

## To Promote the Importance of Developing Folk and Traditional Performing Arts in Uzbekistan

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**Annotation:** It discusses the development of Uzbek oral creativity, folklore and professional genres of Uzbek music. The development process of traditional performance art is analyzed in detail.

**Keywords:** culture, music, musical heritage, tradition, development, peoples of the East, ethnic group, dance, folklore, status.

**Literature and method:** The musical and cultural heritage of the Uzbek people has a rich centuries-old history. Monuments of material culture, archaeological data, musical works created by scientists of Central Asia have become an excellent base for a comprehensive study of the musical culture of the Uzbek people. The development of the folk art of poetry and music begins in the first millennium BC.

Today, the heritage of the Uzbek people retains its artistic and aesthetic value and serves as an invaluable source for the development of our modern musical culture. It developed in two main directions: folklore (folk oral art) and professional (professional music). These two layers of our musical heritage have developed interdependently, and folk music has served as an inspiration for professional music in the oral tradition, and many folk tunes and songs have been created on the basis of maqom ways.

The oral tradition of Uzbek music manifests itself in various genres and forms. They consist of complex melodies and songs intended for soloist and soloist, vocal ensembles and instrumental melodies.

In the development of traditional music, various terms and concepts are used, such as "musical folklore", "folk musical creativity", "musical heritage". In this case, the concepts of "Folk Music" and "Musical Folklore" are synonymous, and folklore samples are created in conditions of live performance. Folklore is a collective work, and in labor and wedding songs, the performers and creators of melodies form a harmonious whole.

Samples of folklore are distinguished by the simplicity of the melody and text, and creativity and lifestyle develop depending on the construction of the melody.

**Discussion:** The musical heritage of the Uzbek people goes back to ancient times. It consists of folk art, i.e. professional music in the oral tradition, consisting of songs and instrumental works developed in terms of folklore and melodic structure. In the heritage of Uzbek music there are also heroic and heroic-lyrical epic works, epics.

Musical folklore arises only under certain conditions and is divided into two groups according to their role and function in marriage:

1. Instrumental melodies and songs performed in certain circumstances and at certain times. These are family, wedding ritual, labor songs, songs performed during festivals and holidays.

2. This group includes songs, terma (chords), alla, songs, lapar and songs, as well as instrumental tunes that are performed at any time under any circumstances.

The songs belonging to these two groups have their own character and theme. When defining folklore genres, great importance is attached to genre poetics, everyday use, performing form and relationship with music.

Alla is one of the lullabies that have social and aesthetic significance, Alla's songs are present in the culture of every nation, in addition to putting a child to sleep, they are of great educational value. Through Allah, Mothers express their love for their children and wish them to be smart and perfect.

The development of the badiha style and the unique meter-rhythmic freedom are the characteristic features of marches and gatherings.

Lapar is based on a dance tune and is often performed in a dance style. The genre of lapar is divided into two types: terma lapar with public folklore performance (performed at weddings) and lapar, which occupy a place in the works of professional artists.

The Lapar genre has historically been performed at weddings (sometimes by girls) in the form of singing by boys and girls.

In the yalla genre, group singing is of particular importance. This genre is performed alongside dance and has two forms. In the first type, the melodic range is small and the lines of the poem are performed by the soloist, and the chorus is performed by a unison group (composer and singer or a group of listeners).

Professional genres occupy a special place in the musical heritage of the Uzbek people. They have improved over the centuries and achieved high artistic achievements in the genres of performing, vocal and instrumental music. Uzbek professional music is not written on notes, but has been transmitted orally for centuries. The professional performing culture has a tradition of mentor-student, musicians and singers have been trained by renowned artistic mentors for many years. Professional music of the oral tradition has developed in the genres of big singing, maqom.

Katta Ashula is included in the genre of professional (Professional) music and is distinguished by the declamatory nature of the melody, an extremely wide range of melody (almost three octaves) and the development of melodic structures along the path of improvisation (badiha). The Big Ashula genre is mainly characteristic of the Ferghana Valley and is performed by professional hafiz (more than two or three).

Epics deserve special attention in the rich musical heritage of the Uzbek people. Epics are diverse in subject matter and are grouped into certain categories by a common theme. In Uzbekistan, such epics as "Gor Ugly", "Alpomysh", "Avazkhan", "Kuntugmish" are widespread. The epics are performed by the participants of the debates and were passed down in the oral tradition. In almost all local regions of Uzbekistan, epics are performed in a special deaf voice (except for Khorezm), accompanied by the dumbira instrument.

In the 20s of the 20th century, the classical schools of epic poetry began to end, but such names as the poet Ergash, the poet Fazil, Pulkan, the poet Ismail, Bola Bakhshi continued to work. As a result, most of this spiritual heritage was lost. With the honor of independence, at the initiative of our esteemed President Sh.M. Mirziyoyev, great opportunities have opened up for the epic genre. Among young people, interest in epic art has increased.

The status of Bukhara - Shashmakamot, which is considered an equal spiritual heritage of the Uzbek and Tajik peoples - consists of six statuses: Buzruk, Rost, Navo, Dugokh, Segokh and Iraq. Instead, each maqam has sections of Mushkilot (Instrumental) and Nasr (Singing).

Khorezm maqams, like Bukhara maqams, consist of six maqams. Unlike Shashmakam, it is clear that some statuses have changed. The independent seventh maqam in Khorezm consists only of an instrumental part.

Modern Uzbek musical creativity is embodied as a rich and varied, developed and rich process. Already now our musical culture, which has very old, unique and inimitable traditions, is enriched with new directions, genres and styles.

If we analyze the characteristics of the effectiveness of our traditional songs, then, first of all, the question of the influence of the performing art of Makom, which has become a rich and huge asset of our people for centuries, becomes especially important. All series of maqoms became the property of the people due to the fact that the performances were created by a certain composer and were popular. The word composer is based on a Persian term meaning binder. Makom, mugon, navba, raga, kui, which make up the musical wealth of the peoples of the East, were performed and developed in different forms and directions in different eras, contributing to the correct perception of national pride, art and culture. At the same time, it prevents people from being exposed to harmful music such as "Pop", "Rock".

This is status based thinking. This is a book not written on paper or stone. Neither the Arab invasion, nor the Isfahan sword of Dora, nor the ferocious ranks of the Mongol khans could do this. The magical creatures that survived these battles still love to think and fantasize about the past, present, and future. His melodies evoke love for mother earth.

Music plays an increasingly important role in the aesthetic education of young people in our lives, therefore, serious attention is paid to the aesthetic education of young people to increase their interest in our national music. It's time to share the task of creating quality works of art with artists. Because in the new Uzbekistan, achieving great results in the aesthetic education of the younger generation through music is an urgent task of today.

Aesthetic education, first of all, has a great influence on the formation of people's aesthetic tastes. The unity of personality is manifested through its aesthetic taste. Aesthetic taste expresses awareness of the spiritual and emotional world of a person, his dreams, expectations, requirements, needs, goals and interests.

**Results:** In the process of formation of Uzbekistan as an independent state, the renewal and education of citizens' thinking became an urgent task. This task is a relative and conditional boundary between the socio-political and spiritual-educational spheres of citizens, their factors and means. Under certain conditions, the factors of aesthetic education can act as aesthetic means and vice versa.

Aesthetic education has a very wide scope and shows a person as a whole person. That is why it is advisable to use the element of traditional performance in the formation of aesthetic education. However, this process places a huge challenge on educators.

In conclusion, it is appropriate to explain the need for aesthetic education and traditional performance skills in the education of spirituality as follows:

- optimizes changes in human nature in the context of globalization.
- as an integral part of spiritual education, it ensures the comprehensive development of a person's beauty to the existing threats.
- aesthetic education is based on the creative attitude of a person to life.
- by educating a person's aesthetic taste, his attitude to non-aesthetic processes is formed.

But at the same time, a number of shortcomings in pedagogical processes have not yet been eliminated. These disadvantages include:

Until now, a comprehensive system of aesthetic education of young people has not been developed. But it was developed scientifically and pedagogically. The problem of aesthetic education has not yet been sufficiently

resolved by the means of musical art. Accordingly, music pedagogy cannot solve complex problems. L. I. Boyovich stated that “now an extremely important task is to organize a single, adequate process of educating each child from birth to citizenship. the child's personality must be fully formed.” This opinion of the scientist is directly related to aesthetic development.

N.K. Goncharov, analyzing the theoretical conditions for organizing the general system of educational work at school, understands the system as “a set of goals, content, principles, organizational forms, methods and techniques”.

Although the opinions of scientists about aesthetic education are heterogeneous, there is no single approach to understanding the essence of its content in science. Sometimes scientists include various areas in the education system, such as labor and physical education. But these directions cannot form an educational system. Because education is a time-controlled process.

**Conclusion:** In modernizing Uzbekistan, special attention is paid to the comprehensive development of our national value, especially the national art of Uzbek music, its traditional performing styles. Reorganization of the Maqom Ensemble of the Republic named after Academician Yunus Rajabiy, regular auditions of maqom performers, regular releases and broadcasts of the “Barkhayot Navolar” cycle of radio and television of Uzbekistan, organization of evenings in memory of famous performers in the field are doing, and all this is an excellent activity to preserve the life of traditional performing arts. However, it is a pity that such activities achieve the intended goal of preschool educational institutions directly involved in the upbringing of the younger generation ...

Only if every Uzbek household has a national musical instrument, national melody and song, if art is not a means of subsistence, but only if it is a manifestation of human nature and talent, singing or dancing in the heart is a shame. We have the right to think about the achievements and brilliant prospects of the Uzbek national singing art and be proud of it only when an invaluable cultural and moral environment is created.

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