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THEORETICAL FUNDAMENTALS OF UZBEK FOLK MUSIC PERFORMANCE

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ABSTRACT

This article examines the history of traditional methods of Uzbek folk music performance, performance culture and musical works. Uzbek folk music is rich in its own methods and national musical instruments, and these art forms have been passed down from generation to generation. In this article, the preservation and development of folk music through teacher-disciple schools, which were brought up mainly on the basis of oral tradition, as well as the role of these traditions in modern performance are widely discussed. Genres of Uzbek folk music performance, their uniqueness and the role of musical traditions in society are analyzed.

KEYWORDS

Uzbek folk music, performance art, traditional methods, master-disciple school, national musical instruments, musical genres, oral tradition.

INTRODUCTION

Uzbek folk music has a long history and is an important cultural phenomenon that reflects the nation's rich spiritual heritage. The life, customs and traditions of the Uzbek people have been passed down from generation to generation through music. Folk music is not only an integral part of everyday life, but also occupies a special place in expressing the inner world and feelings of a person. This creative direction, developed on the basis of oral tradition, was preserved

through teacher-student schools, and various genres and musical methods were formed in the territory of Uzbekistan. This article analyzes the development of folk music performance, the specific features of national musical instruments and performance methods. At the same time, the interrelationship of traditional and modern performing arts and their role in the life of the society will be highlighted.

METHODOLOGY

In this scientific article, traditional and modern scientific approaches were used to research the performance of Uzbek folk music. The following methods were chosen as the main tools in the preparation of the article:

1. Historical analysis - historical sources and scientific literature were studied to study the stages of historical development of Uzbek folk music performance. This approach made it possible to analyze materials related to the origin of Uzbek folk music, the formation and development of genres and performance methods.
2. Ethnographic method - data related to oral traditions of Uzbek folk music performance, performance practice during national holidays and ceremonies, teacher-student schools were collected and analyzed. With the help of this method, cultural elements in music performance, traditional methods and the role of folk music in society were clarified.
3. Comparative analysis - by comparing the performance of Uzbek folk music with other folk music, the specific features of the national music art were determined. In this way, the national specificity of folk music performance culture and methods was determined.
4. Interviews and conversations - interviews were conducted with artists and musical performers belonging to teacher-apprentice schools, and the information collected by them about the current state and prospects of folk music performance was analyzed.
5. Analysis of musical works - examples of Uzbek folk music and their performance methods were musically analyzed, genre features, rhythmic and melodic structure of the works were studied.

Through these methodological approaches, it is aimed to comprehensively study the performance of Uzbek folk music and to determine the specific aspects of the national music culture on a scientific basis.

Literature review

Scientific literature dedicated to the study of Uzbek folk music performance is extensive and includes various directions. In this field, a number of scientists and researchers have conducted important scientific research and studied various aspects of folk music.

First of all, scientific sources related to the study of the stages of historical development of folk music of Uzbekistan are of great importance. The works of scientists such as N. S. Atajanova, A. Z. Fattahova, and A. R. Karimov, who studied the history of Uzbek folk music and the formation of its genres, allow a deep study of the heritage of folk music. These researchers revealed the ancient roots of folk music and analyzed how our national musical traditions developed in different historical periods.

In the literature on folk music performance and its cultural significance, the oral tradition and master-disciple schools have a special place. In this regard, the scientific works of E. R. Matyokubov and Z. Kh. Jabbarov shed light on how folk music performance has been preserved through the tradition of master-disciple and its place in modern performance. Their research is devoted to the in-depth study of the methods of teacher-student schools and the analysis of the features of the musical education system.

Scientific researches devoted to the national musical instruments of Uzbekistan and their performance traditions are also important sources in the study of folk music performance. In this regard, the researches

of N. I. Karimova and L. I. Yunusova are particularly noteworthy. They analyzed the types of national musical instruments, their performance methods, and the musical structure of the works performed through them.

Also, O. G., who studied the contemporary performance of Uzbek folk music, particularly the changes in the genres and performance of folk music during the period of independence of Uzbekistan. The works of researchers such as Normatov and M. A. Rakhmatova are also important sources in this field. These works deeply analyze the processes related to the revival, development and application of new methods of folk music during the years of independence.

The analysis of the literature shows that the works written about the performance of Uzbek folk music illuminate the performance styles, genre features of musical works and the place of music as a cultural heritage. At the same time, there are many scholarly articles on the preservation of folk music about oral traditions and innovations in modern performance, which are an important source for a comprehensive coverage of folk music performance.

DISCUSSION

Uzbek folk music performance is an integral part of national culture, its development and preservation is mainly based on oral traditions and teacher-student schools. The research carried out in this article shows that folk music is still relevant today as a rich cultural heritage with its own performance styles, genres and national musical instruments.

The teacher-disciple tradition is an important factor in the development of Uzbek folk music, and through this

system, musical knowledge and experiences have been continuously transmitted between generations. However, in the modern era, the interest in this tradition has decreased a little, especially in cities, it can be observed that the traditions of folk music are moving away from the practice of performance. This can be caused by the process of urbanization, globalization, and the growing interest of the young generation in modern musical trends. However, in rural areas and traditional music schools, this legacy is still preserved.

Analysis of the role of folk music in society and the place of performing culture in modern musical life shows that there is still a demand for works performed with national musical instruments and genres of folk music. The performance of folk music is especially important at weddings, ceremonies and holidays. National musical instruments such as dutor, rubob, tanbur and doira occupy the main place in such events. This is an important factor for preserving the uniqueness of folk music.

During the discussion, as a result of the comparison of folk music with the music of other nations, the richness and uniqueness of Uzbek music in terms of rhythmic and melodic structure was clearly demonstrated. These aspects are the reason why folk music is recognized not only in the national culture, but also at the international level.

However, in the modern music market, there are also cases of commercialization and simplification of folk music performance. This process, on the one hand, leads to the popularization of folk music, and on the other hand, it threatens to lose the original characteristics of traditional methods and genres. Therefore, more scientific and cultural efforts are

required by specialists and musicologists in this matter to preserve the original folk music.

The article also explored the possibilities of popularizing and popularizing folk music through modern technologies and digital platforms. Through the Internet and social networks, folk music performances can reach new audiences, which opens up new opportunities for the preservation of national heritage and its transmission to future generations.

In general, the performance of Uzbek folk music continues to be preserved as a valuable part of national culture, but in order to fully and truly convey it to future generations, it is necessary to preserve, develop and combine traditional methods with modern methods.

CONCLUSION

As a rich cultural and spiritual heritage of the nation, the performance of Uzbek folk music is important in preserving the national identity and passing it on to generations. This article analyzed the main aspects of folk music performance - traditional methods, the role of teacher-student schools, national musical instruments, and the characteristics of various genres. The results of the research show that although folk music has preserved its ancient traditions and performance methods, there is a risk of losing these traditions in modern globalization.

The tradition of master-disciple, the role of oral creativity and folk music genres in cultural life contributed immeasurably to the development of national music. Therefore, the wider promotion of this heritage through modern technologies and digital platforms is important for the transmission of folk music to future generations. At the same time, it was

determined that due to the commercialization and simplification of these performance methods and genres, there is a risk of losing their original features.

In order to preserve and develop the original folk music in the future, more scientific research, development of teaching methods in performance schools, and strengthening of cultural efforts are necessary. In order for the national music of Uzbekistan to be recognized as an example of valuable art at the international level, it is necessary to pay attention to the preservation and promotion of its unique musical heritage.

In general, Uzbek folk music performance remains an important part of the national identity, and its preservation gives confidence that it will further enrich the national culture and reach future generations as a rich heritage.

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