



Problems of Using Karakalpak Folklore in Composers

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Annotation: The using of the folk in professional composer creation is one of the actual problem in the history of the development music art. The treatment of composers to the folk concludes many problems both the professional and esthetic Deep traditions of the karakalpak music legacy make pleasant influence to the development of the composer creation. The Development of the karakalpak professional music is connected with the reformation folk songs. Broad using of the folk is characterized by music stage compositions of the karakalpak composer.

Keywords: folklore, composers, national music, Karakalpak, symphonic music, symphony, orchestra, epic, zhyrau, bakhshi.

Introduction: The problem of using folklore in professional composer's work is one of the eternally relevant in the history of the development of musical art. Folklore, as a phenomenon not only of art, but also of life itself, opens up in such breadth, in such richness and versatility that every artist who turns to folk art can bring in something of his own, especially close to his individuality. The appeal of composers to folklore involves a number of problems, both professional and aesthetic. The desire to penetrate into the nature of folk thinking, the unique ability of folklore to influence the listener, lead composers to search for ways to implement the folk-national principle. In various national musical cultures, the process of formation of professional musical art and the connection of composer creativity with folklore have specific features, which are due to social and artistic and historical prerequisites.

The main part: The way of formation and development of the national culture of Karakalpakstan is peculiar. The genres of folk music have evolved over the centuries depending on the variety of social and everyday functions, with economic, geographical and socio-psychological characteristics, the formation of an ethnic community. In the depths of folk music, song cycles have developed that enrich the main stages of the individual's life cycle (birth, childhood, initiation, wedding, funeral) and the work cycle of the collective. The main types of folk musical folklore - song, song improvisation, song without words, epic tales, instrumental plays, tunes - play an important role in the daily life of the people.

Folk song, one of the most vivid forms of expressing the thoughts and aspirations of the people, reflects their innermost thoughts, feelings and hopes. The songs of Karakalpakstan are a living monument of history, occupying an honorable place in national art. Samples of poetry of such outstanding Karakalpak poets as Berdakh found their musical embodiment in them. Ajiniyaz. Kun-Khoja, as well as the classic of Turkmen poetry Makhtumkuli. Among the remarkable examples of the Karakalpak folk song genre, it is necessary to highlight the historical song "Bozatau", the author of which is the poet of the twentieth century Ajiniyaz Kosybaev, the social protest song "Kazy Ishan" ("Judge Ishan"), the lyric song "Aksingul".



The vocal folk art of the Karakalpak developed in close cooperation with the musical culture of the peoples of Central Asia. The art of Karakalpak storytellers zhyrau is closely related in style to the Kazakh zhyrau. The name of the Karakalpak bakhshy is close to the Turkmen bakhshi. The features of the instrumental art of the Karakalpak make it related to the Turkmen. In the field of modal organization, Karakalpak songs reveal some moments with Azerbaijani ones, in particular, elements of such a mode as chargah. It is necessary to note the common features of Karakalpak music with Uzbek music. They relate primarily to the diatonic nature of the Karakalpak song folklore, its intonation structure, amazing beauty and plasticity of melodic lines. All this in no way deprives the Karakalpak song of its peculiar features, which are vividly expressed in the modal warehouse: the natural minor key often interacts with the intonations of the Phrygian mode, occasionally there are intervals of an augmented second in melodies of a sing-song-recitative nature, outgoing melodic movement predominates, the use of typical forms choruses (frequent repetitions of the last words in poetic lines along with well-developed refrains at the end of couplets), the presence of initial chant exclamations in some songs. In Karakalpak folk songs, glissandos, grace notes and other decorations are widely used.

The deep traditions of the Karakalpak musical heritage had a beneficial effect on the development of composer creativity. The ancient history of the Karakalpak, pictures of native nature, the life and exploits of folk heroes, sung in the epic, are reflected in the instrumental and vocal music of the composers of the Central Asian region. An important source for the composers of Central Asia in this regard in the study of the Karakalpak folk musical art, along with live sounding samples, were collections of folk songs and instrumental tunes, musical publications of the famous zhyrau and bakhshy.

The 30-50s of the XX century mark the initial stage of mastering the Karakalpak folklore and its implementation in professional art. During this period, composers V. Shafrannikov, S. Tumanyan, Z. Kompaneets, A. Khalimov, who came to Nukus from Moscow, Kiev, Tashkent to assist in the development of professional culture, were engaged in the collection, recording, and systematization of Karakalpak folk music. In 1959, the first collection of Karakalpak folk songs compiled by V. Shafrannikov under the general editorship of V. Belyaev was published in Moscow. In the same year, the second collection "Karakalpak Folk Songs" compiled by A. Khalimov under the general editorship of I. Akbarov saw the light in Tashkent in the series "Uzbek Folk Music". In 1973, the edition of the collection "Karakalpak Folk Songs" by V. Shafrannikov was published in Moscow.

A new stage in the publication of Karakalpak folklore began in the early 1990s. It is associated with the publication in Nukus in 1991 of the collection "Zhyrau namalary" ("Chants of Zhyrau") edited by T. Adambayeva. This fundamental work represents the artistic and scientific heritage of the Karakalpak people, captured in various genres. Its four parts reflect the main types of classification of Karakalpak folklore. In 1995, another colossal work was published in Nukus, which belongs to the famous bakhshy Zhapak Shamuratov. The narrator's tunes were published under the editorship of N. Mukhameddinov. In 2002, a collection of D. Allanazarov "Karakalpak khalk sazlar" was published in Nukus, which has great artistic and scientific value. This edition, edited by K. Zaretidinov, captured in its original form the unique original samples of Karakalpak folk art.

Composers in the field of implementation of Karakalpak folk art faced great difficulties both in terms of mastering the melodic language, the fret-intonation and rhythmic structure of Karakalpak folk music, and in terms of figurative and genre comprehension of samples of unexplored folklore.

The development of Karakalpak professional music was closely connected with the arrangements of folk songs. The processing of the folklore of any nation requires a special selection of means from the composer, all the more so when processing a heritage that is monodic in nature. A well-known



connoisseur of folk art. Traditional elements found a new life in the arrangements of folk melodies, where composers sought to convey the originality of the national sound. All these artists are distinguished by a creative approach to folk songs, a constant search for new means that determine the great significance of their arrangements.

A major role in this process was played by the creative searches of V. Shafrannikov, Z. Kompaneyts, A. Khalimov, M. Burkhanov, S. Yudakov, S. Varelas, B. Umidzhanov, D. Dzhanaeva, E. Nechaev. Particularly interesting are the adaptations of such songs as "Ashylgan Bagymnan" ("My Blooming Garden") by V. Shafrannikov. Among the arrangements of Karakalpak folklore made by composers of Uzbekistan, one should single out "Bibigul" by M. Burkhanov, "Chimbai" by B. Umidzhanov. "Kozlerim" by E. Nechaev.

Truly inexhaustible possibilities of national folklore were revealed in their arrangements by Karakalpak composers, such are the arrangements of "Kora Korg" by G. Demesinov, "Adinnan" by D. Dzhanaeva.

The musical stage compositions of Karakalpak composers are characterized by a wide use of folklore - the musical drama "Berdakh" by A. Khalimov, J. Shamuratov, "Restless Waves" by A. Khalimov, the opera "Ajiniyaz" by N. Mukhameddinov, the ballet "Aizhamal" by N. Mukhameddinov. The elements of Karakalpak folklore are revealed in a multifaceted way in the instrumental symphonic works of A. Khalimov, G. Demesinov, S. Palvanov. A. Sultanov, A. Kozlovsky chamber-instrumental works by A. Berlin, S. Varelas, in choral works by A. Khalimov, A. Sultanov, D. Dzhanaeva.

The 90s of the 20th century - the beginning of the 21st century in the history of the development of Karakalpak culture were marked by the active growth of the professional composer school Brought up in the national traditions of the older generation of Karakalpak musicians Zh. Shamuratov, A. Khalimov, Kh. S. Zhientaliev. K. Zaretdinov, R. Sultanov, Sh. Pakhratdinov pay great attention in their work to the implementation of national folklore: along with citation by widely used composers, re-intonation and more complex mediated forms of work of composers with folklore are being developed.

Conclusion: Reliance on the traditions of national culture, the search for an individual style, of course, introduces something new, declares itself as an original branch of the current state of the Karakalpak composer school. This path leads to the creation of art capable of enriching human culture.

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