

## KARAKALPAK FOLK SONGS

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**Abstract:** This article discusses the origins, melodies, and deep historical musical culture of the Karakalpak people's national and folk songs, as well as their origins and unique characteristics.

**Keywords:** song, melody, tradition, national, genre, music, music, genre, performer, epic poem.

The Karakalpak people have a centuries-old history, flourishing in all branches of literature and art - fine arts, architecture, theater, cinema, and especially music. The heritage of our ancestors, based on oral tradition, emerged in traditional songs and epics related to events encountered in people's lives. It reached us through performers, jirovs, and baksi from among the people, and the first examples of musical culture began to flourish. It wouldn't be an exaggeration to say that in the current era of development, this musical culture is progressing alongside the times.

In the first half of the 20th century, scholars studied and analyzed folk songs, as well as the repertoires of "jirov" and "baksi" (traditional bards), leading to the emergence of genre distinctions. In the second half, folk melodies were widely used in composers' works, appearing in genres ranging from simple romances to large-scale musical dramas, operas, ballets, and others.

If we delve deeper into Karakalpak folk music, the genre of song occupies a significant place in Karakalpak folk musical art. The roots of folk songs go back to the distant past. The reason is that the emergence of songs and the rich aesthetic content of newly pleasing melodic rhythms did not appear spontaneously. The people reflected their life, spiritual experiences, and psychology, rich in various historical events, through poems. The influence of poetry on people's comprehensive aesthetic enjoyment was profound.

Through song and music, a person can express their joy, joy, or sorrow, dreams and aspirations, and inner feelings. A song possesses an invisible power that captivates. Therefore, they conveyed the subtle thoughts they couldn't express in words through melody. Folk songs were performed at various celebrations and festivities. When jirov, baksi, and storytellers came to a village, everyone from near and far gathered for a gathering. The gathered audience

would listen intently to our national epics, folk songs, and melodies. Such cultural holidays were not only a great school of upbringing in the lives of the people of that time but also provided them with spiritual wealth.

All folk art has survived to this day through oral tradition, passed down from generation to generation, from father to son, and from distant villages, through the exchange of mentors and students. Due to the strong interest in musical art among the people, musical culture has flourished. Among the works of talented individuals of varying degrees, the most productive works that have captured the hearts of the people have been preserved and have survived to this day, occupying a prominent place in the repertoires of contemporary performers. Because the art of the Karakalpak people is rich in diverse songs and diverse oral traditions, they have possessed invaluable resources over many years and, along with expressing the experiences arising from the people's way of life, possess deep historical roots.

This is because the people's experiences have found vivid expression in folk songs. Our ancestors respected and cherished their songs. There are countless oral folk traditions that have provided them with spiritual support. Doctor of Philological Sciences N. Davqarayev wrote, "The Karakalpak people, both in their sorrowful and joyful days, could not live without songs, music, and oral poetry." A song has been a companion to a person since birth. Russian scholar A. Belyaev, while a 5th-year student at St. Petersburg University in 1903, traveled through Karakalpak villages to collect and research folklore. Upon encountering folk songs, he expressed his admiration for them and referred to them as "Karakalpak steppe nightingales." Scholars who have witnessed this truth have argued that our people are born with song, live with song, and die with song.

Poetry has served as a spiritual treasure for every nation in the life of the people. Along with inspiring a joyful life for the people, art, through its tireless work, encourages them to live a good life, provides spiritual support, and guides them towards their dreams and aspirations. Karakalpak folk song music is characterized by its diverse genres. The diverse development of musical genres is closely linked to the diversity of their themes. In a poem, the melody and text share the same weight and are aimed at achieving the same goal. In every folk song, the melodic structure and poetic text lines, which are closely interconnected, constantly complement each other, leading to the emergence of valuable songs.

Our people say, "A dry word doesn't please the ear." Due to the absence of a poetry form in Karakalpak verse composition, songs were widespread. Performers sang these songs to preserve their memory and present them to the people. Consequently, when a song is sung with melody, it is not forgotten. In Karakalpak folk epics, *nasir* is the prose word preceding the poem; these prose words express the meaning and reality of the poem that follows them. Furthermore, *bet ashar* is performed by vibrating with rhythms and intonations in sound waves.

Due to the variety of songs, musicologists preferred to classify them according to their melody, text lines, and character. Uzbek musicologist I. Akbarov, who conducted a musical analysis of Karakalpak folk melodies, presents a series of observations in his collection "Karakalpak Folk Melodies." He divides Karakalpak folk melodies into two groups: "Songs" and "Epic Poems." At the same time, regarding the uniqueness of these melodies, the melisms that distinguish them, their rhythmic patterns, the mode, and the connection of these melodies with the music of other related peoples, he introduced several definitions and offered valuable insights into musical interpretation.

Karakalpak melodies often have a complex form, a wide range, and are comprehensively developed, with their origins harmonizing with their national character. Karakalpak folk songs are divided into several types. Notably, researcher V. Shafrannikov categorized them into the following types: lyrical, epic, historical, social resistance, entertainment, and music. The researcher mentions these in his collection "Karakalpak Folk Songs." There are many types of Karakalpak folk songs. They are broad in scope and are divided into two major groups based on the simplicity, complexity, form, and performance style of the melody: narrow-range songs and wide-range songs. In addition to performance style, performers in Karakalpak music are categorized as baxshi, jirov, musician, storyteller, and singer

Their songs were categorized into two major groups, namely: folk songs and the works of Karakalpak folk composers. Even today, many performers utilize folk songs or compositional works. Of course, we wouldn't be wrong to say this is evidence of the performers' love for national and folk songs.

In conclusion, if our national folk songs are considered our spiritual treasure, we must cherish them and pass them on to future generations in their preserved form. I believe it is necessary to further develop our national and folk songs, to increase the number of modern manuals and literature on them, and to preserve them. I believe that through this article, I have managed to convey complete and comprehensive information about all Karakalpak folk songs in a concise, but meaningful manner, despite the difficulties it presents.

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