

Development of Seasonal Ritual Songs

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ABSTRACT

Melody begins to sound a new quality of undulating melodies connected to the structure of the seven. The article gives information concerning development of seasonal ritual songs.

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Seasonal ritual songs from various ceremonies and traditions formed during the long past of the Uzbek people are connected with certain natural changes and the worldview of the people in the centuries-old historical process. Most examples of seasonal ritual songs are associated with the beautiful spring season, and the main date in it is the Nowruz holiday. Some of these rituals have been forgotten. Most of the rituals related to the ancient life and were performed according to the seasons of the year and the seasons of work. In winters - "Yas Yusup", gossip. In the spring - "choy momo", in autumn - "oblo-baraka", summoning the wind. Of the seasonal ritual songs, most of the springtime songs have survived in children's folklore. The fact that a series of rituals are based on certain realistic games is ultimately very suitable for children's nature and has been preserved in children's activities in this respect. In particular, such well-known songs as "Boychechak", "Laylak keldi", "Chitti gul", "Aq terakmi kok terak" have reached us in this way. A number of other seasonal ceremonies that are attracting more artistic interest, including "Sust Xotin", "Shokh Moylar", "ArgMmchok", "Ashsha-Darozzi" folklore-ethnographic ensembles, have been revived in "Stage" forms. these songs started playing. It is worth saying that although one or another ceremony has lost its status now, they have gained a certain importance in the development of social and artistic thinking.

There are mainly four local styles in the musical heritage of the Uzbek people. Khorezm, Bukhara-Samarkand, Fergana-Tashkent, Surkhandarya-Kashkadarya can be mentioned. The emergence of local styles in these zones is the result of certain ethnic unity and general socio-economic conditions.

Unlike other regions of the republic, the majority of the population of the southern regions of Uzbekistan - Surkhandarya and Kashkadarya - in the recent past, mainly engaged in animal husbandry, only a part of them lived as nomads. This is why the songs about the work of herdsmen, and in the past about the nomadic life, occupy a characteristic place in the musical folklore of these regions.

In the musical life of this country, epic performers - bakhshis - played an important role. The variety of musical instruments in the country is very limited, with the drum as the leading instrument.

Unlike Surkhandarya and Kashkadarya, Bukhara and Samarkand, which are the cultural centers of Central Asia, have almost different characteristics of Uzbek music. These features relate to heritage themes and genres and the character of musical life. An important difference between the characteristics of Bukhara and Samarkand local style is the division of musical heritage and performance into two types - professional art in the oral tradition and folklore, that is, in the musical heritage, professional music has

been formed and developed since ancient times. In addition to skilled representatives of musical folklore, professional artists-composers and hafiz occupy a large place here, they are known as knowledgeable performers of maqam and other professional music genres. Performers of dance-play songs with diverse content, forming a certain cycle in small form - musicians have also gained wide attention.

These ancient cities were characterized by the rich variety of musical instruments and the variety of ritual songs, as well as regular evenings of music and poetry with the participation of the best singers and musicians. Maishat, the urban way of life allowed singers, dancers and ensembles of musicians to develop in their own way.

Uzbek music folklore in Bukhara and Samarkand regions has a certain degree of commonality with Tajik music in many respects. is the heritage of music. In particular, Shashmaqom is a vivid example of this.

The local style of Khorezm, which is very close to Bukhara-Samarkand, is distinguished primarily by its color. It affects the intonation-melodic structure and interpretation of local songs. There is no doubt that Khorezm style has a certain commonality with Turkmen and Azerbaijani music.

Folk music of Khorezm includes the performance of epics. If the music of epics in all regions of Uzbekistan is usually recitative-declamatory or melodic-recitative in nature, in Khorezm they differ with bright expressive songs and not with dombira, as in other regions of Uzbekistan, but dutor or traditional ensemble - bulamon, gijjak and dutor (sometimes doira) are sung to the accompaniment.

Khorezm musical instruments also have their own characteristics. For example, the Bulaman musical instrument mentioned above is found only in the Khorezm region of our republic. At the same time, there is absolutely no dombara here. From the second half of the 19th century until today, the harmonica, which is widely used in Khorezm, has become one of the distinctive features of the local style of the same country. The local difference of some musical instruments is visible in their structure and timbre-acoustic properties. For example, Khorezm dutor differs from other local zones of Uzbekistan, especially in Fergana region, due to the relatively small size of the bowl, the thinner and shorter handle, and its acoustic and timbre characteristics.

Fergana musical folklore is also distinguished by its own characteristic features. Simple, catchy and thematically diverse songs in a compact size are important here. Women's songs are especially popular. On the other hand, the big song (or tray song) genre, which is widespread in the Fergana Valley and the Tashkent region (and in Khojand in Tajikistan), is distinguished by the recitative-declamatory nature of its large-scale developed melody. This purely local genre, as we said above, is performed by two or three or more hafiz in traditional style without the accompaniment of musical instruments.

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