

Uzbek Seasonal Ceremony

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ABSTRACT

This article provides information on the classification of Uzbek ritual sayings, musical and poetic bases, and the state of performance.

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Seasonal songs are an important part of Uzbek folk music. It is true that in some regions, such as the Fergana Valley, Bukhara, Samarkand, Khorezm, the share of such songs is slightly lower than in other regions, but it differs in its content. One of the main reasons for this is that while the daily life of the population in these areas plays a key role, the second is related to the types of work they do for a living [1].

The role of the seasons in the centuries-long history of mankind is enormous. It is acknowledged by our folklorists and musicologists that ceremonies are held in all four seasons of the year. Once upon a time, in the tradition of the four local styles of the Republic, in the winter "Gap-gashtak", in the spring "Navruz", "Shoxmoylar", "Sust khotin", "Darvesh oshi", in the summer "Choy momo" In the autumn, seasonal ceremonies such as "Oblo Baraka", "Wind Invitation" were held.

In some areas, the rumor-mongering ceremony is called by various names, such as "gap", "gashtak", "gap-gashtak", "sitting", "event", "teahouse", "somovar". Among them, men and women gathered separately, prepared delicacies, and sang songs. There are a lot of walks and parties in the regions, especially in winter. In some cases, various agreements have been reached at parties and meetings. Singing in honor of the winter season, there is a lot of gossip, gossip and gathering going on throughout the day. This season, "Korboron", "Qorkhat", "Kok salla" and a number of other songs were performed. can be viewed.

Similarly, spring songs can be used to prove these points. In the early spring, when the trees wake up and the willows sprout buds, there is a need for games and activities such as "Tolbargak", "Flower game", "White poplar-blue poplar" when the field flowers open. greeted with respect. "Boychechak has come out", "Jarchilar song", "Sumalak", "Navruz ekan", "Hoy bobo", "Lolajon", "Hey lola", "Lola sayli", "Oyun tulips", "I have a job in tulips", "We will be friends tulips", "Boychechak", "Turna geldi", "Muborakbod", "New year", "Hamal", "Navruz ay kelip-tu", "Darveshona", "Double driving", "Horn oils", "Halinchak" and other such ceremonies can be cited as examples. Especially when it is raining, the children sing the song "Rain is Rainy". The spring of our ancestors began on March 21 with the call of heralds (song) in the early morning as a great celebration of the equinox and the lengthening of the day

from this day, the beginning of field work of farmers, the first sprouting of daisies, the survival of winter. To celebrate Navruz, the bride of spring, mainly wooded meadows on the slopes have been selected, with separate areas for men, women and children. For example, pubertal girls are provided with wooded areas, where they are provided with hanging ropes. A number of seasonal songs such as "Halinchak", "Lola sayli", "Oyna lola", "Lolachaga ishim bor", "Mubarakbod" to entertain the elderly grandparents. "Was sung.

Songs that celebrate the summer season are also unique. On hot summer days, crops need water. The whole village came together to call for rain to get more harvest from the crops planted in the dry lands "Sus-xotin", "Talabiboron", "Suvxotin", "Chalaxotin", "So'zxotin", "Sustxotin" kabimarosimlaro'tkaziladi. Shuningdek, "Yozi", "Arpabug'doypishibdi", "Choymomo", "Laylakkeldiyozbo'ldi", "Dehqonbobo" Such ceremonies and games are popular in the summer months, when people sing songs with interest[3].

"Sustxotin" The ceremony was performed in two stages in ancient times. For example, ten or fifteen people filled a kadi (empty pumpkin) with water and tied it with a long pledge. People carrying kadi are covered with waterproof material and go to every apartment "Sustxotin" sang the song. Upon hearing the song, the homeowners sprinkled a bucket of water and greeted them with a gift from everything they had. Some gave sheep and goats. The second part of the ceremony continued in the rivers where the water dried up. There was a big party with live donations from the collected donations. The people invited to the table were treated to a variety of dishes. Along the river, a group of men and women smashed white stones against each other, rubbing the sparks from them as a symbol of a thunderstorm. She then sang and danced to "Slow Woman." In the 1980s, a number of measures were taken to establish and develop the activities of folklore and ethnographic ensembles in the country. In particular, the folk ethnographic ensemble "Boysun" was one of the first to collect and restore the ancient songs of our people. The ceremonial song "Slow Woman" was also performed in a "staged" form, which was requested by the population and revived, and did a great job in reviving this process. In Khorezm, samples of melodies from the most ancient periods of the seasonal ritual are reflected. Including children ("Momommoshiydi", "Aravachimanidoyim", "Tuyalar, hotuyalar" and etc) and seasonal songs ("Sustxotin", "Ashshadaroz" and etc.) the original structure and tone of the early stages of the music, the foundations of the initial stage, have been preserved. Among the summer ceremonies is the Tea Momo ceremony in Namangan region. In ancient times, tea wax was also called the mother of the wind. At the end of the summer, a ceremony was held to protect the drowned fruit from spilling in the wind[5].

Tea momo (wind stop). Tea momo has historically been the image of Chui momo, the wind momo, the Zoroastrian wind god. The ceremony was held as follows. That is, two old women, dressed in old clothes and coats, with black beards on their faces, holding sticks in their hands, sang the song "Tea Momo" in front of them. The five grown girls wore shawls on their heads, followed the old women and sang along. One or more boys, ages 7-8, rode on donkeys in sacks and collected donations from homes. The donkey was dragged by a donkey, a soft broom and a straw handle. At the end of the ceremony, a charity event was held in honor of the wind god. Tea momo ceremonies are now practiced among Uzbeks living around Turkestan and Sayram in Kazakhstan. It is known that in Bekabad district of Tashkent region, Termez, Muzrabad, Angor, Sherabad, Jarqurghon districts of Surkhandarya region, strong winds from Afghanistan blow for almost four seasons and last for a day. In the language of the locals living in this area, the wind is called "Afghan wind", and in Dehkanabad, Guzar, Kamashi, Chirakchi districts of Kashkadarya region, it is called "Turkmen wind" because it is blown by the Republic of Turkmenistan. The tea ceremony was held in the following order by the residents of the area. That is, a sharp knife that kills domestic animals is struck with a blow to the windward side of the high ground, where people do not pass. "Choymomo"¹ sang the song. The ceremony was performed as follows:

Hoy choy momo, choy momo; Let the wind blow.

When a strong wind blows, cut momo with a knife.

¹"Choymomo" The statement was made in 1999 during a musical folklore expedition in Muzrabat district, performed by Juraeva Basanda, born in 1941. Ethnic Uzbek, Kenagas. In 1974, he moved from Machay village, Boysun district.

The songs of the autumn season focus on fertility, blessings, harvest summaries, and blessings on the harvest. "Harvest" and "Oblo Baraka" songs are sung during the harvest, while "Rice and Blue Rice" and "Wind Invitation" songs are sung during the harvest. 'Igan. It has become a tradition to sing songs such as "Hop mayda", "Mayda-mayda" when the grain is separated from the straw[2].

Seasonal ceremonial songs, by their very nature, are mainly devoted to natural phenomena such as the earth, sun, moon, clouds, rain, lightning, wind, rainbow, air, sky, and other natural phenomena. As a result of these events, countless myths, songs, fairy tales and stories have been created among the population. The best dreams of the Uzbek people are connected with water. In the Avesto, the holy book of our ancestors, water is also interpreted as one of the four sacred elements. Rain is one of them. When it rains, people, especially children, run and chase barefoot in the rain. [4]. As if rainwater "grows their hair", various songs were composed and sung:

It's raining cats and dogs. Boy's son, Round belly.

You can see that this song has different versions in the regions of the Republic. For example, Namangan region is called "daughter" instead of "son of a rich man" in Uzbek folk music, and "round mouth" instead of "belly" in Fergana. In some areas, the word "goat birth" is referred to as "goat health." [4]. The song will be performed in Tashkent, Surkhandarya and Kashkadarya:

It's raining cats and dogs. Now the crops, Remove the ear.

This is, of course, reworked in the minds of children's poets, performed by children's choirs on radio and television, and then popularized by children. Of course, these ceremonies lead to the creation of one or another tradition of the population. For example, when it rains, young girls in Fergana say, "Rain oil! Let my hair grow!" and in Namangan, when the sun suddenly rises while it is raining, a rainbow of different colors appears in the sky. Meanwhile, girls from Namangan put their hair on the threshold and cut it with an ax, saying, "My hair is growing! "Grow my hair!" they shout [5].

Diniyaytimlar. O'zbek xalq musiqai jodining yanabiro' zigaxosjihatlari albatta, o'z dinigae' tiqotitufayliyaratilgandiniyaytimlardir. Musiqashunos also referred to as religious melodies by scholars. These sayings are common in all regions of the Republic and are gladly followed by the population. In recent times, this saying has been sung by children. One of the most popular seasonal songs in the Uzbek folklore of Namangan region is "Ramadan"[2]. The text of this statement is as follows:

Ramadan, yo-ramazon! yo-ramazon! Ramadan has come to your door,

God bless your cradle. Yo-ramazon, yo-ramazon, yo-ramazon!

We saw the moon behind your roof, We saw you richer than everyone.

Yo-ramazon, yo-ramazon, yo-ramazon!

In the village of Khatak, badas are performed in the above-mentioned ceremonies and traditions. For example, "Araz badash" is played during summer ceremonies. Angom is a similar ritual, dedicated to the longest days and shortest nights in the summer, when the sun rises and sets, and when the temperature rises and the need for water increases. "Araz badash" was performed at the "Angom" ceremony. In this case, the dappies were divided into two groups and came from opposite sides. When they were side by side, they hit each other's dappes hard, as if the sun was shining on their heat, and they hid their faces with their dappas (thus expressing their dissatisfaction with the sun). , who said it was overheating and damaging crops). Araz Badash also consists of two parts, the first of which is the introduction. The introductory part moves to the main part of the melody after playing two beats in 5/8 scale. It will continue in the 6/8 scale.

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