



## **ASHULA GENRE AND ITS PLACE AND IMPORTANCE IN TRADITIONAL SINGING**

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### **Abstract**

The article focuses on the history of the origin of the song genre, its importance today, and its place in world art.

**Keywords:** musical instruments, Uzbek folk music, tunes, musician, Avji-Turk.

The traditional music of the Uzbek people is as rich and colorful as they are. Looking at its history, the roots of its early development, the archaeological researches in southern and northern Termiz of Central Asia and Afghanistan show that it flourished during the Greco-Bactrian and Kushan-Bactrian cultures. The first monuments are in the ruins of Ayritom and Old Termiz until the 30-60s of the last century. Archaeological excavations were carried out in ancient towns such as Karatepa Buddhist temple near old Termiz, Fayoztepa, Holchayon, Dalvarzintepa, Kampirtepa in Muzrabot district, Bolaliktepa in Angor district. As a result, it can be seen that the culture and art of the highest level was based on the direction of the new Kushan culture, which was a synthesis of the Eastern, Hellenistic, Indian and nomadic traditions. Many architectural monuments and statues from this period have been preserved in Northern India, in the valley districts of Kabul, in Bactria, on the northern and southern banks of the Amudarya. It can be seen that Kushan art is inextricably linked with the culture of other nations and has left its deep mark on Indian culture.

In 1932, during the archeological excavations carried out by archaeologists, sculptures made of yellow limestone were found, which were installed on the external walls of the temple in the town of Ayritom, belonging to the 1st-2nd centuries of our era near Termiz. A stone-carved pediment depicting 14 human figures with akaif leaves tied around their waists depicts musicians and garlanders, a stringed musical instrument - a small-angle harp with nine or more strings, the discovery of a four-string drum, two percussion instruments and other small instruments indicates that Uzbek traditional music goes back to very ancient times.

By the 4th century AD, the slavery system in Central Asia was gradually replaced by the feudal system. The Turks who lived in Central Asia began to call the last part of their country Khaganism. From that time, the process of living together with the Turks and the local people of Eastern Iran began in Khorasan. According to the archaeological and written sources of Movaraunnahr, this period from the IV-VII centuries is characterized by the high level of development of culture and arts, including music.



On the walls of the houses and palaces of ancient Panjikent, Samarkand and other similar cities, there are images of musicians playing the oud, rubab, flute, trumpet and harp instruments belonging to the pre-Islamic era of Movaraunnahr. In particular, one can see the image of a woman playing the harp on the walls of one of the Panjikent saghanas (temples).

In general, the images of women playing the oud, rubob flute, and gijjak belonging to this period are depicted on stone statues, silver vessels, humdons, and terracottas. During this period, Movaraunnahr's music and dance art became very popular in China. In particular, Sogd musicians were always respected as masters of their profession. It can be seen that the dances are performed to the accompaniment of percussion instruments (drums), oud and side pipes (flutes). There were dances of teenagers and girls close to the modern lapar style accompanied by songs.

In Central Asia, pre-Islamic funeral ceremonies and the singing of various songs from them are also reflected in written literature and archeological findings. It is known that the oud instrument is especially widespread and that this instrument is used in many good and bad events of the population. Oudchi musicians are represented on a particularly large scale in the terracottas of Sogd (Samarkand). In this situation, it is shown that they play the instrument with their hands and fingers. A statuette of a female oud player found here testifies to the fact that oud performance is also widespread in the Kashkadarya oasis. A woman plays a musical instrument with a short finger like in the Ossuary images. Wind instruments such as trumpets, trumpets, and percussion instruments such as drums, belonging to the art of Central Asia and Indian antiquity and the early Middle Ages, are also widespread. In particular, among the genres of Uzbek folk music, mourning cries have been widely preserved until now, and it can be observed that in ancient times, various sayings were performed based on mourning dances.

The name of Borbad, the great musician and singer of Central Asia, the creator of hundreds of tunes, who was later known throughout the East and later described in the works of representatives of oriental literature, is of great importance in the world of music. At the beginning of the 7th century, Borbad served in the court of Shah Khusrav Parvez, who belonged to the Sassanid dynasty of Iran. In this historical period, the local population inherited some elements of the musical life of the Turks. As a result, folk art and local master traditions served as a basis for the creation of great classical works of the oral tradition in the future. It is not for nothing that some common maqam melody structures are called Turkish, for example, "avji turk". Thus, it is known from history that the art of music of this period has not only historical, but also educational significance, and has left priceless spiritual masterpieces as a legacy to future generations. As each period has its own artists and creators, in the field of music, Barbad Mariy, who lived in the palace of Khusrav in the 7th century, Khoja Yusuf Andijoni, who lived and created in the 15th century, Ustad Shadi, who lived in the same period and was named the master, and others are old.

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It is known in archeological and written sources that it has remained in history as land honor. Barbad composed 1001 poems and melodies, Khoja Yusuf Andijani created more than 360 melodies and songs. Alisher Navoi Khoja Yusuf, who created 12 naqshs (patterns - songs) on the way to the status of Iraq, Ustad Shadi mentioned with great respect in his work "Majois ul Nafois". It is permissible to mention that Sultan Husayn also learned the science of music from Khoja Yusuf.

The art of Uzbek traditional singing reached a new stage in the 19th century. We can see that such great masters in the performance of Uzbek traditional singing have rendered great service in enriching the content of singing works, further developing the school of performance, preserving the original form of performance works and revealing its possibilities. It is worth mentioning that in traditional singing, the works performed in the way of singing and composition have their own special place.

For centuries, our national values, including our traditional songs, which have been giving great spiritual and spiritual strength not only to our people, but also to the culture of the whole world, have a deep impact on the minds, thinking and consciousness of young people, making them a mature generation in all respects. has been an important means of education in raising and bringing to adulthood. The independence achieved in our country with the honor of independence in our country opened the door to wide opportunities for this. Because the dream of understanding the past and present national identity and feeling spiritual freedom in our country is more than ever to study our cultural heritage created on the basis of the daily life experience of our ancestors, and to study it on a scientific basis. made research possible.

An'anaviy xonandalar, xofizu-bastkorlar, mohir ijrochilar tomonidan yaratilgan va yaratilayotgan an'anaviy xonandalik asarlari, ashulalar, katta ashullar ijodkor xalqimizning nodir ma'naviy boyligi sifatida asrlar osha turli ko'rinishlarda bizgacha yetib keldi. O'zbek xalqi an'anaviy xonandalik asarlari tom ma'noda ajdodlarimizning boy tarixiy madaniy, ma'naviy va ma'rifiy merosini o'z ovozi, o'z ijro uslubi va hatto ijro maktabi bilan tinglovchilar qalbini rom etib kelayotgan o'lmas xonandalik asarlariga aylandi. Ushbu nodir asarlar xalqimizning o'tmishini asl xolatidek kelajak avlodga yetkazib berishda muhim The works of traditional singing, songs, big songs created and created by traditional singers, khafiz-composers, skilled performers have reached us in various forms over the centuries as a rare spiritual wealth of our creative nation. The traditional singing works of the Uzbek people are literally the rich historical cultural, spiritual and educational heritage of our ancestors, immortal singers who have been touching the hearts of listeners with their voice, their performance style and even their school of performance. became works. These rare works have become an important tool in delivering the past of our nation to the future generation in its original state. Each people, nation, nation, clan is different from each other with its rich history and spiritual and cultural heritage.



The Uzbek nation has passed through a long historical period, formed over the years and works, and had a great impact on the world culture with its immortal musical heritage. In particular, the customs, ceremonies, traditions and values of our ancestors have been polished and passed down from generation to generation, but they have not lost their original state. This shows the greatness of our musical heritage, including our traditional singing. It is true that one should not forget that folk music plays an incomparable role in preserving the characteristics of this national musical heritage. In fact, the unique customs, traditions and rituals, values and unique aspects of our people are the same in all forms of folk art. is that it is absorbed. And it has reached us from mouth to mouth, from generation to generation through folklore works. Traditional ensembles can be called unique forms of creative associations made up of entertainers, puppeteers, gatekeepers, dancers and singers, who have organized folk festivals, public holidays, and performances over the centuries. In the 20s of the last century, the "Blue Shirt" ensemble was formed under the direct initiative and leadership of Muhiddin Qoriyakubov and Tamara Khanim. Taking an example from this creative ensemble, in the 50s in Urgut, "Beshkarsak", then "Mokhi setora", "Munojot", "Gavkhar", as well as "Kizg'aldok", "Kamalak" for children, and many others. Traditional singing ensembles and folklore-ethnographic ensembles were formed one after another, which provided the basis for the high level of development of singing creativity.

By the end of the 20th century, the Republic of Uzbekistan, which was one of the first among the countries of the Commonwealth of Independent States to gain its rights and freedom from the sharia of the Soviets, and declared its independence, is a cultural center in the country. started a new era of onish (development). As in all spheres, especially in the field of music, culture and art, fundamental reforms have opened the doors of unique opportunities in the cultural development of the state, society and people.

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