek folk instruments V.A. Uspensky, M.A. Ashrafiy, A.I. Petrosyans, I.P. Blagoveshchensky, B.F. Gienko, G.G. Constants played a big role. In the first academic year of 1948-49, 13 students of the people's Philharmonic Orchestra of the State Philharmonic of Uzbekistan were admitted to the conservatory. 10 of these people: Nazir Nigmatov (kushnay), Abbas Bahromov, Alexander Evdokimov (primarubob), Layli Sultanova, Mirzaev, Buriboy Mirzaahmedov (qashqar), Mahamatjon Asilov, Obid Kholmuhamedov (fiddle), Anvar Liviev (circle) were admitted to the 1st course. Graduates of the Tashkent music knowledge institute named after Hamza Akhmadjon Odilov (chang), Valentina Borisenko (prima rubobi), Feoktist Vasiliev (qashgar rubobi) were admitted to the 2nd course. Muhammadjon Mirzaev (born in 1913 year) is the most famous of the Republic's rubobists, a singer-composer. In the class of qashqar rubobi of the conservatory A.I. Graduated under the leadership of

Petrosyans. In addition to working at the Philharmonic Orchestra in 1951, he also coached young performers on the study of Uzbek folk music heritage. People's artists X.Mevlonova, M.In creative cooperation with turgunboyeva, she created such lyrical dance tunes as "Spring waltz", "New tanovar", "Gulnoz", "charming", "Gulkhumor", "Dildor". Among the songs he created, "Shirmonoy", "Golden crate", "three girlfriends" are especially popular. M.Mirzayev is a people's artist of Uzbekistan, a member of the Union of composers of Uzbekistan and a host of awards.

Rubob is considered one of the first rubobbers who created the basis of emotional and bright style in the performance (later developed by young performers). Mirza Hakimovich Toirov (born in 1930 year). One of the first graduates who graduated from the conservatory in the specialty of nay (1956). He is his mentor A.I.In cooperation with Petrosyans, he created a training manual "School of flute". This guide made it possible to open flute classes in all musical institutions of Uzbekistan, as well as in the army Republics. M.Toirov from 1957 year worked as a teacher, and then as an associate professor before the performance. At the same time T.He also participated in the orchestra of folk instruments named after Jalilov. M.Toirov was the winner of the All-Union contest of music performers (1957) and the VI World Festival of young people and students (1957), and participated in the decads of Uzbek art held in Moscow, Estonia, Kazakhstan, Azerbaijan, Turkmenistan, Tajikistan. M.Toirov was able to train several talented philanthropists. So, proceeding from the above, we can say that the art of national status, which is an integral part of the cultural heritage of our people, occupies an important place in our spiritual life with its ancient history, deep philosophical roots, unique artistic style and rich creative traditions.

At present, the decision of the head of our state "on measures for the further development of the art of the Uzbek national status"on November 17, 2017 was a historical document expressing a high attention to our national art. According to him, since 2018, the international status art conference will be held once every two years in the city of Shahrisabz. On April 6, 2018, the next document of our president in this direction - "on holding the international status art conference " was adopted. The decision of the head of our state on "measures for the further development of the art of the Uzbek national status"on November 17, 2017 was a historical document expressing a high attention to our national art. According to him, since 2018, the international status art conference will be held once every two years in the city of Shahrisabz. On April 6, 2018, the next document of our president in this direction - "on holding the international status art conference " was adopted. At the same time, international cooperation on the promotion of the art of status and creation of non-traditional Expositions is being established in our republic.

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