

ATTRACTIVE TASTE

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Lazgi is a legendary, ancient and relaxing melody. When you think of Lazgi, you think of ancient Khorezm, a fiery art space famous for its magical statuses, lively epics, soothing melodies, funny clowns, and intense dances. The melody is divine, the language is an art that is understandable to everyone, it does not need an interpreter. Of course, every nation has its own ancient melody, song, and dance. Such a melody, song and dance is "Lazgi".

Today there are 9 types of Lazgi dance in Khorezm. These lazgis appeared in various conditions and have reached our time over the centuries. These are the fun of the clown, Dutor's pleasure, The sound of the trumpet, A little bit of fun, Harmonic pleasure, The feeling of chanak, The pleasure of Khiva, There are such things as Boy Lazgi and Modern Mane Lazgi .

A clown's touch

it was known that in ancient times clowns used to play " Bear game " , " Giant game " , " Monkey game " and " Horse game " .

" Pishi q game " , " Chorloq game " , " Yumronkozиг game " , " Goat game " , " Kirghavul game " are very ancient games that are performed even today. can describe.

" Lazgi " also had an impact on clown games . As a result, " Masharaboz lazgisi " was created. The content of " Masharaboz Lazgisi " was mainly imitation. " The joke of a clown " imitates a bad person, a bird, an animal, their appearance and characteristics .

Dutor lazgisi

XX Nurmamat Boltaev, one of the teachers who lived and worked at the beginning of the century, Isoq Shodiev, Muhammad Bog'ibekov, Matrasul Kharratov, Sora Bola (Sorakhan Erkaeva), Khojikhan Boltayev, Father

Koshmanov plays folk songs of Khorezm in the studio. skillfully played the statuses, " Dutor lazgisi", known in the country . The playing of Lazgi melody in dutor has been a source of inspiration for dance performers. "Dutor lazgi" is mainly a dance of women.

A trumpet blast

In Khorezm, "Surnay Lazgisi" was considered to be a particularly joyous melody. Even by the time of the Khorezmshahs, the Trumpet became an official tune played before the battle and after victory. S. Tolstov wrote: "... Tbilisi was conquered after Khazaria united with Khorezm. The army is commanded by Khorezm commander Tarkhan. After the victory, a tune is played on the sur n ayda.

Jalaluddin Manguberdi, without bowing to Genghis Khan, leaves Khorezm with his soldiers and establishes a large state in the Caucasus. Jalaliddin D invaded Afghanistan, celebrates the victory. The festival lasts for several days. "Lazgi" is played on the trumpet day and night. The soldiers, proud of the victory, dance non-stop saying : " Play Lazgi", play "L azgi".

A little bit of fun

Dance, which is an attractive and elegant form of art, has various methods of performance, each of which has its own internal laws. However, the more it is performed in addition to Khorezm dances, the more powerful it becomes.

Also, in the holy book of Avesta, you can read specific information about how various dances were performed with the stone from ancient times.

In the East, the Karak dance has its own features and discoveries specific to Khorezm people. Karag dances are performed not only in Khorezm, but also in Bukhara, Tajikistan, and Tashkent.

The kayraq instrument is mainly performed with classic game tracks such as "Norim-Norim", "Orazibon". In addition, it gives a special charm to "Lazgi", enriches it and adds a lively spirit. "Khayraq lazgisi" is unique in the world of art and leaves a person stunned. "Kayrog Lazgisi" is played to the accompaniment of a circle, and to each melodic beat of the circle, the kayrog responds with the same beat. Kayraq game is unique only to Uzbek folk dance art, it does not exist in other countries.

Harmonic feeling

In the late 18th and early 19th centuries, the harmonium became a widespread musical instrument in Khorezm. This song has been adopted because it fits Khorezm's direction of music, voice, singing, and melodies.

The playful tone of the harmonica, the soft ringing of the bowl, the sound of bells, the sound of bells, the delicate and lively dances of the dancers, the intensity of the qaraj method gave originality to the work of the khalfa dancers. This uniqueness could not fail to affect "Lazgi" as well. "Lazgi" tune has acquired a special freshness in the harmonic sound. When "Harmon Lazgisi" was performed, the khalfas applauded "jakku-jakku", "kish-tak-kishtak" and caused a new development of both the dance and the melody.

"Harmon Lazgisi" essentially expresses female beauty, chastity, and joy. This expression is mainly expressed through movements of the face, eyebrows, eyes, hands, stature.

Changak lazgi

It is known that representatives of various peoples and nationalities have lived in the Khiva Khanate for a long time. then those who lived as a separate nation. Among them are the Iranians who live in the village of "Aqdarband" of Koshkopir district. The famous poet and historian Ogahi's "Riyaz uz-davla" about the Iranians in Khorezm. also Tazkiravni poet Hasan Murad Muhammed Amin's work "Ozodnama" provides extensive information. Over the years, the traditions of the land-based majority of the minority Iranians, culture, it was natural that his art would have its influence. Gradually, Khorezm Iranians mastered Khorezm music and dance. Lazgi did not go unnoticed. Under the influence of the national dances of the Iranian people, a new style "Iranian Lazgi" or "Changak Lazgi" appeared. The originality of the "Changak Lazgi" dance style, serjilo, is distinguished by its beauty.

Khiva lazgisi

In order to emphasize that the minaret is standing relatively still, the most complex dance style was created on the plate, played with facial, eye, and hand movements without moving the legs. The Lazgi tune also embraced this new dance style. Thus, " Khiva Lazgisi" came to the field. " Khiva (Minor) lazgi" is

the most complicated of all "lazgi". To dance it one must be very talented. Dancers of "Khiva Lazgisi" are covered in smoke, bright, puffy, wearing a decorated tachyo (Khorazm cap), it is necessary to hang a shavkala (jewel) on the chest.

A boy's passion

" Boy " has traveled a long way and experienced continuous development and enrichment. V. Vereshchagin, who was in Khiva in the 19th century , testifies that male dancers danced in women's clothes, and older teachers taught women's dance art to children aged 8 or older.

"Boy's Pleasure" is played like this: the dancer dressed as a woman for the circle, decorate it comes out as a make-up. He hangs the Khorezm shavka on his chest, he wears rust on his hands. She takes the form of a beautiful girl. Of course, he wears a headscarf.

Khorezm culture and art reached a new level in its development by the 20th century. It became more popular. A new, mane type of " Lazgi " has appeared. Sing the song of the teachers of the past, they did not dare to speak to him because they considered him to be a song of creation. Komiljon Otaniyozov, the master artist of Lazgi, spoke first. He is the creator of "Yallali Lazgi" based on the poem of Kamil Khorazmi. After that, it became a tradition to associate words with Lazgi. Komiljon Otaniyozov said to his mane, "Mango, my date, who do you love oh black eyes all over, Oh, take a look." added the refrain. In Khorezm, the masters of the art of singing no matter what kind of music they create , they use the refrain created by K. Otaniyozov as a basis. For example , O. Khayitova's "Seni ozing bir yona", "Gal-gal" by B. Hamdamov O. Otajanov's "Khorazm's Lazgi" O. Kh Udoyshukurov's "Parang Romol" and others. This refrain is very suitable for Lazgi 2 , it gives it a charming, playful tone. Moreover, the students' respect for the teacher is not reflected in this situation.

After the 60s and 70s of the 20th century , " Yallali lazgi " was mainly played by women. Singers' choice of poems that sing of love for a woman and express female beauty led to this, because the main goal of the performer of " Lazgi " is to create dance movements corresponding to the spoken words .

historical development process of " Lazgi " , its types, it taking into account the relevant narratives and performance methods, Uzbekistan is a nation artist

Gavhar Matyokubova in 1987 " Legend of Lazgi " . staged a public dance . 20 girls and one man danced in the dance performance falls. The purpose of the dance is to connect the existing 9 lazgins to each other connecting and revealing each of the historical periods.

In 1957, the " Lazgi " ensemble was formed in Khorezm, and this ensemble was led by Komiljon Otaniyozov. In 1968, Gavhar Rahimova later Ortiq Otajonov, Rahmatjon Kurbanov led them . To date, "Lazgi" the ensemble is led by Ogabek Sobirov, an artist who served in Uzbekistan .

In conclusion, it can be said that in the current era "Lazgi" in a modern direction, that is It is interpreted by many artists accompanied by modern electronic music instruments . But in the process of lazgi polishing, his method, We hope that it will preserve its original content and reach the next generation in the same condition . " Lazgi" to his land, has its own cradle. He is committed to eternity.

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