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## CHARACTERISTICS OF LOCAL STYLES AND THEIR DIFFERENCES

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### ABSTRACT

*This article describes in detail the trends of Uzbek traditional music and their similarities and differences, traditional ceremonial songs of Uzbek folklore, their classification. Seasonal ceremonial songs are an important part of the Uzbek folklore. These sayings, which differ in theme and form, can be divided into such types as “Labor songs” – “Labor sayings”, “Wedding sayings”, “Seasonal sayings”.*

**KEYWORDS:** *Music, Culture, Tradition, Song, Tradition, Value, Direction, Folklore, Folk.*

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### INTRODUCTION

As each state moves forward, it should always look to history, study and preserve the natural traditions, customs and ancient monuments. In connection with the independence of our people, there is an opportunity to restore our ancient values, to study and enjoy our history, national customs and traditions, our spiritual and artistic heritage.

It is known that Uzbek traditional music has two directions from the past, that is, they arise from each other, complement each other, and at the same time have their own special features and qualities. consists of the following directions: One of them is folk music, which is associated with the criteria of life, and the other is the direction of classical music, which is filled with the creative thinking of this living process. On the way to formation and development, both directions had their own internal laws, form, style of work, position, place, time, traditions of performance and a number of other features. In both directions there are aspects related to the national traditions that are considered common, as well as specific aspects that express the style specific to their direction. But there are many aspects of creativity that deserve attention in terms of creative criteria, performance traditions, and interpretation.

Labor songs are one of the oldest examples of folklore. This type of statement has been created in various aspects of human activity. For example: plowing, milling, and spinning, milking cows or various domestic animals. In particular, these statements, in addition to helping to carry out the work process in an orderly manner, also served as a source of excitement in the heart of the

worker. The social scale of labor sayings was even wider for our ancestors who lived in the distant past. These tribal sayings have also been used as part of rituals and ceremonies associated with different faiths. In any case, we can say that in the example of labor statements that have come down to us, the signs indicating this have survived. However, it should be borne in mind that as a result of changes in the worldview of our people over a period of almost one and a half thousand years, most labor songs have undergone certain changes, and some have lost their significance of the type of labor. as a result, it is not forgotten at all. [1]

So far, we have identified a number of features and characteristics of known labor statements. For example, one of such signs - labor songs are sung without accompaniment - the melodies are in a small voice and are sung by a soloist on the basis of poetic quatrains related to the content of labor.

In labor songs, repetitions before or after poetic verses are almost never used, but special repetitive phrases attached to the verses of the band can serve as repetitions. For example: good-bye, good-bye, good-bye. In labor songs, the rhythmic structure is dominated by a six-syllable structure.

In melodies, the sounds of the speaker and the speaker are of primary importance. According to the type of work performed, the statements are divided into three groups. These are mainly songs of cattle breeding, farming, and handicrafts.

Livestock songs are formed in the way of life and work of the population associated with animal husbandry. The examples that have come down to us are mainly “milking songs”, which are sung during the milking of domestic animals such as cows, licorice, camels, goats. There are different types of milk songs and corresponding names. For example, in the milking of cattle, special sayings such as “khush-khush”, in the milking of sheep and goats, “turey-turey, churey-churey” are sung. These names are derived from words that are repeated in these sayings, such as refrain, and are sung to soothe, caress, soothe, and so on the healing animal. [2]

Milk songs are usually sung in the chorus of the quartet or quintet. In this case, the melodies are played with adjacent steps. The emergence of such features is required by the situation of the utterance and its purpose. In order to get a lot of milk by licking the milking animal with gentle sounds

Xush-xushol bolangnixo`sh-xo`sh,

Paqirto`libsut bersinxo`sh-xo`sh.

Borgan yering o`tbo`lsinxo`sh-xo`sh,

Baloqazoyo`qbo`lsinxo`sh-xo`sh.

It should be noted that the “magic” numbers believed in ancient times and the state of spells associated with them are also reflected in the songs of milk. Each herder sought to protect his family from the evil eye or evil spirits. For this purpose, in particular, various rituals were performed, amulets were hung on the cow's horns and neck to repel the “gaze”, and even the recitation of sagim sayings was considered a spell. The word “good-bye” is repeated four times in Sogim's songs. .

These numbers are passed down from generation to generation and are revered among the people as reliable and reliable numbers. For example, the examples of the four numbers are derived from the qibla of the four sides, the four seasons, the symbol of health – “Let the four muchangs be healthy”.

This begs the natural question: to whom does the herdsman beg to keep the cattle? When I say this, the number seven is symbolic.

In the ancient Turkic peoples, the seven pirate stars were believed to be patron saints. Legend has

it that the seven pirate stars (also known as the seven brothers, the seven elders, the seven saints) protected their people from the evil enemy, as well as the seven patron saints, who practiced seven days of worship. For example, the burning of seven pillars in honor of spirits, the repetition of a certain action seven times, the baking of seven loaves of bread, giving to seven neighbors, and folklore. Such cases were also widespread among ranchers. For example, in the evening, seven drops of milk were dropped on the ground for the stars, and this rumor is still happening. In the case of pets, such as double driving and threshing, there are similar concepts associated with the numbers four and seven. [3]

Farming songs are also a significant part of labor sayings. Examples of them are created in connection with various agricultural activities. In particular, "good plowing" is said when plowing the land, and the song of the harvest - when harvesting. These songs were sung in a loud voice. According to the requirements of the time, the songs of Bekhkan are forgotten, but they are preserved only in the ethnographic group.

Craft songs related to the labor process are mostly women's creations related to the conditions of spinning, carpet weaving, doppi sewing, and pottery. They reflect the artistic aspects and features of labor-related statements. However, it should be borne in mind that the types of craft sayings that have come down to us reflect artistic and other elements relevant to historical periods. This can be seen in their poetic content. For example, the relatively old pattern of the utterance is characterized by a strict limitation on the subject of the labor situation, and the melody is close to the sounds of the above-mentioned utterance and uses the rhythm of the seven syllables. For example, in the song "Urchun", women who work hard involuntarily tell about their personal life through their emotional experiences and pains, and thus lyrical feelings enter the labor songs.

In the melody begins a new quality wave-like melodies connected to the structure of the seven. Seasonal ceremonial songs from various ceremonies and traditions formed over the long history of the Uzbek people are associated with certain natural changes in the centuries-old historical process and the worldview of the people. Most examples of seasonal ceremonial songs are associated with the beautiful spring season, the main date of which is Navruz. Some of these ceremonies have been forgotten. Most of the ceremonies were of ancient life and were held in connection with the seasons and seasons of labor. In the winter - Yas Yusuf, gossip. In spring - tea momo, in autumn - oblo - blessing, calling the wind. Of the seasonal ceremonial songs, most of the spring songs have been preserved in children's folklore, but the fact that a number of ceremonies are based on certain reality games is ultimately in keeping with children's nature and, in this respect, preserved in children's activities. In particular, "Boychechak", "Laylak geldi", "Chitti gul", "Oq terakmi". This is how well-known songs such as "Blue Terak" have come down to us. A number of other seasonal ceremonies, which are now attracting more artistic interest, have been revived by the ensembles "Sust Khotin", "Shokh Moylar", "Argimchak", "Ashshadarozi", "Folklore and Ethnography" and "Sahnaviy". These songs began to be performed in scenes. It should be noted that although this or that ceremony has lost its status, they have played a significant role in the development of social and artistic thinking. [4]

There are four main local styles in the musical heritage of the Uzbek people. These are Khorezm, Bukhara-Samarkand, Fergana-Tashkent, Surkhandarya-Kashkadarya. The emergence of local styles in these areas is the result of certain ethnic unity and socio-economic conditions.

In the southern regions of Uzbekistan, Surkhandarya and Kashkadarya, the majority of the population, unlike in other parts of the country, in the recent past was mainly engaged in animal husbandry, only part of which was engaged in agriculture and lived as a nomad. This is why songs about the labor of herdsmen and, in the past, about nomadic life have a special place in the folklore of these regions.

Epic performers-bakhshis played an important role in the musical life of this region. The range of

musical instruments is very limited in the country, and the drum is widely used as a leading instrument (it is very rare in other areas).

Unlike Surkhandarya and Kashkadarya, Bukhara and Samarkand, the cultural centers of Central Asia, have almost different characteristics of Uzbek music. These features apply to heritage themes and genres, as well as the nature of musical life. An important difference between the local style of Bukhara and Samarkand is the division of musical heritage and performance into two types - professional art and folklore in the oral tradition, that is, the formation and development of professional music in ancient times. Along with the talented representatives of folk music, professional musicians and hafiz play an important role here, they are known as knowledgeable performers of maqom and other professional music genres. Performers of dance and song songs with a variety of meanings, which make up a certain cycle in a small form, are also widely known.

[5]

In these ancient cities, the richness of the variety of musical instruments was characterized by a variety of ceremonial songs, as well as regular music and poetry evenings with the participation of the best singers and musicians. The urban way of life also allowed the development of ensembles of singers, dancers and musicians.

Uzbek folk music in Bukhara and Samarkand regions has a lot in common with Tajik music, and the fate of the two fraternal peoples, Uzbeks and Tajiks, who have almost similar historical destinies, is equal. is a musical heritage. In particular, Shashmaqom is a good example.

The local style of Khorezm, which is much closer to Bukhara-Samarkand, differs, first of all, by its color. It influences the intonation and melody structure of local songs. There is no doubt that the Khorezmian style has a lot in common with Turkmen and Azerbaijani music.

The performance of epics is one of the peculiarities of Khorezmian folk music. If in all regions of Uzbekistan the music of epics is usually recitative-recitative or melodic-recitative, in Khorezm they differ in their bright expressive songs and, as in other regions of Uzbekistan, not with a drum, but with a drum. dutor or traditional ensemble - bulamon, gijjak and dutor (sometimes a circle).

Khorezm musical instruments also have their own characteristics. For example, the above-mentioned musical instrument is found only in the Khorezm region of the republic. At the moment, drums are not found here at all. Harmony, which has been widely used in Khorezm since the second half of the XIX century, has become one of the peculiarities of the local style of the region. The local difference of some musical instruments is reflected in their structure and tembracoustic properties. For example, the Khorezm dutar differs from other local dutars in Uzbekistan, especially in the Fergana region, in its relatively small size, thinner and shorter handle, and acoustic-timbre characteristics. [6]

Fergana music folklore also has its own characteristics. Simple but attractive, compact volume and a variety of songs by theme play an important role here. Especially popular are women's songs. The genre of big ashula (or panisashula), which is widespread in the Fergana Valley and Tashkent region (and in Khojand in Tajikistan), on the contrary, is characterized by a recitative-declamatory character of a large-scale developed melody. This purely local genre, as mentioned above, is performed by two, three or more hafiz in the traditional style without the accompaniment of musical instruments.

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