

Folk Ceremony Songs (On the Example of Jizak Region)

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ABSTRACT

The article says that ceremonial songs serve as an important tool in expressing the people's spiritual and material lifestyle, moral standards, interests and aspirations for the past, present and future spiritual life. The classification of ceremonial songs and their significance is illustrated by the example of Jizzakh.

KEYWORDS: *ceremonial songs, universal values, spiritual and moral values, folk songs.*

INTRODUCTION

Another important type of folk song is the ceremonial song. Ceremonial songs are an art that is based on the idea that people express their cultural attitudes towards life, reality, and changes in nature. The ceremonies promote the universal, spiritual and moral values of the exhibition.

In the integral unity of the rules of psychology, art, pedagogy, the harmonious content of spiritual values is inculcated in the minds of students. For example, a person prepares himself mentally for a ceremony, in which the sounds of music, the art of speech use dramatic movements. It is an important tool in expressing the people's spiritual and material lifestyle, moral standards, interests and aspirations for the past, present and future spiritual life.

The specific plan, goals and objectives of each ceremony should be evaluated on the basis of their ability to influence the spiritual world of the people.

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According to folklore scholar B. Sarimsakov, Uzbek ceremonial songs are divided into seasonal and practical songs. The first series of ceremonial songs is divided into two parts: only seasonal songs - "Slow Woman", "Shoy-momo", "Yas-Yusup"; songs related to seasonal labor and farming are divided into genres such as "Clay Keeping", "Horn Oil", and "Oblo Baraka".

RESEARCH METHODOLOGY AND EMPIRICAL ANALYSIS

There are a number of simple genres in the song genre. Magical songs also play an important role in performing certain rituals, such as calling for rain, suppressing solar and lunar eclipses, and so on. Versatile love lyrics, satire and humor, historical themes, social protests are the basis of every genre (or branch) of songs, lapar, yalla and hymns belonging to this group (although they are clearly expressed in each other. even if they differ in their properties).

To a certain extent, the national anthem is characterized by a narrow range of words and melody. The text of the most common terms in Jizzakh region varies in content, often consisting of seven to eight syllables the weight of a finger. as a genre, the song consists of a relatively small range of melody,

covering one or four verses of a finger-weight poetic text, while the entire melody is adapted to each verse.

Lapar has a danceable melody and is often performed with dancing. His texts are mostly romantic, didactic, humorous or humorous. In some districts, the term "Lapar" is also applied to wedding songs in the form of dialogues, which are performed in each group of representatives of the bride and groom as a unison choir or as a solo dialogue. Can be.

The Yalla is performed in two different ways. The melody of the first is relatively narrow, with each stanza and its play being sung solo, and the chorus being sung by a unison choir (a group of musicians or singers, often listeners). It is known from history that this direction has been actively used in the ceremonies of Jizzakh region. Today, folk ethnographic ensembles ("Shalola", "Besh Karsak", "Shanqovuz", "Shorkarsak" and others) are being formed to educate young people about the history of our national spirituality, its rich content and self-awareness. Such ensembles revive the aesthetic and artistic traditions of the Uzbek people, national art samples, and revive the unique traditions and customs of each oasis, which have long been a national and spiritual value.

Uzbek people's yor-yor, olan aylat, alla, yalla, doston kuylash, shanqovuz shalish, kelin kutu Traditions and customs such as winter, doppi sewing, supra kneading, mother-in-law, father-in-law, attitude to the land, education, national cooking, demonstration of national costumes, etc. plays an important role in shaping the process.

One of the genres of folk songs is epic. The epic is one of the forms of folklore, which combines the spiritual values of the people, combining artistic and aesthetic values such as singing, music declamation, narration. In the epics, the highest human qualities are conveyed to the listener by the bakhshis in a poetic way.

There are elements of drama and theater in folk pedagogy, which form national pride and thinking in students through various rituals, customs and traditions. To do this, a special spiritual and moral environment is created and the content of the activity is realized. In a family full of dramatic and theatrical symbols, the birth of a student, marriage, and various family ceremonies — cradling the student, taking the first step, taking a sash, circumcision, courtship, bridesmaid, marriage, with the bride quarrels between the bridegroom and the bridegroom, the bridegroom carrying the bride around the fire) folk songs were also sung at ceremonies such as celebrating the day.

Folk songs have a national basis in content, firstly, they emerged as a cultural source in a certain period and embody the content, form and means of spiritual and moral qualities, and secondly, they test the high spiritual and moral values of the people. character traits have been raised to the level of value among them by generalizing the criteria of upbringing [1. - P.30].

Folk songs are also an important means of propaganda. They propagate and pass on the traditions, worldview and feelings of the nation from generation to generation. Folk songs, as artistic and aesthetic sources, are a means of educating the mind through the human senses, and the mind through the mind.

A characteristic feature of folk songs is to ensure mental perfection through the conscious mastery of all aspects of spiritual qualities on the basis of mental depth, logical thinking. In it, as a whole means of developing musical ability, students' activities are carried out in the process of daily communication. The scope of folk songs is not limited. It is relative to interpret them as adult or student songs, songs suitable for younger or older students.

According to the ancient tradition of our people, farmers and gardeners, who worked all year round and finished their field work in the fall, as well as herdsmen who returned their herds to the winter, volunteered their time through various ceremonies during the winter. provided teeth. People of the

same age, such as peers, friends, and acquaintances, met with "peers" and organized various ceremonies. The traditional ritual of Tengkur, peers, friends, and ulfats during the winter days, which is carried out in the middle by raising money or collecting materials, is called "tokma". The meaning of the word "tokma" in the "Explanatory Dictionary of the Uzbek language" is also "a party, which is usually held in the winter at the expense of money and supplies" [11 . - P.233].

M.F. GavriloV noted that the "tokma" ceremony held in winter is also a tradition among Uzbeks in Tashkent [5. - P.4]. The tradition of "casting" also existed in Samarkand, Jizzakh and Tashkent regions. The timing and duration of the ceremony are not based on pre-arranged deadlines. With the onset of winter, young and old, young and old, middle-aged and old, each with their peers, organized a party by pouring money or supplies into the middle. In Jizzakh, the time of the "casting" is not fixed, the visit of one of the guests to the house, the return of one of the friends who went on a long trip, or sitting on the appointed day by mutual agreement held at the home of one of the participants.

The laws of the internal structure of musical works are even more important in this regard. That is, the criteria for the relationship of fixed assets is determined in one way or another. In particular, "single voice" or "meaning", "polyphonic" styles, including "harmonic", "polyphonic", "homophonic" styles fall into this category. Major creative trends and trends. For example, "classicism", "romanticism", "impressionism", "realism" and others are directly related to the concept of style.

The word style is also used to describe the work of composers, composers, conductors, singers and musicians in a more creative way. In particular, it is a valuable force in the analysis or comparison of the creative image of a famous artist, his different, unique lines. It is also common in everyday learning to use a variety of meanings, such as "turnip style", "maqom style", "wild" or "patnisaki style", "badika style", and modern style. can be encountered quickly.

CONCLUSION AND DISCUSSION

Folk songs have great pedagogical potential in shaping the musical abilities of the younger generation. Incorporating them into the school's "Music" textbooks, grouping them according to the age characteristics of students, their worldview, level of moral and aesthetic development, will improve the system of formation of musical abilities of students in the educational process. It is the duty of our people to pass on to the next generation the masterpieces of folk songs used in Jizzakh region, which have survived to the present day.

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