

## **SURKHAN MUSICAL HERITAGE**

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**Abstract:** It is reported that ancient folk traditions flourished in the land of Surkhan in accordance with the spirit of the new age, as well as that songs typical of mountainous rural areas were performed only by women at weddings.

**Keywords:** *folk songs, sayings, chants, musical instruments, calls, melodies, methods, melodies, religious and prayer sayings, wedding songs.*

### **Introduction**

Surkhandarya region is one of the ancient settlements of Uzbekistan. This land has a unique history of socio-cultural development. This oasis, which was considered the center of the ancient Greco-Bactrian and Kushan empires, located at the crossroads of trade routes, and in the past was considered one of the most developed regions of Asia, has now become a unique cultural reserve of folk art, having preserved ancient traditions and an invaluable material and spiritual heritage. Ancient folk traditions have flourished in the land of Surkhandarya in a way that is consistent with the spirit of the new era.

Artistic tradition is a characteristic of art that has become customary over a long period of time, a characteristic artistic expression that represents a “real folk group” and has deep roots in its creativity. The image of tradition is broad - it is associated with the nature of national styles in the musical culture of the people, the styles, methods of folk performance and a number of significant features (necessary for determining the world of art).

The composition of musical folklore genres of various ethnic groups is determined by the stage of socio-economic development of a particular ethnic group in different periods of its history, the economic and cultural typology of its life, the specific forms of its culture, living conditions and traditions, and its interaction with the culture of other ethnic groups.

The genres of aytim (folk songs, aytims, yigi-sigilar) and sholgu (calls, melodies, medleys, tunes) are widely associated with folk rituals. Among them, ritual songs (seasonal, wedding-ceremonial, aza-mourning, religious-worship) make up the majority and are found in all villages. At the same time, labor, alla, and lyrical songs are also widespread; household, historical, and humorous songs have also been preserved. Genres are divided into general, specific, and unique types depending on their artistic status and content.

### **Materials and methods**

Folk songs, in turn, consist of certain genres and types that are generalized by their musical characteristics, in which the interpretation of the theme and the environment and style

of the song play a key role. General genres include musical works performed in certain life processes, for example, in labor (songs of farming, animal husbandry and crafts), rocking a child (alla songs), wedding ceremonies (songs and instrumental melodies related to Beshik, Sunnat, Muchal and Nikoh weddings), and a'zada (funeral and mourning songs). Specific genres include lyrical and everyday songs and song genres - terma, qoshyk, lapar, yalla and ashula. Mavrigi, karsak, baytlar and aytishuv (romantic-lyrical and humorous) are widespread in the Baysun region. This group also includes the epic termars and bakhshi termars, which have become popular in the villages. The only genre types are songs based on local traditions with their performance styles and expressive means - sadr, jaxr, alas, qoshnos, goyanda, tuya qadam. At the same time, the musical folklore of Baysun also has local differences corresponding to certain geographical and ethnic regions. For example, the culture of the population in the lowland part of the oasis differs from the culture of the mountain population. In villages such as Machay and Kurgancha, folklore samples are performed in the ritual (including religious and worship songs and wedding songs); in Sayrab and Darband, labor (mainly milkers and wool processors) and alla songs; in the city of Baysun, folk songs with diverse themes and performance traditions - qoshyk, yalla, lapar, and ashula genres are performed. In the villages of Yakkatol, Olachopon, Pulhokim and Kofrun, it is characteristic to perform labor songs related to plowing, harvesting and processing crops, as well as songs of magic and benediction. In the villages of Avlod, Sariosiyo, Machay, Kurgancha and the district center, the Sufi rituals of "jahr", as well as "alas" ("khalos"), which are customary in Sufi ceremonies, are performed without instrumental accompaniment. In particular, the movement in the performance of the melody and verse in "jahr", the patterns, attributes, structure (in Kurgancha with a qobiz, in Machay with a dombira) and specific rhythmic beats (in the city of Boysun with a doira accompaniment) indicate their commonality with shamanism.

### **Results and discussion**

Folk songs such as «Sust xotin», «Mayda», «Boysun mavrigisi», «Mubarakbod», «Kok tall», «Lolachaga Ishim bor», «Yangajon», «Quedana chertmoq», «Navruz», «Oh, zam-zam», «Kush haidash», «Shokhmoyilar», «Song of the Reapers», «Alla», «Xavor-xavor», «Tuna keldi», «Ha, dursi-dursi», «Boysun yor-yor», «Yakqu-yakqu-yak», «Ufu jaqala», «Aylansin yor», «YO, ramazan», «Kovushim», «Oshpaz koshig», «Kim oladiyo», «Kelgin yor oynalik», «Khut», «Khay yor-yor», «Dust bolamiz lolacha», «Hamal-hamal», «Tul babo», «Khalinchak», «Vaquba», «Ha jush» have been popular since ancient times. are sung by.

They differ from each other in their ethnic aspect, language, some traditions, rituals, and singing styles.

The famous musicologist Muzaffar Naimov conducted creative research on Surkhan songs, and as a result of his scientific research, the sources of the art of Boysun and the art of singing were presented to the scientific community in the treatises "Surkhandarya creators", "Surkhan songs".

In the Surkhan oasis, a number of traditions and rituals related to threshing and threshing were held, which reflected the best qualities of our people. One of these is the "Chosh oshi" held at the threshing place, before the threshing began. In this, cattle were slaughtered and bled at the threshing floor, and respected elders were invited to the place.

The threshing floor was usually threshed using horses or oxen. When threshing was done with horses, 3-4 horses were tied side by side and the man on the strong horse in the center drove the galagov. When threshing was done with oxen, a hop stick was placed in the center of the threshing floor. Several oxen were tied side by side to the hop stick and driven using a gavron

(long plow). Since oxen were used as little as possible for galagov, they moved slowly, and therefore the yield was low. Horses, which were considered halal animals, were both convenient to use and productive. Donkeys, however, were not used for galagov because they were considered haram animals. Only poor families who did not have horses or oxen used donkeys.

The threshing sometimes lasted for several days. Therefore, the peasants performed the hard work by singing. During the threshing, traditional songs such as «hop hayda» and «maydayo-mayda» were performed. The lyrics and melody of the song depended on the mood of the thresher. If he was happy, the lyrics were humorous, and if he was tired of working, the melody was sad. In the paintings and rituals of the peasants of the Surkhan oasis related to the summoning of the wind, the name of the legendary patron of the wind - Haydar or Mirhaydar - is most often mentioned. Invoking the patron of the wind to separate the grain from the chaff of the threshed threshing floor also existed among the peoples of Altai and Siberia, who believed that the wind would be created by some kind of stone people, and they worshiped huge rocks and made sacrifices[1]. The Uzbeks of Fergana, Samarkand, Bukhara regions of our republic, and partly Kashkadarya, also depicted the patron of the wind in the form of an old woman[2].

According to the informants, in order to summon the wind, one must know its language. The patron of the wind is harsh, stubborn, and does not like injustice or oppression. The stinginess of wealthy people, their greed for wealth, and the torture of their subordinates anger him. That is why he blows on the threshing floor not when necessary, but when unnecessary. If a person who is honest, pure, and does not betray someone else's rights calls for help, he will certainly come to his aid. From the essence of the terms of this ritual, it can be seen that it was a request for help from the patron of the wind, Haidar, or an attempt to distract him.

The threshing floor was thrown with a fork or shovel, and after the grain was separated, the grain was made into a “paykhun”. The Uzbeks of this oasis called the “paykhin” and the Tajiks called it “paykhot”[3]. There were many unthreshed ears of corn in the paykhun. The wheat in the threshing floor was very large, and the threshing floor was covered with chaff. After that, the threshing floor was swept into the wind with a shovel, and then passed through a sieve (a device made of leather thread, through the holes of which the wheat passed). The cleaned and bundled wheat was called chaff.

Customs associated with chaff were also performed. For example, in the Qatagan and Juz ethnic groups of the oasis, wheat was filled into a threshing floor, the chas was turned over, and the wheat remaining in the threshing floor was sprinkled on top of the chas. It is said that this was used to tie the chas' waist. According to the farmers, this «belt» protected the chas from evil spirits and evil eyes. In the Uzbek kong'irots of the oasis, this custom was carried out in a different way: after the chas was made, blessing stones or blessing stakes were placed around it. The handle of the wheat threshing shovel was stuck into the highest part of the chas, facing the qibla. The elders say that the Bobodehkan would step into the threshing floor at dawn, work with a shovel, and add grain to the grain [4]. After the wheat was cleaned, the custom of «cleansing» the chas was also performed. The owner of the threshing floor took a sheaf of wheat from the threshing floor and consecrated it to the piri or mullah. This meant that until the wheat was threshed and threshed, it was cleansed of all kinds of unclean animals, rodents, and creatures that had walked on it. This made the entire threshing floor holy.

The «Haqqulo» ritual was also performed. The owner of the threshing floor, facing the qibla, took a handful of wheat and, saying «Haqqulo» (God's right), distributed it to orphans, widows, and the poor. The owner of the threshing floor, saying «the right of the elders,» scattered a handful of wheat around the threshing floor. A share (kapsan) was also determined in advance

for the elder and religious leader from the threshing floor. The owner of the estate, the governor, the amin, and others were given a threshing floor from a handful. In addition, one of the beautiful customs was that if a traveler passed by while the threshing floor was being packed into sacks, he would say «blessings for the threshing floor,» and in response, «blessings to your life.» When the wheat was being packed into sacks with the threshing floor, «one blessing» or «two blessings» was said; it was never counted as one, two, three, four, etc. The day the wheat was packed into sacks and sent home was called «threshing day,» and the religious leader prayed for a blessed harvest next year.

**Wedding songs. Layla-lo.** A song typical of the mountainous rural areas of Surkhandarya, performed only by women at weddings. The song reflects the love and affection of girls for their husbands through humorous lyrics. When the song is performed to the accompaniment of a circle, from a girl to an old woman, they dance in a series of ufori methods. The song is performed in a cheerful, dance-like tone.

**Pakhtaro gir (Take the cotton).** In the mountain villages, Uzbeks and Tajiks have long lived as one family. They understand each other's languages, and many of them speak both languages. Both Uzbek and Tajik songs are performed at wedding ceremonies.

**Nikoh.** At the wedding, after the groom brings the bride into the house, our women perform the song «Pakhtaro gir». Two women hold white cotton in their hands and sing this song. The song is sung in a light, humorous, and humorous manner in 6/8 time.

**Yor-yor.** The history of these songs goes back a long way. For many years, every parent looks forward to seeing their children grow up and dress up as brides and grooms, and to the yor-yor songs sung on wedding evenings with anticipation, longing, and hope. When the girl is seen off from her parents' house and enters the groom's house, the singing of yor-yor songs involuntarily brings tears of joy to the parents' eyes. This song enthusiastically sings about the parents' praise, their dreams, their hopes, the happiness, bliss, love, loyalty, and the abundance of children of the bride and groom. Our women, who sing these songs to the accompaniment of a circle, also compose humorous verses addressed to the bride and groom, their brothers, and neighbors as a form of humor.

### **Conclusion**

The musical heritage of Surkhan region is highly regarded throughout Uzbekistan for its traditionalism, beauty, and diversity. Surkhan music serves to preserve not only its history, but also its cultural treasure. Today, many programs and projects are being implemented to further develop this heritage and instill a love and appreciation of music among young people.

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