

The Role of Folklore and Ethnographic Communities of the Uzbek Intangible Cultural Heritage in the Musical Art

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Abstract: This article discusses folklore and ethnographic communities that are the heritage of Uzbek intangible music, and their development. Intangible musical heritage widely covers the history of folklore, as well as the process of education and upbringing in musical folklore. Examples of folk songs are given.

Keywords: folklore, intangible cultural heritage, archeology, singing, instrumentation, folk songs, oral folk art.

Introduction: folk art of the Uzbek people is an integral part and the earliest examples of intangible musical heritage. Folklore art, which is the legacy of Uzbek intangible music, expresses dreams, lifestyle, cultural life, struggle for social and national liberation of this people. This is connected with the thematic richness of Uzbek folk music, the richness of genres and their role in life.

Literature Review: Folk songs are the result of the specific activities of each profession. It has to do with the way people live. Labor songs: double songs, harvest songs, light songs, labor songs related to the household: “Khosh-Khosh”, “Turey-Turey”, “Churey-Churey” and other names. Work songs related to crafts, wheel songs, etc. Ritual songs are one of the most important factors in folklore. The Uzbek people, like all peoples, has very ancient rich and diverse traditions.

The genres of folklore of the Uzbek people are very diverse. Depending on the ethnicity and customs of each oasis, genres and styles of folklore differ. A special type of game songs stands out - yalla. These are songs of love or comic content, which are sung exclusively by women. Their most common form is a verse with a chorus. The verse is performed by the soloist, and the chorus is performed by all participants.

At the same time, singing is accompanied by a variety of facial expressions and gestures. The performers dance and accompany their performance with games. Sometimes a simple everyday scene or a labor episode is depicted in yalla. An example of this genre is the popular "Pakhta terib" ("Cotton picking"). It plays out the process of growing and processing cotton, from sowing it to making fabrics and elegant women's clothes from cotton fiber.

In the Fergana Valley, lapar is often performed, but alla, yor-yor is performed differently. Terma and ulan performances are also performed in different styles. Alla's performance is very common among the people. After each verse of Allah, the verses



“Allah my child, my soul, my child, Allah” are repeated. "Yor-yor" is a musical genre of Uzbek wedding folklore. "Yor-yor" is common not only among the Uzbeks, but also among the Turkic peoples, such as the Kyrgyz, Kazakhs, Karakalpaks. For example:

Qat-qatgina qatlamalar qatlanadi, yor-yor,

Qizni olib yangalari otlanadi, yor-yor,

Qizni olib yangalari tura tursin, yor-yor,

Oq sut bergan onalari rozi bo‘lsin, yor-yor.

During the years of independence, the creative activity of folklore and ethnographic creative teams rose to a new level. Performances of folklore and ethnographic ensembles on the big stage during the holidays of Independence and Navruz have become traditional. In particular, it is noted that the total number of folklore and ethnographic ensembles exceeded 300. “Boysun”, “Shalola”, “Besh Karsak”, “Guler”, “Omonyor”, “Gulchehralar”, “Doston”, “Besperde”, “Orzu”, “Yor-yor”, “Chavgi”, “Mohi Sitora” and many other ensembles study the national artistic heritage and traditions and bring them back to our people. At the same time, the natural appearance of musical folklore in the spiritual life and life of the people continues.



It is important to deeply instill in the minds of young people our national values and folklore traditions, which for centuries have given our people great mental and spiritual strength, in order to educate a mature and comprehensively developed generation. After our country gained independence, ample opportunities were created for this. Because the need to realize national identity and feel spiritual freedom in our country requires knowledge of our cultural heritage, created on the basis of the heart, mind and life experience of our ancestors, and on this basis to carry out various creative and constructive works. Folklore works, which are considered a rare spiritual wealth created by our creative people, have served for centuries as an invaluable inspiration for instilling various moral concepts in the hearts of people in a unique artistic form. By studying the ethnography and folklore of the Uzbek people, one can better understand the rich cultural and educational past of our ancestors.

Each nation is distinguished primarily by its history and cultural unity. The Uzbek nation was formed over a long historical period and acquired many scientific and cultural features. The values of the traditions of our ancestors were preserved and developed from century to century, from generation to generation. The role of folk art in preserving our national and cultural characteristics is incomparable. In particular, through folklore works, the unique traditions and rituals of our people, the upbringing of children, hospitality, etiquette, culinary skills, work and lifestyle have come down to us. In ancient times, creative associations of folk artists, puppeteers, porters, dancers and singers who performed as groups at folk festivals and folk holidays can be called unique examples of folklore ensembles. Because the majority of public performers of folklore works are not professional, but amateur performers, and their repertoire is pure folklore. The creative talent of the leaders of folklore and ethnographic ensembles in this area is of great importance in the preservation and development of folk art. But we must constantly seek this path. The best folk songs can be recorded by the performers involved in the ensemble.

In the repertoire of a folklore ensemble, it is desirable that certain aspects of the performing style be formed. Along with samples of traditional folklore (reworked or independently created), the inclusion of author's works in the ensemble's repertoire serves to strengthen modern melodies, as well as to ensure the priority of national values. Such new songs and author's works reflect the aspirations of the heroes of our time, full of patriotism and a sense of the Motherland, and have a special impact on the education of young people. It should not be forgotten that often reworked and artistically polished samples of folk songs are more acceptable and suitable for the aesthetic taste of the population and the ability to feel the artistic word than ancient musical folklore.

Therefore, at the initial stages of the formation of the repertoire of folklore and ethnographic ensembles, the main attention should be paid to reworked songs, as well as songs created by songwriters in the folk style in accordance with the folk spirit. At the same time, it is extremely important to carefully select the works of authors for the repertoire of the folklore ensemble, with a critical approach to the work. In particular, the selected materials must correspond to the unique features of the creative activity of the ensemble, and the performed work must correspond to the performing style formed in the ensemble.

Discussion: Folklore traditions are values that highly artistically express the way of life, way of life, worldview of people, the spiritual and aesthetic world and inner experiences. Although the folk art of Uzbekistan during the years of the former regime, to a certain extent, preserved its ancient performing traditions and artistic heritage, the political repression and ideological pressures of that time had a negative impact on the poetic nature of such a traditional value system. As a result, many ancient genres of Uzbek folklore, religious beliefs, performances, examples of ritual folklore, folk traditions, songs and songs, legends, stories, stories related to folk traditions will be forgotten. The genres of Uzbek ritual folklore, created before the 20th century, perfectly preserved their ancient traditions and poetry. Genres such as badiha, kina, applause based on the magic of words, Navruz associated with the seasons, red flower sail, boychechak, gul suh, shoh moylar associated with the first birth, as well as yo Ramadan, "barot keldi", the texts of ancient sayings and songs sung to make rain, call the wind and stop it, are examples of folklore.

The history of the art of folk singing of the Uzbek people is long, and the process of its formation is closely connected with the history of our people. The history of our Uzbek people dates back to several millennia BC. If you look deeper and rely on the scientific research of scientists, you can be sure that it began from the time of primitive society. Looking back at the history of folk traditional folk singing, we can witness the development of the buds of folk art in our region at a time when half the population lived in some parts of the world.

Results: In the 50s and 70s of the last century, a number of archaeological studies were carried out on the territory of Uzbekistan. A little earlier, an expedition led by Russian scientist Professor Ovchinnikov found the Teshiktash cave in a mountainous area located in the village of Machay, Boysun region. Later, famous archaeologists S. Tolstov, Yu. Gulomov discovered one of the centers of ancient culture - the Kuikirilgan castle (city ruins). The famous Uzbek scientist A. Kabirov discovered the Sarmishsay rocks, located on the territory of the present Navoi region. Samples of national folklore art were found among the paintings on the walls of the Teshiktash cave.

By the 1980s, the revival of folklore and ethnographic ensembles had become a commendable social event in our cultural life. Ensembles that resume their work are important as a special stage in the development of traditional folklore. Soon after that, the number of such ensembles in our republic reached 200. But this cultural phenomenon remained unexplored on a scientific basis. The history of their creation remains unclear. In this regard, the necessary practical manuals and methodological recommendations for ensembles were not created. Therefore, in order for the repertoire of such ensembles to be artistic and diverse in terms of genre, as well as for lovers of our culture, who are determined to restore existing and organize new folklore-ethnographic ensembles, it is necessary to have guides who give advice and recommendations. It is demanding.

Folklore embodies all kinds of art. Many examples of folklore are performed in harmony with words and melodies. While it is customary to sing Dostons and terms to the accompaniment of dombra, songs are sung to the accompaniment of dutor and doira, accompanied by an ensemble of shepherds. In other folklore works, the word occupies a leading place. The genres of fairy tales, legends, stories, praises, proverbs, anecdotes, riddles and proverbs have such a character. Folklore is the national oral art of a clan, tribe, people or people, which reflects the worldview and psychology of this tribe, clan, people, people or nation. Different genres of expressing reality

were formed in it: Dostons, fairy tales, proverbs, songs, riddles. Samples of folk art are created and live in a long creative process, passing from mouth to mouth, from generation to generation, from teacher to student, and their exact author is unknown. It is worth saying that folk musical art was created in antiquity as a public creation of the community, and its first samples were intended for collective performance. In those days, solo performers were not separated from collective performers. However, over time, with an increase in performing skills, individual performers began to stand out from the collectives.

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