

WAYS OF PLAYING THE MUSIC OF KARAKALPAK MUSICIANS

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Summary. It is known that these unique customs and national heritages, like all the peoples and nations of the world, have been passed down from father to son, from generation to generation. These traditions include teacher-student traditions: folk songs, folk tales, open and cheerful epics, and many folk songs.

Key words: note, performance technique, music, individual performance, soloist, national musical instrument.

Among the Turkic-speaking peoples, the Karakalpak people stand out from other peoples with their national traditions, culture, and traditional programs. The people of Karakalpak, like the neighboring peoples of Central Asia, have their own early historical high culture. The historical past and program of the people are a rich treasure for them. Just like the language, literature, and music of every nation is folklore, the Karakalpak people have their own mother tongue, program music, and national values and heritages that are not similar to any other population. The Karakalpak people, who have a history of many centuries, have created rich heritages of their household life in various genres.

These unique national heritages, like all nations and nationalities in the world, have been formed in the Karakalpak people and are preserved from father to son, from generation to generation. When we say that national music is one of our heritages of national value, first of all, these lines of Mullah Ghayip come to mind. That is, he said, "Don't call a conversation with words a lie, Adam was about to be created". Despite the fact that the people of Karakalpak were oppressed in every way under the hands of the rich feudal lords, they kept in their memory for many years their wonderful treasures equal to gold. Music is passed down from father to son. Those songs have reached our time. They were polished by the performers, continuously developed, and no matter how many changes they underwent, they did not lose their originality. These symbols are embodied in cultural and historical works that have been preserved since ancient times. A remarkable cultural heritage belonging to the first century of our era is the "uu" instrument born "Ayirtpamnan". A stone carving of a girl playing a harp and a fragment depicting a man holding a two-stringed musical instrument in the Dutor language found in the archaeological researches are clear evidence of this. Our people immediately listen to music, or sit and sway to the music and song. Sometimes, to motivate the performer, he gives incentives like "bless you" and "goodbye" and listens to music happily. This tradition has been passed down from father to son. Why is the art of music ingrained in our blood?

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Every person who comes into the world listens to music first. This is our music. We do not know in which century and in which year this folk art was first started by whom. But at the same time, many songs of our people have reached our time.

No matter how hard the people lived and grew, they did not lose their national music, i.e., their speech, and it was preserved in the people until the people became literate through teachers and students. We must admit that our national music was once forgotten. Now, after the Republic of Uzbekistan gained its independence, first of all, the past was looked at. A new change has appeared in our country, general culture and traditions programs have started to be restored. The Nukus Branch of the State Institute of Art and Culture of Uzbekistan, the Nukus Privatized School of Culture, and all the children's music schools in the Republic have started teaching national words.

The enthusiasm of the younger generations is increasing, and they are fortunate to learn national words and songs in the newly opened classrooms of the mentor-student programs. The Karakalpak people stand out among the neighboring peoples and peoples living together in Central Asia with their unique national songs. We lived as people of Turkic languages, learned from each other's example, relied on each other, and even joined together as if we were born once. Our nationality does not change because of this attitude. Our program, culture, and language have been kept in their original form, and can develop without changing the original beginning. It is clear that no one can authorize the fact that the pages of history clearly speak of the distant past. I want to prove my words with the songs of Karakalpak people. For example, "Eshbay" song, "Qoshshim palwan" song, "Gór qız" song, "Saltıq" song and other songs are also found in the people of Khorezm. It means either they got it from us or we got it from the Khorezms. They call me a folk song. We understand these taronas as the taronas of the Karakalpak people. Who are these songs mainly about? The question arises by itself. First of all, since we are a people of relations and sitting in rows, a lot of changes can pass through us or through us. No one can deny that wedding spectacles are common. Programs such as "The neighborhood is mixed, our cattle are the same" will change our culture and art. However, it is a matter of fact that we can't consider any valuables passed down from them to us as our national possessions. It is now highlighted above. If we look at our songs. We had enough bakhshis, musicians, and pledges. It is clear that we cannot include the songs of the neighboring nations in the folk songs.

It is not wrong to say that the musicians who created our national songs and folk songs are classical composers of those times. Our tarona songs, that great gift, were brought to our time by the musicians who prepared students and brought out those students and students. It is a pity that the complete history of all of them has not been left in written form. The first of our famous gifts are Aqimbet, Muwsa, Suyewler. Most of the songs of Aqimbet Bakhshi were learned by his students. Muwsa and Suyew came out of it. Suyew was more popular among Turkmens, while Muwsa was called Karakalpak bakhshi. Muwsa and Suyew were very close friends and often went to weddings together. Muwsa Bakhshi is the author of our songs and lyrics, because after Aqimbet, Muwsa Bakhshi composed songs related to various events. As we mentioned above, among the Turkmen peoples, there are songs that repeat our songs, even with their names. For example: "Ala qayışlı", "Teke nalış", "Gúlpaq", "Temir dánli", "Aq ishikli", "Muhalles", "ğarrı pátek", "Xoja bağman", "Azizim", "Kór wız", "Kelte saltıq", "Dem ermes" and others are our national songs. I don't think it's possible to have two people in common. It's not like you can't put two songs together. In my opinion, it is also possible that the taronas issued by Muwsa were reworked by the neighboring Bakhshis. There are many reports that he was the teacher of the Bakhshis who lived in that period and the first powerful Bakhshi who produced songs.



No one can deny that Bakhshi Jirov has been the food of our nation since the early times, its spiritual wealth and helper. The names and positions of our famous artists are still preserved internationally. As we have mentioned above, we have taronas. For example, the song "Besh Par-da", which is in the hearts of our people, Muwsa's contemporaries Shamshi Suyew from Khorezm, Kuychi Abdulla from Kazakhstan, Mamut from Bukhara, who were contemporaries, described the songs from five nations as "Bashsi" depicting it as a veil, and through them, it feels as if he is proudly singing the deep idea of the high art of the people. Above, we mentioned that Karakalpak Bakhshi is the author of many songs of Muwsa Bakhshi. "Sen yar qal endi ", "Muwsa", "Paqay", "Muwsa sen yarı", "Idiris", "Mer-tewik" are also among them. After these Bakhshs, our Bakhsh musicians have created many songs and contributed to the world of music of our nation. Glinka said, "People create music, if there are songwriters, they only arrange it." This assessment was very accurate. For example, it is inevitable that the neighboring nations will arrange some part of the music of the neighboring nations. The folk songs and songs of our people have reached our time through the teacher-student path. When we talk about bakhshi composers, the greatest bakhshis start with Aqimbet, Muwsa, Arzi, Gha'ripniyaz, Suyewler. The students of this famous musician have inherited many songs from his songs, and he continues to be an international teacher-student. Even in our time, the famous bakhshi musicians were able to impress the people with their skills. Esjan Qospolatov, Japaq Shamuratov, Óten Tóreshov, Qurbanbay baqsi, Ámet Tariyxov, Qudaybergen Tambaev, Ibrayim Patullaev, Juman baqsi, Genjebay Tilewmuratov, Turǵanbay Qurbanov, Ğayrat Ótemuratov, Meńlibay baqsi, Ańsatbay Ğayratdinov, Sálmenbay Sadikov, Qarajan Qabulov, Aytjan Xojalepesov and others.

These musicians are considered the Aqimbeti, Muwsasi of our time in which we live. The composers of this bakhshi made changes to the songs, but the Eshjan bakhsh was produced and narrated by the "Work" fan. These are our musicians Yesjan, Ámet, Qurbaniyaz, Óten, Tinibay, Qurbanbay, Ibrayim, Juman bakhshi Aqimbet, Muwsa, Japaq Shamuratov, Orinbay Súyew performed in the direction. We don't have enough information from the musicians. It is clear that we had good and strong musicians, but not all information is left of them. Arzi, a former musician, wrote the song "Sıy perde" and gave it to his teacher because he was not able to give a good performance to his teacher while studying in the madrasa. However, when a musician says that the people will listen with satisfaction when he plays music, he is involuntarily saying encouraging requests that if the heart is full of music, he will say yes. Based on this, we think that our musicians could sing well and perform their words well.

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