

## FORMATION AND DEVELOPMENT OF UZBEK FOLKLORE

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### **Annotation**

*In the article, the formation and development of Uzbek folkloristics, the national music culture and the development prospects of folklore, epics and status art in the process of its spiritual renewal of the society are analyzed. At the same time, the importance of succession (inheritance) in the directions of folklore, epics, and mahogany, which are the basis of national music culture, is scientifically analyzed.*

### **Key words**

*music, music, national music, music culture, folklore, performing arts, national cultural heritage, folk oral art.*

### **INTRODUCTION**

Collecting, preserving, classifying and researching examples of folk oral creativity as an object of intangible cultural heritage in world folklore studies has a centuries-old history and has attracted the attention of world folklorists, philologists and Turkologists for centuries. After all, folklore works are a priceless spiritual heritage that contains and preserves the great history, customs and traditions of the people. In this sense, the history of the emergence, composition and formation of national schools of folklore studies has a special place in this process and acquires its own scientific and practical importance in determining the development of folklore studies of each nation.

Studying the works of scientists who created national schools of folklore studies and made a great contribution to its development has always been considered one of the leading topics in world folklore studies. Such studies are considered important in illuminating the history of the formation and development of folklore studies of all nations as a science, in determining the stages of its development and leading principles, and in determining its specific theoretical directions. It is also noteworthy from the point of view of recording, collecting, classifying and researching examples of folklore, presenting them to future

generations and the peoples of the world, and determining the place of certain folklore in the folklore of the peoples of the world.

Renewal in the field of art is the introduction of new methods of expression, genres, and at the same time, the influence of one or another concrete work of art on the enrichment of people's worldview, spiritual world, and the influence of artists on new content. It also covers such diverse processes as the creation of patterns of art and culture. Because "Music as a cultural phenomenon has unlimited opportunities to educate and mature a new generation".

#### LITERATURE ANALYSIS

Collecting, classifying and researching examples of folklore in Uzbek folklore has a long historical development stage. Especially in the 20th century, the activity in this regard acquired a broader essence.

Different terms and concepts are used in the creation of traditional music, such as "musical folklore", "folk music creation", "musical heritage". Here, the concepts of "folk music" and "musical folklore" are synonymous, and folklore samples are created in live performances. Folklore is a collective creation, and in labor and wedding songs, the performer and the creators of the melody form a harmonious unit.

Examples of folk art are characterized by the simplicity of the melody and text and develop in a way that is inextricably linked with work and lifestyle, wedding ceremonies. The musical heritage of the Uzbek people goes back to ancient times. It consists of folk art, i.e. professional music of the oral tradition consisting of songs and instrumental works developed in terms of folklore and melody. In the heritage of Uzbek music, there are heroic and heroic - lyrical epic works - epics.

#### RESEARCH METHODOLOGY AND EMPIRICAL ANALYSIS

Labor songs have a leading feature in Uzbek folklore. Folklorist Q. Ochilov confirms that labor songs initially had a seasonal and ceremonial character, and later acquired a social meaning and a lyrical character due to historical development.

Uzbek music in the oral tradition is manifested in various genres and forms. They consist of complex melodies and songs, series of vocal and instrumental tunes intended for the only and khornavoz performer. Six types of folk music in the oral tradition have reached us without notation.

PF-4947 of the President of the Republic of Uzbekistan dated February 17, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan", PF-5850 dated October 21, 2019 "Measures to radically increase the prestige and position of the Uzbek language as a state language" on" Decree No.

PQ-432 of May 14, 2019 "On Measures to Further Develop the Art of Giving", No. PQ-798 of September 23, 2019 "The Art of Giving in the Republic "On the organization of the activities of the center and the fund for the development of the art of giving" and other regulatory documents are a normative requirement for the study of the issue we are talking about and an example of attention at the government level.

In the 20s of the 20th century, the classical schools of epic poetry began to end, but the activities of its representatives, such as the poet Ergash, the poet Fazil, Polkan, the poet Islam, Bola Bakhshi, did not cease. During the period of Mustabdom, some public affairs were persecuted, and certain subjects were banned. As a result, a large part of this spiritual heritage has been lost. With the light of independence, a wide range of opportunities for the development of the epic genre opened up. Among young people, interest in epic art has increased.

#### RESULTS AND DISCUSSIONS

Uzbek folk music is rich in themes, extremely rich in themes, and has a diverse role in life. It is embodied as an expression of the thoughts, dreams, hopes, lifestyle, traditions, struggle for social and national freedom of the hardworking people. Musical folklore occurs only under certain conditions and is divided into two groups according to its role and function:

1. Instrumental tunes and songs performed in certain circumstances and times. They are family, wedding - ceremony songs, labor songs, songs performed on allalas and holidays.

2. Tunes - songs that can be performed in any situation and at any time. Terma (choblama), yalla, song, lapar and songs and instrumental melodies form this group.

The status of Bukhara, which is the equal spiritual property of the Uzbek and Tajik people - Shashmaqom - consists of six statuses: Buzruk, Rost, Navo, Dugoh, Segoh va Iroq. Each status has its own Mushkilot (instrumental) and Nasr (vocal) sections. The singing section of maqams is performed with the accompaniment of musical instruments, and the main instruments are tanbur and doira. In maqams, the circle method is extremely important and has a certain metro-rhythmic basis. Khorezm maqams, like Bukhara maqams, consist of six maqams. In contrast to Shashmaqom, it can be seen that some statuses have changed in them. The independent seventh status in Khorezm consists only of the instrumental part.

#### CONCLUSIONS AND RECOMMENDATIONS

Public organizations, centers, associations, foundations operating in various directions are also the necessary and most important element of this system. They

study the art of national music, which is our cultural heritage today, carry out activities to restore, preserve and develop our national values, traditions and customs, organize folklore expeditions, constantly organize various festivals, rik, has been performing effective activities in holding competitions, creative evenings, stimulating creativity of talented young people. Also, various creative organizations and associations operating in the field of culture have achieved fruitful results in terms of fully satisfying the cultural needs of the population, widely promoting the achievements of national culture, literature, art, music, theater, cinema, and spiritual and moral values. it is necessary to note separately what they achieve.

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