



A Unique Example Of Badash Folklore Creation

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Abstract: *This article provides information about customs and historical traditions that exist in our country. The article focuses specifically on the music of "Badash". Reasonable opinions and comments within the scope of the topic are given. At the end of the article, conclusions and suggestions are given.*

Keywords: *music, traditions, historical traditions, history, culture, monuments.*

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Surkhandarya region is attracting the attention of experts not only for its rich history, traditions, customs and values, but also for being the region where the first art of music was formed in the history of mankind. In the recent years, scientists carried out some scientific researches and according to them, the art of music has existed in the oasis since ancient times. The historical objects found in the Ayritom archaeological site can be an example of this.

It should be noted that in recent years, it has been scientifically proven that there is a unique musical direction known as "Badash" in the land of Surkhan, and that it plays an important role in the national music art as a unique example of folk art.

This ancient art form has been studied for many years by a cultural worker, a connoisseur of folk songs, an initiative and selfless person Adolat Kungirotova and a group of ethnographers and historians.

It must be said that Adolat Kungirotova contributed to the further development of Uzbek national music and the art of singing, which has been perfected for centuries, and has been making a worthy contribution to the revival of the forgotten national music and singing art. A.Kungirotova is a talented, tireless person who has made a worthy contribution to the revival of Badash national music and the art of singing, characteristic of the Surkhan oasis, and its more attractive development.

The work of music and song creator Adolat Kungirotova, who connected Uzbek national music with folk tunes, is of particular importance in restoring the art of Badash. As a result of A.Kungirotova's tireless research and hard work, the rare wealth of great folk music art has once again entered the consciousness of our people. During his tenure as the director of the Angor District House of Culture, she organized many folk ensembles in Angor and Muzrabot districts. These ensembles showed their concert programs and won the applause of workers, they had the opportunity to participate in regional and republican festivals.

The woman called Adolat learned the music of "Badash" from her mother, Tursunoybib. It is known that badash was performed mainly by mountain peoples and is now preserved in Sherabad district.

Badash is formed by the expression of four modes: melody, tune, moan, sound together with a doira. More precisely, it is a melody accompanied by heated doiras of 15-20 (maybe more) women.

Badash was created in accordance with folk customs, traditions, lifestyle, and living conditions. It is mainly performed on a tambourine instrument, and sometimes spoon, and earthenware are also used as accompaniment.

Uzbek national music has a very rich history. Over the centuries, its types such as "Shashmaqom", "Maqom", "Katta Ashula", "Bakhshiyona" have developed. It was created by the inhabitants (people of Kohitang) who lived on the slopes of the Kohitang mountain in the direction of Badash in the Surkhan oasis. There are seven notes in world music that we all know. The sounds of "bij-don-da, bij-don-bij" serve as musical notes in the circle of Kohitang residents. Based on this, it can be assumed that our ancestors invented their own notes long before the notation system was created in Europe. Together with musicologists and music experts, they tried to reduce the badash melody to the current notes, but it did not work. This also shows that badash has a unique structure of its own.

But the roots of the art of badash go back to the time of our ancient Turkish ancestors. Because the term badash is related to the word "badar", which was used colloquially by our most ancient ancestors, which means "light noise"; "to beat".

Badash is formed by the combination of four methods such as melody, tune, moan, sound through the musical instrument circle. Each method consists of several parts.

Melody is the concept that children aged 3-7, school-aged children, teenage girls, older women, young men and older men sing aloud. It will consist of six parts in total, depending on the age and gender of the performers.

Tune is played by musical instruments such as tanbur, chang, rubob, dutor, Afghan rubob. Depending on the number of musical instruments used in it, it also consists of six parts.

Moan is played with mouthpieces - chankovuz, sybizig, khushpulloq (whistle, a mouth-blown instrument made of clay) and flute. Sometimes called the wail of thirst or the wail of the flute. Depending on the number of musical instruments used in Moan, it can be considered to consist of four parts.

Sound is formed by playing dombira, rubob, gijjak. The melody from the drum of the Bakhshi plays along with the song. Three musical instruments are used in it. Therefore, it will consist of three parts.

So, badash consists of nineteen parts in total. But it should not be concluded that the number of main parts is eighteen. After all, the main musical instrument of badash is the doira, together with the doira, badash consists of nineteen parts. According to our accurate information, until the middle of the 20th century, only the residents of Boglidara, Tangidevon, Khatak, Khojangan, Zarautsoy, Bedak and other villages of Kohitang mountain performed badash in the territory of Central Asia. In ancient times, there were about 70 types of badash. Of these, about 50 types were performed with a circle, 20 types have reached us. Based on this situation, we considered that the doira badash was the main type in the direction of music art in the indicated area.

Doira badash stands out in that it is quite different from circle methods elsewhere. In world music, there are notes do, re, mi, fa, sol, lya, si, do, and it can be said that the sounds "bij-don-ba, bij-don-bij" perform this task in the doira. In other words, our ancient ancestors may have invented a special

"note" for playing circle badashi before or even after the invention of the note in Europe! A.Kungirotova and other experts in the field tried to reduce badash melodies to European notes, but it did not work. This, once again shows that the "note" on which the badash is played has a unique structure of its own.

It is worth noting that, as a result of many years of research on the national musical art of "Badash", the type of art that is called music in Europe and music in Asia was called "Badash". Concepts of people's heritage, culture and spirituality, as well as concepts such as the word for fathers, are expressed by the word badash. In general, this unique musical culture, which has existed since time immemorial, reflected all areas of the life of the local people, that is, it developed in close connection with the daily life of the population.

Although today the art of badash is almost disappearing, in ancient times it was widespread in our country. We have enough reasons for this. First of all, the mountain villages scattered around Badash were famous for their ancient history. In particular, the Zarautsoi rock paintings of the Stone Age are also located here. The settlement of the Bronze Age inhabitants of the 20th-19th centuries BC was identified in the vicinity of the Tillabuloq and Orabulok hills near Poshkhurd. Among the numerous exhibits discovered by the joint Uzbek-German expedition were five seals made of wood, marble and bronze from the history of the first statehood.

In the eastern part of Kohitang mountain, that is, in the current Sherabad district, the archaeological monument of Jarkoton also belongs to the Bronze Age. It belongs to the XV-X centuries BC. In the course of long-term archaeological excavations, material evidence and remains of highly developed pottery, bronze smelting and casting workshops, workshops for the production of jewelry and work tools, textile crafts based on raw materials of cotton and silk products were found and analyzed in detail.

Another unique feature of Badash is that it has notes. In Badash notes, the signs of the Qam (shamanism) religion of the ancient Turkish people are clearly felt. For example, tones like "ijdibi", "bij", "bodiba", etc. in old Turkish are related to these words: "beduk" - huge, big, "bebi" - to be glorified, to rise, "beuk" - high, "bogu" - intelligent, "idi" - owner, "ibi" - God, "iduq" - holy. The ancient meanings of these tones are god, highness, reaching the beauty of god. In this way, Badash tried to convey the wishes of the people in the pre-Islamic language to God.

Based on scientific and historical sources, in the process of studying the art of Badash music, there are about 70 types of "Badash", and about 20 of them have survived to us.

This brochure contains such types as handicrafts, agriculture, military-patriotism. They are divided into several types. For example, agricultural Badash includes driving, national sport Badash, wrestler Badash, Kopkari Badash, hardworking Badash, cocoon Badash, bread maker Badash, blacksmith Badash, house building Badash, mill Badash.

The presence of "Badash", which is considered one of the unique examples of folk art, was a novelty for our research. "Badash" is a doira piece played on tambourine. Due to the fact that they are directly related to the melody, tone, and method, and mainly performed by women, they were played only on a heated tambourine. That is why they are called badash. However, from the second half of the 20th century, the term circle began to be used. Before that, only the word badash was used in conversation. The people belonging to the Uzbek ethnic group living in the Khatak village of Sherabad district have preserved their musical creativity. They are the creation of our very ancient ancestors and were performed only by women at wedding ceremonies, various celebrations and traditions, as well as at public, family and religious holidays. Badashes were formed in ancient times based on the customs, traditions, lifestyle and conditions of the people, and are explained by their various characteristics. They developed in connection with dance and theater arts. Badashes are

performed mainly on the doira musical instrument, and sometimes spoons and earthenware are used as accompaniment.

About 20 types of doira badashes have survived to this day. Their methods and tones are different, and they differ from each other in the measure of rhythm, tone form, character, content and naming. In general, the serial number of this series is as follows:

1. "Katta BadashI".
2. "Kichik BadashI".
3. "Korishish Badashi".
4. "Araz Badashi".
5. "Bijdonba Badashi".
6. "Shamal Badashi".
7. "Gijdala-gij badashi"
8. "Childirma Badashi".
9. "Oyin Badashi".
10. "Kitirka Badashi".
11. "Davra Badashi".
12. "Kaskank Badashi" etc.

According to the words of women of Khatak village, there are about 70 types of badash listed above, which are named differently and played in different ways and melodies without dance, staged with dance, sometimes in free rhythms. At the beginning of each badash there was an introduction, which after two or four measures was played, and then the main melody. The main part of the tune is played in complex rhythms compared to the introduction. However, the rhythms of the melody were changing. For example, "Korishish Badashi" was performed on all festive days related to the customs, traditions and wedding ceremony of the population. In this case, the performer women are side by side, divided into two groups, and face each other from both sides. After that, they happily bump each other's doira, greet each other with a gesture, and move to the opposite side. The rest of the group lined up on both sides and continued to play the tune "Korishish Badashi" until they repeated this situation. This situation can be repeated depending on the number of performers. If the number of performers is small, this situation is often repeated. If there are 80-100 people, this may happen once or twice. The number of participants of "Korishish Badashi" used to be from 20 to 100. The groups were led by older women. They often used the dynamic signs of badash to control the performance cycle. For example, by playing the tunes low or slowly, with various gestures, they ensured the movement of the participants in the circle, their correct and accurate playing of the badash tones, and the continuity of the rest of these actions, which has been a tradition in the performance of badash since ancient times.

In this village, badashes are performed in doira performance in traditions related to various ceremonies. For example, "Araz Badashi" is played during summer ceremonies. "Araz Badashi" was held in processes related to the traditions of the people.

"Doira badash" was performed at weddings until 1948. Even public holidays did not pass without badash. Every woman who heard of a wedding or party went there with her dappy. Badash is still performed on national holidays and other traditions. This, in turn, shows that Surkhandarya music has a rich historical heritage.

The work of music and song creator Adolat Kungirotova, who connected Uzbek national music with folk melodies, is of particular importance in restoring the art of badash. Thanks to his tireless research and hard work, the rare wealth of folk music art was brought back to our people.

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