

Akhimbetova Gulbahar Qanatbaevna
Nukus branch of the Uzbekistan State Institute of Arts and Culture
Associate Professor of “Folk Art”, People’s Bakhshi of Karakalpakstan,

**ISSUES OF STUDYING KARAKALPAK NATIONAL MUSIC ART:
ANALYSIS AND RESEARCH**

Abstract: The article deals with the issues of studying Karakalpak national music art and the scientific analysis of the historical and current stages of the research process and the problems in the field. It is especially noted that it is necessary to increase the efficiency of research work in the scientific study of Karakalpak music art.

Key words: national musical art, scientific works, research, analysis, artist, development.

In order for young people to be spiritually mature, teaching them world music as well as the national music works of their people, accompanying them in the life of young people, accompanying them in the life of young people is always the highest goal and promotion of musicologists, scientists and intellectuals. became the main directions of their work.

Representatives of the art and culture sphere must be persons with high intellectual potential. The role and importance of national music art in understanding our national culture and identity is incomparable. Music is an art form with divine power. It has a significant impact on the spiritual strengthening of the human heart and the formation of a perfect person. He is always a creative companion of mankind, helps and comforts him in times of joy, happiness, even when his heart is full of sorrow and depression. Music is a type of art that creates an image with different sounds and has an ideological and emotional content. The science of music aesthetics studies these cases. Because it is a science that studies the broad and deep essence of music art, artistic forms and methods of absorption[1].

The people expressed their lifestyle rich in various historical events, spiritual experiences and folk psychology through songs. In the songs, the reality of life of ordinary people is clearly visible. Such works of art, created during difficult times, have not lost their value until now. The people treated their songs with respect and appreciated them. It is no exaggeration to say that there are countless examples of oral folk art that provided spiritual support to our ancestors. Doctor of philology N. Daugaraev said: “The people of Karakalpak could not live without songs, speech and oral poetry, both in their sad days and in their happy days[2]”.

Honorable President Sh. Mirziyoyev also has great love for Karakalpak art. At one of the meetings: “... young people of Karakalpakstan very actively participated in various events and holidays held at our institute. Especially when we went to Jizzakh and Syrdarya regions to pick cotton, after work, in the evenings around the bonfire, we all admired when our Karakalpak girls and boys read poems from poets such as Kunkhoja, Ajiniyaz, Berdaq, sang and danced. I still remember very well when I heard Karakalpak folk songs “Bozatov”, “Aydinlar”, “Dem bermes” for the first time and felt as if I was somehow enchanted... The land of Karakalpak amazes all of us with its unique art, which has no analogues in the world” he said[3]”.

In fact, Karakalpak national music art has been polished for centuries and has reached us as a masterpiece without losing its melodiousness and sweet lyrics. Now, the task of bringing these works into the life and education of young people, and being able to listen to them, is literally both a debt and a duty, and at the same time, an honorable task for young artists like us. Collection and publication of Karakalpak folk songs, scientific application began in the former Union period. In the implementation of these works, K. Ayimbetov, N. Daukaraev, N. Japakov, I. Sagitov, Q. Maksetov, A. Tajimuratov, M. Nizamatdinov, O'. Yerpolatov, N. Kamalov collected folk songs, made a great contribution to publication and scientific verification. Among them, A.Tajimuratov studied folk songs of the pre-revolutionary period, N.Kamalov of the Second World War, M.Nizammatdinov of the post-war period, and O.Yerpolatov of the pre-war period.

In the years of independence, S.Bauetdinova learned folk songs, and S.Kazaqbaev learned traditional Karakalpak songs. In the following years, it was Yu. Pakhratdinov who scientifically studied folk songs of the new era. These works are extremely important in the in-depth study of folk songs. The folk songs collected by folklorists are mainly included in the fifth volume of the first published multi-volume. A.Tajimuratov, who studied folk songs, classifies folk songs. In 1903, when the Russian scientist A. Belyaev was a fifth-year student at St. Petersburg University, he visited the Karakalpak villages collecting and researching folklore samples, and seeing the people's passion for singing and performing skills, he recognized that "Karakalpaks – Nightingales of the field" - he described.

The scientists who saw that this is true must have said it based on the fact that our people live with songs and pass through the world with songs. In 1938, a number of artists worked in Karakalpakstan to further develop the art of music. In particular, the composer D. Tumanyan reworked folk tunes and adapted them for piano, violin, and cello instruments.

In 1957, extremely important issues in the development and research of Karakalpak music were reconsidered. Because it was planned to be held in the city of Tashkent. It is necessary to develop measures to eliminate it. In the same year, Karakalpak culture and literature days will be held in Tashkent. In 1957-1966, the establishment of the Karakalpak branch of the Union of Composers of Uzbekistan and the organization of the Karakalpak folk song orchestra left a huge mark in the history of our culture and art. The services of Abdreyim Sultanov, a well-known composer, conductor, and teacher who served in the Republics of Uzbekistan and Karakalpakstan, were invaluable in the creation of the orchestra[4]. At the same time, in 1959, an art research department was opened under the Karakalpakstan branch of the Academy of Sciences of Uzbekistan, where scientists began to collect works of composers along with folk music, record them and scientifically apply them.

The science of musicology has developed in Karakalpak music culture, and the issues and research processes of Karakalpak music art have been studied by experts, critics and musicologists T.Adambaeva, K.Otegenov, S.Levchenko, O.Khomyakova, N.Maksimova, A.Malikov, Q. Kurbanov, G. Kamalova wrote in their scientific works. Of course, Karakalpak folk songs have many genres, so musicologists prefer to divide them according to their music, lines of poetry and character. Uzbek music researcher I. Akbarov expresses a number of opinions in his volume “Karakalpok folk tunes” in the musical analysis of Karakalpak folk tunes. In 1965, A.Tajimuratov published the book “Folk Songs of Karakalpak” in the Karakalpak language. Karakalpak folk songs by the author “Songs of marriage customs”, “Cradle songs and children’s songs”, “Girls’ songs”, “Love songs”, “Sad songs” , “Religious”, “Characteristics and terms”, “Historical songs”, “Folk songs from the Upper Karakalpaks” are classified by content[5].

Unfortunately, at present, it is not necessary to train highly qualified bachelors and masters in the field of national music art, as well as scientific and scientific-pedagogical personnel with the potential to conduct deep research in this field, and candidates of philosophical sciences in the fields of musicology, art history, theater studies (PhD) it is necessary to simplify the preparation system. The system of preparation and publication of spiritual-educational and scientific-popular literature based on the results of scientific research is almost undeveloped in Karakalpakstan. There are no journals of the Higher Attestation Commission, which grants academic degrees in art sciences. In order to support young students studying in this direction, by attracting local and international grants, they will effectively organize their education abroad, engage in scientific and creative work, and organize joint concert programs on a regular basis. system development is necessary. Increasing the scientific potential of personnel, further development of scientific and creative activities, wide involvement of talented students and young people in this direction, and retraining of specialists in foreign higher education

institutions and improving their qualifications, as well as a number of systematic organization of internships there are disadvantages.

Music is the art of tone (intonation), reality expressed in sounds is an artistic reflection. It reflects existence in its own way, enriches it, and understands it helps to get and change. It is known that music plays an important role in society plays. Music – in a person’s lifestyle and social life, entertainment and recreation It serves as a sign that will definitely be present in your life, making a person spiritual is a unique tool that achieves values[6]. Musical education is a tool that leads a person to beauty. It forms the aesthetic and emotional characteristics of a person. Real musical works aesthetic-ethical and political ideas of the time summarizes. Human life cannot be imagined without the art of music. Art not only give people spiritual food, but also physical it also plays an important role in their maturation. The art of music correctly feeling its role in moral-aesthetic education, its young generation it is necessary not to forget the importance of education. Musical beauty is an important factor in the formation of a person’s spiritual image.

REFERENCES

1. Sharipova G., Xodjayeva Z. Musiqa o‘qitish metodikasi. – Toshkent: “NIF MSH”. 2020. 136 b.
2. Надирова А. Қарақалпақ музыка тарийхи. – Ташкент: “Сано-стандарт”. 2018. 384-б.
3. Mirziyoyev Sh. Buyuk kelajagimizni mard va olijanob xalqimiz bilan birga quramiz. Toshkent: “O‘zbekiston” NMIU, 2017. – 488 b.
4. Надирова А. Қарақалпақ музыка тарийхи. – Ташкент: “Сано-стандарт”. 2018. 384-б.
5. Жәримбетов Қ. Низаматдинов Ж. алламбергенова И. Қарақалпақ фольклори. – Ташкент: “нано-стандарт”. 2018. 256 б.

6. Trigulova A., Urmanova L., Ibraximjanova G. Musiqa nazariyasi. – Toshkent.: TDPU nashriyoti. 2013. 252 b