

THE ROLE AND IMPORTANCE OF ARCHEOLOGICAL FINDS IN THE STUDY OF THE HISTORY OF MUSIC CULTURE OF SURKHANDARYA REGION

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ANNOTATION

This article is an experience of studying the musical culture of one of the original ethnographic regions of the Surkhandarya region of Uzbekistan named Baysun. The musical culture of Baysun is considered in the monograph, first of all, as a local song style, in all its originality, difference and similarity with the styles of other ethno-cultural regions of Uzbekistan. This problem is solved on the basis of traditional art, which lives an active, full-blooded life in the musical life of the region. The place and role of traditional musical art in the modern life of Baysun (the district as a whole and the regional center) is the second problem of our study, inextricably linked with the first - local features of songwriting, traditional musical creativity, which includes both song heritage and folk epic legends, as well as and ethno-instrumental creativity.

Keywords: *musical culture, archeological findings, Surkhandarya region, Baysun, musical life, history.*

An important historical milestone that stimulated the study of the traditional culture of the republic was the acquisition of independence by Uzbekistan. The society noticeably increased attention to its own traditional spiritual values and the cultural heritage of the nation, their research and raising awareness of their existence among the international community. It was during this period that there was also a reassessment of artistic values. The accession of Uzbekistan to UNESCO as an independent subject of international law was of great importance, which contributed to attracting the attention of the world community to the richest cultural heritage of our country. Uzbekistan began to take an active part in all UNESCO programs in the field of preservation, protection and promotion of cultural heritage (in this regard, the adoption by Uzbekistan of the Convention for the Protection and Preservation of the Intangible Cultural Heritage was an important event, which was the result of many years of efforts by UNESCO experts to create an effective tool for cataloging and protection of this segment of the spiritual heritage of mankind). In 2001, thanks to the joint efforts of the government of our country, the National Commission of Uzbekistan to UNESCO and the UNESCO Office in Uzbekistan, the cultural space of Baysun, along with 18 other cultural sites of the world community, was recognized by UNESCO as a "Masterpiece of the Oral and Intangible Heritage of Humanity", and in 2003 year, a unique genre of traditional music of Uzbeks and Tajiks - the Shashmakom cycle was also included in this list. All these events have become an incentive for a comprehensive study, fixation and preservation of the folk culture of Baysun. With all the richness of the historical and cultural heritage of Baysun, its scientific study was practically not carried out before, with the exception of episodic archaeological reconnaissance, several folklore and ethnographic expeditions of the Research Institute of Art History of the Academy of Arts of Uzbekistan and the Institute of Language and Literature of the Academy of Sciences of Uzbekistan. Even during the expeditions of the 1970s and 80s, the Baysun region aroused particular interest both in terms of innovation and traditional creativity, as a peculiar and original "center" of Uzbek song culture.

The Baysun region was surveyed by us for two years almost stationary; among the participants of the expedition were employees of the Research Institute of Art History of the Academy of Arts of Uzbekistan (decorative and applied art - A. Khakimov, doctor of art history E. Gul, candidate of art history S. Aliyeva; musical

- R. Abdullayev, folk and spectacular art - candidate of art history I. Abdurakhmanov), Institute of History (ethnographic material - Candidates of Historical Sciences A. Ashirov and A. Kayumov), Institute of Language and Literature. A. Navoi of the Academy of Sciences of Uzbekistan (oral folk poetry - Doctor of Philology M. Juraev), foreign experts (Jean Duering and Francois Akakchi, researcher from Poland Pavel Essa), local historians (Sh. Ustaev, X. Khursandov). During the work of the expedition, a large factual, including illustrative, material was collected on various areas of folk culture (video and photo), sound recordings of samples of traditional music of the Baysun region. All branches of Baysun folk culture were studied in the natural conditions of their existence, in close connection with everyday life, rituals and customs. The most important directions of the work of the expedition were the study of traditional art crafts and traditional musical culture of the region, within the framework of which a survey of folk craftsmen was carried out, a photo library of works of various types of folk crafts was compiled; a video recording of folk rituals and customs was made; Based on the primary and priority tasks of the UNESCO Convention in determining the intangible cultural heritage, the traditional music of Baysun is a living heritage, a phenomenon that is passed down from generation to generation, subject to change in different historical periods. The Convention defines the term "preservation" as a means of ensuring the viability of intangible cultural heritage. Measures aimed at preserving and protecting the traditional musical culture of Baysun include the identification, documentation, research, protection, support, strengthening, transmission and revival of various aspects of this heritage. When cataloging the main local areas of traditional music, taking into account the originality and originality of the Baysun region, all methods and techniques of fixation were used.

Musical folk art was studied by us in close connection with folk rituals, the labor process and the calendar to which it is assigned, in different gender and age groups of performers, taking into account their understanding of the song, reflected in the specific folk musical and singing terminology. The singularity or prevalence and typicality of this or that folklore phenomenon observed in this region was established and verified by the materials of previous expeditions conducted throughout the south of Uzbekistan. In a broader sense, materials on the Uzbek and Tajik folk song cultures, close to the Baysun folk song and instrumental culture, were used for comparison.

The study of the nature of the development of folk musical creativity in time by the method of repeated study of the same regions was repeatedly carried out by Uzbek folklorists (X. Zarifov, M. Alaviya, T. Mirzaev, F. Karomatli, B. Sarymsakov and others). But there were no thorough studies of this kind on the material of the Baysun folklore. There are also no special works devoted to the issues of musical ethnography, folk singing and instrumental art of Uzbekistan, features of local melodic and performing styles, although some deep observations and thoughts, to one degree or another related to the problems of our study, are contained in two issues of the Proceedings of the Baysun Scientific Expedition " (Tashkent, 2003, 2005), in the materials of scientific conferences and seminars held within the framework of the Open Folklore Festival "Boysun Bahori" (2002 - 2005).

In the musical culture of the Baysun region, along with various types and genres of traditional culture, folk musical creativity continues to develop. At the same time, the most diverse works of the past in terms of ideological content and expressive means are preserved and continuously polished. These works have stood the test of time; they were selected by the people from a countless number of creations that arose in the process of labor activity and social life, at a time of great socio-economic shifts. This musical heritage is one of the most important parts of the modern musical culture of the region, and of the entire south of Uzbekistan, which develops on the basis of the critical development of the riches of traditional music.

The musical folklore of Baysun is divided into songwriting and folk epic legends, as well as into musical instruments and instrumental music. Each of these parts has an independent meaning and is a permanent object of study. This study is devoted to the traditional musical culture of Baysun. Our main task is to comprehensively reveal in a generalized way the wealth of song and instrumental culture created by the population of Baysun over several centuries.

The work is based: 1) on the most thorough analysis of the musical and poetic content of the most striking examples of folk song and folk instrumental culture, as well as oral information received by us during expeditions from figures and experts in folk art; 2) on the study of certain ethnographic, musicological and literary sources, in particular, devoted to the history and life of the population of Baysun; 3) on the study of various archaeological and historical materials collected earlier during trips and expeditions of past years in the south of Uzbekistan. The source for the selection of song, instrumental and epic samples was the recordings made by us during the Baysun scientific expedition and musical and folklore expeditions of the Research Institute of Art History in the Surkhandarya region.

The collected works are different in their content - they are mainly musical works intended for a wide audience: ritual songs (calendar, season, family, work, leisure, natural phenomena, beliefs), songs of sharp social or deeply lyrical content, shamanic chants, a variety of instrumental music (solo and ensemble, program and non-program), non-applied songs with a variety of content, complex in melodic pattern and metro-rhythmic structure, folk epic songs, modern folk songs recorded from connoisseurs and performers of folk music. Music (singing, playing folk instruments) was so closely and inextricably linked with the life of the population of Baysun that in almost every house, in every village, performed by people of different ages, family and social status, we managed to record several songs, mainly , ritual and everyday content, uncomplicated in their melodic-rhythmic structure. The numerous recordings of Baysun's musical folklore offered here will attract the attention of researchers and artists who interpret folklore in their works; they can also become the object of further scientific generalizations.

Sound recordings and observations on the musical culture of Baysun, collected during the expedition work of 2003-2004, were a kind of starting point for this work and the main material for comparison.

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