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## CEREMONIAL SONGS ON THE EXAMPLE OF SURKHANDARYA AND KASHKADARYA REGIONS

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**Annotation.** This article provides information about ceremonial songs based on the topic "Ceremonial songs on the example of Surkhandarya and Kashkadarya regions".

**Key words:** Ceremony, song, lapar, yalla, labor ceremony, wedding ceremony, terma, Navroz.

In the process of students listening to works of local musical styles, i.e. sayings in music lessons, to create certain artistic-emotional impressions of these works, to study them, to appreciate them, to learn about their performance traditions. The descriptions given by the teacher about the "work" play an important role in their acquisition of the necessary knowledge and understanding. At the heart of these descriptions, the information about the performance of the samples, the activities of human social life, their ideological and artistic content, and who performed them should be expressed.

For example, it is known that labor sayings, which are one of the most ancient examples of folk music, were created during various forms of work, such as plowing, planting crops, threshing grain in a hand mill, and spinning yarn. In addition to helping to perform certain work in an orderly and organized manner, work songs that give a person artistic and aesthetic pleasure, are dedicated to pleasure, and create an upbeat mood are undergoing changes under the influence of modern important and conditions. It should also be noted that zan is losing its initial social significance. For example, the threshing song "Maydayo-mayda" that was sung during the threshing of wheat from the past is almost not used in current practice. Although this saying was revived by "Boysun" and "Chavki" folklore ethnographic ensembles, it took on a secondary folklore color in its unique modern-stage forms.

Seasonal ritual songs were formed as part of various regional rituals and customs that arose during the long historical past of the Uzbek people, and the most popular of them were created in connection with the spring season and Navruz holiday. It has become a tradition to celebrate important dates and ceremonies related to a person's life path. Among these, we can include cradle weddings, muchal weddings, khatna (circumcision) weddings, marriage weddings, and mourning related to public ceremonies.

At this point, we will discuss what to pay attention to in the process of learning, listening, and analyzing samples of music specific to local styles, what information to use to ensure the effectiveness of the lesson and, in turn, to increase students' interest in folk music and we considered it permissible to dwell on the fact that it is of great importance in the development of their desire to learn.

Among the local musical styles, the Bukhara-Samarkand style is unique because it is the leader in the development of professional music in this region. Another important feature of this style is the multi-ethnicity of these regions, of which Uzbeks, Tajiks, and Jews make up the majority. That is why bilingualism is widespread in Bukhara-Samarkand folklore. When studying examples of this style, it is necessary to pay attention to zang, erma, hay nozanin, ufor, and the series of songs known as small ghazals. Maida is a small song and performance taken from ghazal-maqom and folk songs, which are composed of small folk songs created on the basis of mavrigi and maqom melodies. In some cases, they are also called "terms". They can also be seen in Bukhara and Zang series, which are popular among women.

Surkhandarya-Kashkadarya music style. Unlike other regions of the republic, most of the population of the southern regions of Uzbekistan, Surkhandarya-Kashkadarya, lived in the past mainly engaged in animal husbandry, and only a few in agriculture. This is why the songs about the work of cattle herders and the life of farmers occupy a special place in the musical folklore of these regions. Epic performers, that is, Bakhsh poets, also played an important role in the musical life of these regions.

Surkhandarya-Kashkadarya traditional musical instruments. Musical instruments in the country have been cherished, respected and performed by the local people since the long historical past, they are dombira, changqobuz, doyra, kobiz, shepherd's pipe or g 'achir nay, sibizga.

Dombira is a two-stringed percussion instrument. This instrument is one of the most common tunes in Surkhandarya-Kashkadarya local music, and it is played with pleasure by Bakhsh poets and shepherds.

Changkovuz is a special tool made of iron or bone. An iron dust collector is usually circular in shape. A steel tongue 7-9 cm long is passed through its middle. To play the changqovuz, it is necessary to press it to the teeth with the left hand, and at the same time, under the influence of the index finger of the right hand, it is necessary to wave the tongue. This instrument is loved not only by adults, but also by children.

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