



TRADITIONAL PROFESSIONAL MUSIC - HISTORICAL AND PERFORMING TRADITIONS OF ASHULA AND BIG ASHULA GENRE

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Annotatsiya: Ashula janri tarixi uzoq o'tmishga borib taqaladi: ko'pincha professional musiqachi (bastakor-hofiz)lar ijodiyotining mahsuli bo'lib, bizgacha og'zaki ravishda yetib kelganligi tufayli qator Ashulalar ko'plab variantlarga ega Ashulaning eng rivojlangan mukammal ko'rinishlari Buxoro va Xorazm maqomlarining nasr (ashula) yo'llari, Toshkent va Farg'ona vodiysida keng tarqalgan maqom yo'llari, katta ashula janrida namoyon bo'lgan. Ashulalarda o'zbek xalqining ruhi, harakteri, ma'naviy dunyosi o'zining badiiy yetuk va to'laqonli ifodasini topgan.

Tayanch iboralar: doyra, dutor, tanbur, ashula, g'azal va she'r, katta ashula, «To'y muborak», «Sog'inish».

Аннотация: История жанра ашула уходит в далёкое прошлое: зачастую он является продуктом творчества профессиональных музыкантов (композиторов-хафизов) и поскольку дошёл до нас в устной форме, ряд ашула имеет множество вариантов. прозы (пения) бухарских и хорезмских макамов, распространённых макамов в Ташкенте и Ферганской долине способами, проявившимися в жанре большой песни. Дух, характер и духовный мир узбекского народа нашли в гимнах свое зрелое и полноценное художественное выражение.

Основные выражения: дойра, дутор, танбур, песня, газель и стихотворение, большая песня, «Счастливая свадьба», «Пропавший без вести».

Abstract: The history of the Ashula genre goes back to the distant past: it is often the product of the work of professional musicians (composer-hafiz) and because it has come down to us orally, a number of Ashulas have many variants. forms of prose (singing) of Bukhara and Khorezm maqams, widespread maqam in Tashkent and Ferghana Valley ways, manifested in the big song genre. The spirit, character, and spiritual world of the Uzbek people have found their mature and full-fledged artistic expression in hymns.

Basic expressions: doyra, dutor, tanbur, song, ghazal and poem, big song, "Happy wedding", "Missing".

Ashula is a way of singing that occupies a central place in the heritage of classical Uzbek music, intended for a solo singer or a group of singers. It mainly occurs on the ground of ghazals and poems in a lyrical spirit. Chants are performed with or without music (doyra, dutor, tanbur), ensemble. Ashula differs from the song genre, which occupies a large place in Uzbek music folklore, by the breadth of the melody range, the development of form, and the depth of the theme and content. While finger weight poems are used in the artistic content of Ashula, ghazals and poetic forms in the weight of aruz occupy the main place. Consequently, the internal structure of Ashula is also different. Ashulas based on finger weight are more in the form of "band-chorus", while the structure of Ashulas based on ghazals is relatively complex and developed. Usually, the melodies of such songs start from the lower notes, develop in the middle and upper notes, and then end with the initial steady to-vush.

Most Ashulas have their own climaxes. The history of the Ashula genre goes back to the distant past: it is often the product of the work of professional musicians (composer-hafiz), and because it has come down to us orally, a number of Ashulas have many variants. The most developed perfect forms of Ashula are Bukhara and prose (singing) roads of Khorezm maqams, maqam roads widespread in Tashkent and

Ferghana Valley, large appeared in the song genre. The spirit, character, and spiritual world of the Uzbek people have found their mature and full-fledged artistic expression in hymns.

KATTA ASHULA, patnusaki (patnis) song is a traditional Uzbek song song, typical of the Fergana Valley. Usually, 2-5 breaths are sung by the singer (hafiz) without musical accompaniment (holding a tray or a plate in his hands). It is often performed on high pitches and wide breaths, and is distinguished by its own complex style of performance. The big song is ancient ritual and labor songs, dirges, navah, women's songs, and ghazals with aruz weight. was created on the basis of reading styles. Big song is usually sung at big gatherings, parties and weddings. Along with lyrical and instructive ghazals, religious and mystical poems were also sung in his past samples. The ghazals of Navoi, Lutfiy, Mashrab, Khazini, Muqimi, Furqat, Zavqi, Miskin and others have a special place in the genre of big song.

Among the people are "Friends" (Navoi), "Kop erdi", "Lonely", "I'm lost" (Muqimi), "Oh, who does not have mercy" (Furqat), "Bir kelsun", "Hey, Dilbari jononim" (Miskin) is a popular song. The poems of Habibiy, Chustiy, Kamtar, Charkhi, Sabir Abdulla, Akmal Polat, Vasit Sadulla, Nasimiy, Erkin Vahidov, O'tkir Rashid and others are also performed with love in the big choir.

Badiha style is widely used in the performance of the big song. This ensures that the speech and melodic structures in it are perfectly and organically connected to each other, enriches the song with colorful musical decorations, and leads to the use of various climaxes. A senior choral performer must have passed the traditional "teacher-disciple" school, rely on the laws of poetry and performance traditions, have a wide range, loud voice and skill. Hafiz usually perform each of the beginning verses of the poem alternately, and the last verses with accompaniment. In the 2nd half of the 20th century, new musical-instrumental ways of Katta ashula, types intended for solo hafiz, appeared.

In these examples, the musical ensemble played the role of the harmonist, and the free style of the performance was preserved. This style of the big song was created by Jorakhan Sultanov ("O my beloved", "Ohkim", "Topmadim", "Guluzorim kani", "Mehnat akhli", "Uzbekistan", etc.). Some maqam branches ("Bayot", "Chorgoh", "Ushshaq") are also sung in the style of Katta ashula ("wild maqam") (for example, "Yovvoyi Ushshaq", "Patnusaki Chorgoh", "Likobi Bayot", etc.). Skilled musicians created instrumental tracks (flute, trumpet, bell) of Katta Ashula. In the course of the development, schools of large singing performance (Kokhan, Margilon, Tashkent, Namangan - Andijan) were formed. Erkagori Karimov, Sherkozi Boykoziyev, Heydarali Hikmatov, Melikozi Yusupov, O'timboy Sarimsakov, Turdiali Ergashev, Otamirza Abdurahmanov (Ko'kan), Mamatbuva Satorov, Jorakhan Sultanov, Ma'murjon Uzokov, Boltaboy Rajabov, Ibrahim Is'hakov, Musajon Orifjonov (Margilan), Arif Alimahsumov, Artikkhoja Imomkhojayev, Akbar Haydarov, Eshmat Haydarov, Ochilkhan Otakhanov (Tashkent), Fattakhkhan Mamadaliyev, Odiljon Yusupov, Zhorakhon Yusupov (Andijan), Hamrakulqori Torakulov (Beshariq), Rasulqori Mamadaliyev (Buvaida), Salijon Hashimov (Kuvashoy) and b. K. became famous as a singer. Halima Nosirova, Munojot Yolchiyeva, Ismail and Israil Vahobov, Mahmud Tojiboyev, Mahmud Yoldoshev also skillfully perform the Great Choir. 1984 from 1984 to 2008, the contests of senior singers (Margilon, 1984; Tashkent, 1987; Ko'kan, 1991; Shahrisabz, 1994) are being held in the Republic of Uzbekistan. music schools (Fergana State Academy of Arts, State Conservatory of Uzbekistan) has been mastered. 2001

In Andijan, the 1st Republican Professional Grand Choir Competition and scientific-practical (Tashkent, Andijan) conferences were held. Great composer (F. Sodikov, "Uzbekistan", "Toy mubarak"; M. Murtozoyev, "Soginish", etc.) and composers (V. Uspensky, "Lyric Poem"; M. Tajiyev, 3rd symphony, M. Bafoyev, concert for folk instruments; B. Umidjonov, a cappella, is the source of creations.

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