

THE IMPORTANCE OF RITUALS IN THE DEVELOPMENT OF INSTRUMENTAL MUSIC

Fozilkhon Muydinov
Kokand State University

Abstract: Ancient weddings and folk performances not only played an important role in the development of instrumental music, but also served to pass down folk melodies from generation to generation. The article highlights the connection between Uzbek folk rituals and the art of musical performance.

Keywords: concert, wedding, cradle wedding, chillak osh, trumpet, trumpet, drum, food, prayer, segoh

Introduction

The rich musical heritage of the Uzbek people has been formed over the centuries and passed down from generation to generation orally. In particular, musical traditions associated with folk rituals play an important role in the formation of our national art. Each ritual in the life of the people - birth, wedding, harvest festival, religious ceremony or funeral - is enriched by its own musical means of expression. In this process, instrumental music - that is, the art of musicianship - has become an integral part of the rituals.

Instrumental music initially arose from the needs of rituals and customs, but later it became an independent art form. Thus, folk rituals are not only an expression of socio-spiritual life, but also a source of development of musical culture.

1. The role of rituals as musical roots

The most ancient rituals of the Uzbek people - such as Navruz, Sust Khotin, Beshik Toyi, Chillak Oshi, Hosil Bayrami, Sunnat Toyi - had their own musical expressions and rhythms. In these rituals, melody and rhythm served to express the spiritual state of a person, maintain harmony with nature, and unite society.¹

The musical instruments used in ceremonies (the trumpet, the trumpet, the dutar, the flute, the chang, the gijjak, etc.) expressed the aesthetic outlook, the labor process, and the joy of the people. In particular, wind instruments such as the trumpet and the trumpet were symbols of festive ceremonies, while the trumpet and the drum were an integral part of dance and solemn occasions.

2. The process of formation of ritual melodies

Ceremonial music was formed primarily as a product of collective creativity. Folk singers and musicians drew their creations from folk life. For example, in wedding melodies, melodies of joy and excitement predominated, while in the lass zhoin ceremonies, the expression of sadness and sobriety prevailed. Thus, a specific intonation, rhythmic, and pitch system arose for each type of ceremony.

Over time, some of the ritual melodies have become independent instrumental works. For example, melodies such as "Tanovar", "Munojot", "Segoh", "Navo" are examples of art

¹ To'xtasinov B. History of Uzbek folk music. – Tashkent: Fan, 2018

that have grown from the roots of ritual music. These works have found their place not only among the people, but also in professional maqom performers.

3. The role of rituals in the formation of the art of composition

In the development of Uzbek music, folk rituals served as a school. Initially, each singer or musician demonstrated his skills precisely in rituals. During rituals, skills such as playing melodies, composing melodies, tuning, and finding harmony were formed. Therefore, rituals were not only a creative experience for musicians, but also a musical school.

For example, the ceremonial melodies of the Khorezm, Fergana-Tashkent, Bukhara-Samarkand, and Surkhandarya-Kashkadarya regions have preserved their own unique style and performance traditions. In these regions, the formation of maqom, lapar, yalla, and dostan melodies was observed from ceremonial melodies.

4. The importance of ceremonial music in modern times

Today, ceremonial music plays an important role in preserving national identity. It expresses the values, aesthetic views, and spiritual world of the Uzbek people. Modern composers are also inspired by ceremonial melodies and create new works. For example, Uzbek composers are reworking the ceremonial intonations, rhythmic forms, and melodic structure of folk melodies in their compositions.

Ceremonial music is also included in the repertoire of folklore ensembles, music schools, and conservatories today, which contributes to the continuous development of folk musical heritage.

Conclusion

Folk rituals are a spiritual and moral mirror of the nation. Their musical composition expresses the aesthetic taste, artistic thinking and philosophy of life of the people. The formation of instrumental music began precisely with rituals and gradually rose to a professional level.

Thus, rituals are the root, the source of formation and one of the most important pillars of development of Uzbek instrumental music. Today, studying, preserving and passing on this heritage to the new generation is the sacred duty not only of art historians, but also of every devotee of culture.

References

1. Tokhtasinov B. History of Uzbek folk music. – Tashkent: Fan, 2018.
2. Rasulov A. Uzbek traditional music and ritual art. – Tashkent: Ma'naviyat, 2016.
3. Karimov M. Maqoms and their roots. – Samarkand: Zarafshon, 2015.
4. Publications of the Ministry of Culture of the Republic of Uzbekistan: Encyclopedia of Folk Musical Instruments. – Tashkent, 2020.