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**ON THE STAGES OF DEVELOPMENT OF FOLK MUSIC CREATION AND THE ACTIVITY OF  
MUSIC ARTISTS**

***Rakhimov Kadamboy***

*Urgench State University Associate Professor Of "Musical Education" Department Urgench, Uzbekistan*

**ABOUT ARTICLE**

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**Abstract:** This article describes the stages of formation and development of folk music. The importance of folklore in the art of music, the period of development of folklore studies, the collection of musical knowledge and musical creativity in the musical life of our republic, that is, the first stages of composition, the traditions of status performance, the foundation of the first music schools, the application of musicological sciences, the first musical publications and the importance of folk music of the past period in today's music culture.

**INTRODUCTION**

Folk music art is one of the oldest roots of music art, it is a priceless treasure that reflects the past, history, culture and traditions of every nation. The musical culture of the Uzbek people has a very long history. In the course of historical development, forms of performance close to each other in form and style, such as folk oral creativity, folk classical music, traditional professional music, folk compositional ways, complement each other. Music has a special influence compared to other forms of art. It is focused on a person's morals, emotions, and feelings, thereby affecting his mind and psyche. Folklore appeared much earlier than written literature and served as a basis for the creation of written literature. In addition to its nationalism, idealism, and fun, this art can vividly demonstrate people's tenacity, invincible will, faith in the future, joy, justice, and peace.

Folk art is created by the people, passed down from mouth to mouth, from generation to generation, and has its place to this day. If we consider the issues of folk music, folklore collection, wider study and promotion from the 30s-50s of the last century, during this period, the first Uzbek folklorists recorded samples of folk art from poets such as Ergash Jumanbulbul oglu, Fazil Yoldosh oglu, Muhammadqul Jamurod oglu, Polkan. , collecting works were carried out. In this place, the founder of Uzbek folklore

studies, Hodi Zarif, recorded such famous epics as "Yusuf bilan Ahmad", "Yodgor", "Ravshan", "Rustamkhan" from Uzbek folk songs, as well as fairy tales, songs and proverbs, materials related to dialectology and ethnography, and documents related to history. and collected notes. Nurmon Abduvoy son, Abdulla Nurali son, Kholyor Abdukarim son, Ahmed Bakhshi Matnazar son, Bola Bakhshi wrote scientific articles about the works of folk artists. He paid special attention to researching the issues of the Uzbek epic, the art of Bakhsh, the ideological and artistic content of the epic repertoire of folk poets, and the main development paths of Uzbek folklore.

If we turn to the history of music culture in order to further clarify the opinions about the essence of national musical traditions, we can say that the 20s and 30s of the 20th century were the period of accumulation of knowledge and gradual rise in the musical life of our republic. During this period, new songs were created and applied in life. Their creators are representatives of folk art, i.e. composers, and a number of musical works collected and created by them have reached us. It is known that there were no professional composers during this period. There are unique folk songs, whose authors are unknown, but are widely popular among the population. An example is the songs "Factory" or "Zags" that were popular in the 20s. These songs reflect the lifestyle, work and life of Uzbek women. Among the traditional Uzbek songs with old and new words, new Uzbek poems for that time were also widespread. Later, the composers who created a lot of songs on the theme of life and reality and created instrumental melodies played a great role in the creation and development of the Uzbek singing style. One of such songs is the song "Kolkhoz March" written by Matyusuf Kharratov (Chokar).

Uzbek hafiz and musicians who are well versed in Bukhara "Shashmaqomi" are active in promoting the traditions of musical heritage in their many years of performing activities. Due to their thorough knowledge of ancient melodies, they manage to create their own works, including melodies and songs. The song "Signal" created by the well-known composer, musician and pedagogue Tokhtasin Jalilov sounded like an instrumental piece suitable for the mood of energetic, cheerful, hardworking people. For his new song, he used his own national performance traditions.

Hafiz Mulla Toychi Tashmuhammedov, who left an indelible mark on the art of Uzbek singing, promoted the traditions of national music in his time with his bright talent and incomparable performance art. It should be noted that his repertoire consisted mainly of a wide range of oral traditional professional music works, which were complex in form and sophisticated in tone. Songs such as "Bayot", "Chorgoh", "Girya", "Ilghor", "Shakhnozi Gulyor" were performed by Mulla Toychi Tashmuammedov in a more special way. His long experience served as an inexhaustible treasure for many composers and singers in learning the art of playing old and new songs.

Shorahim Shoumarov, a connoisseur of Ferghana-Tashkent status roads, first learned the secrets of singing from Toychi Hafiz, and learned to play dutor, musical secrets, and performance skills from Abdusoat Vahobov. Rizqi and Yunus Rajabiyilar, Imamjon Ikramov, Polat Rahimov, Fakhridin Sadikov and others, devoted to the art of music, promoted the national musical heritage and its traditions. Academician Yunus Rajabiy in particular continued these national traditions in Uzbek music. The 12-member national team organized by Yunus Rajabi made a worthy contribution to the promotion of our national music.

Another noteworthy event in the Uzbek music culture was the opening of the first "Eastern Music School" in Bukhara along with the people's conservatory in 1921 on the initiative of Abdurauf Fitrat. Fitrat's services to art studies are also commendable. Along with classical music connoisseurs, musicians and singers, the school also invites musicologists like Viktor Uspensky. Pure national music based on Uzbek and Tajik traditions began to be studied at the school. In 1925, the Bukhara National Conservatory was closed. "Sharq Music School" was reorganized two years later, it was transformed into "Sharq Music Technical School". Since then, Fitrat has been in charge of collecting and recording "Shashmaqom" tunes. At the initiative of Fitrat, Father Jalal and Father Ghiyos were recorded and published for the first time by Bukhara Shashmaqomi V. Uspensky. Fitrat started the 20th century Uzbek musicology with the articles "Shashmaqom", "About Uzbek music" and the pamphlet "Uzbek classical music and its history" in 1927.

In the history of Uzbek music culture, the Institute of Music and Choreography was opened in Samarkand in 1928. In 1926, the State Institute of Music Sciences was established in Moscow. Music-ethnography courses operate at this institute. Musicians from different republics are involved in it. In 1934, the Higher School of Music was opened in Tashkent, and 2 years later, it was transformed into the Tashkent State Conservatory, the only one in Central Asia. At the Tashkent State Conservatory, great attention was paid to the training of highly educated personnel in the field of music, that is, future composers, musicologists, conductors, singers and performers. The genres of professional music in the oral tradition, traditional songs, yalla and lapar, song heritage, with their characteristic features, have a particularly strong influence on newly created songs.

In 1946, the book "Paths of development of Uzbek music" was published, in which the participation of well-known Russian artists in the development of Uzbek music culture, the study and improvement of republican art is detailed. The book summarizes the past of Uzbek music, presents portraits of representatives of musical culture, describes the issues of theoretical research of folklore, and analyzes the creativity of composers, music pedagogy, and performance problems.

The creation of Uzbek opera shows the development of the national music culture of the people. The works of Uzbek composers embody national, classical and modern polyphonic art. Modern Uzbek music fully meets the style of musical thinking and aesthetic needs of the people. Mutual enrichment and interaction is an objective historical process in the development of cultures of different peoples. Uzbek music culture is not unique to Uzbeks, but serves other nations as well. At the current stage, Uzbek folk music culture has not only national elements, but also universal features. The tone-rhythm structure of the musical language and the means of artistic expression are unique, and it expresses the features of the musical thinking of the Uzbek people and the musical-aesthetic essence. The musical culture of the Uzbek people is developing successfully, combining nationalism and modernity. In the past, the music genre of the Uzbek people was passed down from generation to generation only orally. Oral study of works of musical culture structurally combines ethnographic and professional music. Folk music works express the hopes and aspirations of the Uzbek people, as well as high aesthetic and moral qualities. A deep study of the music culture of the past creates the basis for today's modern music creativity.

Maqoms originated in the land of ancient, traditional folk music and developed in Central Asia and entered the form of a series. Currently, two main categories of status are widespread in our Republic -

Bukhara and Khorezm status. People's musicians-performers have always kept in their memories and passed down from generation to generation the unique and bright status tunes. So, it is difficult to imagine the art of music without folk music that has been formed since ancient times. Every historical event is important in the development of music culture. After all, the development of musical culture is such a chain, which continues to progress from time to time. Today's development of musical culture is the result of the work of folklore, connoisseurs of folk music, the art of status, and mentor-artists.

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