

Activity of Folklor-Etnographical Groups and Learning the Performance Programmes

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Annotation

The article describes folklore, which is a reflection of the national traditions, customs and rituals of our people which are closely related to the everyday life, occupations and national values of the Uzbek people, ritual songs based on the traditions of the Uzbek folklore, as well as lullabies, lapar (humorous ditty), terma (narration), and songs.

Keywords: Music legacy, music listening, folklore, epic, folk music life, oasis.

Introduction

The origin of the Uzbek folk songs, which is a manifestation of the national spiritual wealth, has been historically developed in close connection with the social life of the people. The first appearance of folk songs was as a result of the development of human consciousness that the working folk created their own songs and melodies inspired by labor and the beauty of nature, and this musical legacy is still present in the Uzbek music culture. Not only has it become a base for its development, it has also become a favorite song of the world.

As we get acquainted with the musical heritage of the Uzbek people, we shall have a broad understanding of the history of working people, their customs, rituals, their notions about friendship and heroism, love for the country, love and devotion, justice¹.

The best way to introduce students to folk music, especially folk songs, is through amateur hobby groups working in public schools. In this activity, students actively interact with different types of art, with a passion for beauty and creation. This will be especially effective during targeted training and will be an important factor in establishing a relationship between disciplines. It is hard to imagine a person who does not communicate almost daily with art and its most popular type of song. The role of radio and television is invaluable. But there is a big difference between just listening to a song and listening to it during a regular workout, playing it, getting the information you need, and communicating with a good mentor².

An expedition will be organized to study the activities and performances of folklore and ethnographic groups in the field of notation and computer software. During the expedition they will collect information about the activities and performances of folklore and ethnographic groups, popular folk musicians and craftsmen, and promote music. During the expedition, important information about each recorded sample is collected and documented as a passport of the song.

¹ O. Safarov "Poetic folklore of Uzbek children". Tashkent fan 1983

² S. Kosimov "Sketch of Uzbek folklore" Tashkent. Science, 1988

Examples of popular folklore groups in Uzbekistan are "Boysun", "Shalola" in Surkhandarya, "Momogul", "Lamp of the Lights" in Kashkadarya and others³.

Folk music is a reflection of our national customs and traditions. These examples are closely related to the everyday life, occupations and national values of the Uzbek people. In order to preserve them and deliver them to future generations, special folklore bands have been established (folklore ensemble "Gulyor" was first established in 1978 in Bostanlyk district of Tashkent region).

Folklore, which is part of the musical heritage, plays ritual songs based on the traditions of the Uzbek people. As a rule, they are divided into the following types:

a. Children's folklore: "Boychechak" (Snowdrop), "Oq terakmi, ko'k terak" (White poplar or blue poplar?), "Chamanda gul" (Flower in flowerbed);

b. Labor-related songs: "Mayda-mayda" (Small and small), "Yozi" (Summer), "Xo'sh-xo'sh" (What's up), "Charxim" (My spin);

c. Wedding Songs: "Yor-yor" (Sweetheart), "Kelin Salom" (Bride greeting), "To'ylar muborak" (Happy weddings!);

d. Religious songs: "Sadr", "Zikr" (both are Ecstatic rituals), "Marsiya" (Lamentations);

e. The magic songs were played for the purpose of rain: "The weak woman" and the melodies of the moon and the sun.

The main genres of Uzbek folklore are also musical compositions in the genres of lullaby, lapar (humorous ditty), terma (narration) and song.

Children's folk ensemble:

a. The Alpomysh, based on the life of the Alps, who are famous for their bravery and the popularity of the epic poems;

b. Heroic epics "Yusuf and Ahmad", "Alibek va Bolibek", "Amir Temur";

c. Historical epics include "Alexandria". "Sheibani". "Kunbotir va Oysuluv";

d. To the lyric and romantic epics "Oshiq G'arib va Shohsanam", "Ravshan and Zulkhumor", "Rustam", "Goro'g'li", "Balogardon", "Bo'takoz".

Several former poets have addressed the genre of epics. Firdavsi's "Certificate", series of Nizami Ganjavi's "Haft Paykar" (it consists of 7 epics), "Hamsa" of Alisher Navoi and others are among them.

In Uzbek music there are two styles of the poem: the Khorezm styles of epics and the Surkhandarya-Kashkadarya styles. In Khorezm's epic poem, a certain part of the poem is expressed in words, and certain parts are sung in song. In the performance, the composers use string, accordion, dutar (stringed musical instrument), tamburine, and other instruments. Kurbanazar Abdullayev, known under the pseudonym of Bolabakhshi, is widely known for his creative work and style of performance⁴.

The performance of the epics of Surkhan oasis is based on the ancient style and is performed regularly. Epic poems, which are the main musical genres of this oasis, now have a number of performing tracks. Each track has its own performance traditions and has its own successors. The well-known epic poets of our people are Ergash Jumanbulbul oglu, poet Po'ltan, poet Islam, Abdulla Nuraliev and many others have been blessed.

³ M. Alavia "Uzbek folk songs". Tashkent Fan. 1959

⁴ S. Yuldasheva, G. Sattorova "Folklore-ethnographic ensembles. Tashkent 2007

At the end of the expedition, students will be evaluated on the base of their knowledge and performance. During the test, students submit a report about their work (a coursework), a sample of melody notes, or a diary of expeditions.

After the expedition, students will learn about the factors associated with music and ethnographic practice, study the life and culture of peoples, learn the history and main ways of recording folk samples, and develop their ability to listen and understand. The expedition gives positive results in the development of thinking, observation, and aspiration.

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