

HISTORY OF THE DEVELOPMENT OF UZBEK CLASSICAL MUSIC

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Abstract. The study of the rich musical heritage, its unique tradition and the views of scholars who grew up on this land, the enrichment of new qualities and their introduction into consumption is one of the most pressing issues in the current development of our society, the process of spiritual growth, the restoration of traditions and values. The issues raised in Uzbek music treatises are close to modern elementary music theory. But they also have issues related to the practical aspects of the East peoples' music in the past, which is not the case in modern music theory. Medieval scholars have increasingly defended maqam music in solving problems of music theory. In doing so, they analyzed in the example of the sound section (tones, half tones, and quarter tones) in maqam.

Key words: music, maqam, folklore, tone, music theory, sound, status, musical instrument, bud, ilmi-talif, ilmu-iyqo, teaching music, ceremonial music, shashmaqam, music education.

During the Zoroastrian period, the practice of performing ceremonial music in the palace reached a high level. Archaeological finds in the art of music are also associated with a general culture of performance.

In N. Hakimov's research, the styles of musical arts under the main influence are classified as follows: 1. Palace ceremonial styles, which are harem and palace styles; 2. Palace military styles - a) warning mode [fireworks, meeting marches]; b) military or chestral styles; 3. Cultural styles - a) vocal culture. b) musical culture. 4. The culture of Kushan musicians - a) urban style, b) country style, v) vocal and instrumental style, g) military style [urban guard], d) ceremonial style.

The similarity of the musical traditions of the peoples of Central Asia was the basis for their further development. This was especially the case with the influence of palace music at that time. "The Dabiristan" school, in particular, has a rich tradition of performing arts. Darbari music brought together talented and famous performers of that time in the palace and developed a certain professional high school of professional performance. Religious music, on the other hand, requires everyone to learn the 21 books of the Avesta, the Gathas, in a special tradition. Military music was performed under the guidance of a master musician and studied in a teacher-student system. The Pahlavis did not have separate music schools, they were mainly educated in religious and darbaric schools. The professional music of the master was well developed in Bukhara, so, musicians, singers from other regions and countries have been trained as teachers-students [2.30.89-90].

The oldest examples of folklore of the central Asian peoples are preserved only in some historical monuments, memoirs and scientific works. They consisted of myths, war legends, epics of heroism and bravery, songs and proverbs. The people of Central Asia experienced many

invasions throughout history. For example: the Achaemenids, the Sassanids, Alexander the Great of Macedonia

(334), the Chinese Han (IV century), the Arab Caliphate (VII century 665), the Mongol conquerors

(XII century 1219), the totalitarian period of the late XVIII-XX centuries until the 90s of the century. During this period, many parts of Bukhara, Khorezm, Surkhandarya, Kashkadarya, Samarkand and the Fergana Valley were destroyed. Archaeological excavations in Khorezm, Afrosiyob, Kholchayon, Termez, Varakhsha, Bolaliktepa, Dalivarzintepa in Uzbekistan consisted of the remains of many literary, artistic and cultural instruments, copies of photographs depicting singers and musicians are found [2.8.67-69].

Only during the reign of Amir Temur was Turkestan liberated from the Mongol invaders. Transoxiana was captured and Samarkand was declared its capital. He also conquered the Golden Horde, the North Caucasus, Astrakhan, the Black Sea coast in 1399, Iran, northern India, Turkey in 1402, then Iraq, Syria and many other countries. [2.4.89-93] During this period, culture, literature and art developed in Transoxiana.

The smallest unit of the elements that make up a piece of music is called "Nagma" in the theoretical books in which some musical sounds (tones) have come down to us. A sound that lasts for a certain period of time at a certain point due to its pitch is called a "nag'ma".

In music theory, "nag'ma" is very different from other non-musical sounds. They have certain characteristics. For example, the rough voice of a person, the sound of unadjusted instruments can not be considered a tune (nag'ma).

There are two kinds of tune (nag'ma):

Nag'mai qavliy – that is, the human voice:

Nag'mai fe'liy – artificial sound coming from musical instruments

The "bud" is formed from two different types of tunes, which differ in height. Bud means an

Interval between two melodies and two sounds. Thus, there are various expressions that are not widely used in Eastern music theory [2.16.45-47].

The pamphlets written by scholars of the past on the theory of music were based on the monodia (advanced monophonic music) of the art of music. The first part of these pamphlets (ilmitalif) was the study of the relationship between sounds and sound strings, and the second section was the study of (ilmuyiqo), the doctrine of musical rhythm. The Tajik poet Abdurahmon Jami (1414-1492), who continued and developed the main scientific ideas on the theory of music of his contemporaries Al-Farabi, Ibn Sino, Abdulkadir Maroqhi in the second half of the XV century, wrote "Musiqahaqidarisola" (A Pamphlet on Music) [3.1.34-37].

Abdurahman Jami, like his predecessors, shows how the intervals and interrelationships of sounds form the main gender-sound series (tetrachord and pentachord) without the proportions of the parts of the chord, and how to form jams (curtains) from them. The product of professional music in the oral tradition - the total number of basic sound lines is divided into seventeen parts, forming a seventeen-step gamma, which was later found to be based on a seven-step gamma in accordance with the mixolid mode of Uzbek music. found to form a seven-step gamma according to the mycolic scale. The inventor of these was Jami. Thus, the theoretical ideas in the above-mentioned pamphlets grew and developed on the basis of the professionalism of medieval composers, who were the creators and performers of rich, advanced musical art, popular in the palace and the city. The strict rules of composition were the result of additional creative reworking of folk music practices.

The civil wars of the second half of the 16th century led to the weakening of the Uzbek people's musical culture in the 16th and 19th centuries, the desolation of cities, and the impoverishment of the people of Central Asia.

In the seventeenth and eighteenth centuries, feudal disintegration intensified. The great state was divided into separate khanates: Bukhara, Khiva and Qoqan. This division is reflected in the musical culture of the Uzbek people. Musical life in the Uzbek khans' palace continues the traditions of the Temurids in the palaces of Herat and Samarkand, and many poets and musicians move to the Shaybanid palace in Bukhara and some to Khorezm. This explains the further development of the mixed Uzbek and Tajik musical poetic traditions of Bukhara and Khorezm.

16th Century Poets and Musicians: Najmiddin Kavkabi Bukhari's work is of great interest in the scientific circles of 16th century poets and musicians, musicologists. His treatise "Musiqahaqidarisola" (A Pamphlet on Music) was a musical poetic guide for his student (Haji Muhammad, Mawlana Rizo Samarkandi), who continued the traditions of his teacher in Samarkand and other cities. The palace musician and theorist of the seventeenth century was Darveshali Changi. [3.5.10-12] His pamphlet is notable for its richness of ideas on music. Unlike others, the author not only describes the basics of music theory, but also devotes much of his work to the activities of a number of musicians who lived and worked in different periods, as well as to the musical instruments available in the palace.

Later, along with music-theoretical pamphlets, "Bayoz" also appeared. They were a collection of lyrics to specific melodies. Pazukhin, a Russian merchant who was a guest of the Bukhara khan in the 17th century, says, "At lunchtime, musicians would look at the book and sing along" [2.9.45-49].

The genres of oral professional music, which have ancient origins and are enriched with various elements of folk art, were also clarified on the basis of folk art and the Bukhara's Shashmaqam was formed in the XVIII century.

Despite a hard life in poverty, hardworking folk art continued, the genres of music and performance were rich, and musical instruments improved. Different types of folk music have been used in Uzbek folk theaters. Folk clownery, witticism, puppetry and darbazlik are widespread. Artists performed at folk festivals and public ceremonies. Sometimes the songs were humorous. Feudal oppression called the people to fight against them, and this event was reflected in the songs of social protest.

Booklets on music written in the XV-XVII centuries contain rich materials about the creation of melodies and songs and their creators. This indicates that the tradition of the composer, which played a decisive role in the development of the maqam, has been growing since the XIV century, and in the XV-XVII centuries this tradition not only continued, but also found new creative methods and tools. During the XIV-XVIII centuries the ground was laid for the formation and settlement of the shashmaqam.

The period from the 6th to the 20th century in Central Asia was a period of complex socio-economic development. This was the period when the Uzbek people lived in sedentary farming and nomadic way of life. If we look at the rich and colorful examples of oral art of the Uzbek people of this period, we see that they reflect the traces of socio-political processes, ancient ideas and views. This is because the works of folklore, which are inextricably linked with social development, have, by their very nature, been transformed by historical changes in the lives of the people.

Such variability and multi-layeredness inherent in folklore makes it difficult to relate many of their specimens to certain periods. Therefore, comments on the status and development of a particular genre in a particular period are often hypothetical. Based on existing research, it can be said that in the most ancient times, myths, legends, tribal legends, sayings, customs, seasons and ceremonies, labor songs were widespread among many peoples. During the formation of the first states, heroic epics were created, and later epic, lyrical and historical songs, as well as oral drama appeared.

The most recent examples of folklore recorded in recent times are those of the 6th-20th centuries. Some examples of folklore, the subsequent development and status of certain genres can be studied in relation to certain periods. For example, there is almost no written information about the ancient forms of Uzbek epic poetry, the folk singers who passed it down from

generation to generation, and the epics they performed.

For example, the book "Abo Muslim" was written in the 12th century, written in a form close to the folk epics of Amir Temur, who instructed the bakhshis to sing epics, and such poets as Kamolzoda and Jahan Mirzo in the Tokhtamish Palace.

Oral history takes us back to the 18th century. One of the descendants of Ergash Jumanbulbul's son, Yodgor Bakhshi, lived in the second half of the 17th century and the beginning of the 18th century. Considering that the seven ancestors of the following poet were poets, the data on, say, epic poets living in the late 16th century date back to the early 17th century [2.12.23-25]. The very complex ethnogenesis and ethnogenetic development of the Uzbek people, the migration that lasted from the VI-VIII centuries to the XV century, that is, the subsequent migration and settlement of Turkic tribes and clans in Central Asia, the process of mixing with non-Turkic settlers ushered in a period of renewal and development in this period of Uzbek epic poetry.

During the seventeenth and eighteenth centuries, there were significant developments in the development of epic poetry. The 19th century was its heyday and became widespread.

The idea of a centralized, independent, prosperous homeland and the struggle against foreign invaders plays an important role in folk epics. Epics such as "Chambil", "Rayhonarab", "Bektasharab" describe the struggle against the Arab invaders, and these epics were written during the Arab invasion of Central Asia. The idea of a centralized state, the struggle for peace and independence of the homeland, the people, was a very important positive event in the formation of different tribes and peoples into a single nation. We can say that it is absorbed into the blood.

The legend of "Guldursun", the epic of the same name, tells the story of that time. The attitude of the people towards the Mongol invaders was preserved in symbolic expressions, in general, in the expression of the people's hatred of foreign invaders, in the depiction of mythical and mythological negative symbols.

In Uzbek folklore of this period there are many historical events and epics, legends and anecdotes associated with the names of people. For example, there are a number of epics, such as "Tulumbiy" (XV century), "Shaibanikhan", "Oychinor" (XVI century), "Tulganoy" (XIX century), which were written much later than the period of their creation which reflect the events of its period to a certain extent, despite the fact that they have undergone changes. There are also many legends and myths associated with the names of famous historical figures Abu Ali ibn Sino, Amir Temur, Alisher Navoi, Ulugbek, Mashrab. At the beginning of the 19th century, samples of written literature began to spread among the people. [2.11.71-74] The process of reworking Uzbek folklore by some individuals in a spirit close to written literature or "folklorizing" written samples is intensifying. As a result, stories of different character and content ("folk books") emerged. even in the creative work of some bakhshis, for example, in the repertoire of the Kogan poets, samples of written literature began to appear. During this period, the professionalism of folk artists in certain genres increased. Poets, storytellers, singers, punters, clowns began to emerge. This played an important role in the aesthetic independence of folklore, in its separation from mythology and primitive myths and rituals.

During this period, some genres of Uzbek folklore, which appeared in the earlier stages of the development of folk art, in particular, seasonal songs survived with some changes. In the case of riddles, however, some changes have taken place: their connection with totemistic views has become much weaker and more allegorical. A number of new genres (lyrical and historical songs, anecdotes and loaves, witticism and oral drama) emerged. Thus, during this period, many works were created in almost all genres of Uzbek folklore. These works are closely connected with the great upheavals, important historical events in the cultural life of our people. The historical path of our people, the socio-political processes that they went through, became an important basis for the fruitfulness of folklore.

The ethnic life of the Uzbek people has a historical basis, such as weddings, ceremonies and the traditions associated with their emergence. In the process of transition from matriarchy to patriarchy, there was a developmental relationship between marriage, family forms, and the household. In their social significance, wedding ceremonies and the tradition of material interest in the introduction of the bride and groom order emerged.

A wedding is a formal and symbolic ceremony that has a long history. Several traditions and customs have emerged within them. They featured ceremonial songs, dances, games, rituals associated with the birth of a new family that turned into a public event. as a result, there is a lot of ethnographic evidence that two young people end up in a single family, serving to ensure the continuity of generations [2.14.56-59].

Weddings are a bright and beautiful tradition in the ethnocultural heritage, and the wedding ceremonies of each nation reflect its inner culture, spiritual and moral values. The origin of "Khatna" and "Sunnat" weddings have a long history in the ethnoculture of the Uzbek people. The essence of "Khatna" and "Sunnat" weddings is the same, they have their own procedures for ethnic groups of the Uzbek population. "Maslahatoshi" is given before the wedding "Khatna", then "Qazankurar" and then as "Khatmi Qur'an". Then there will be the main wedding party. Then there will be hospitality at the wedding. In which various dishes are cooked. Children play traditional "Quloqcho'zma" and "Oqsuyak" games. Adults play "Kupkari", "Uloq", "Kurash" [2.21.49-53]. Prizes for the winners of the game will be presented by the parents and uncles of the child being "hatm". At the end of the wedding ceremony, a circumcision ceremony is held. In addition to the child's closest relatives, close friends and guests of the family can participate in this ceremony.

Uzbek wedding ceremonies include the tradition of getting married, reuniting two young people, giving birth to a baby,

celebrating achievements in one's personal life, and giving thanks for reaching a certain age.

Ceremonies on the occasion of the death of a person: "Xudoyi", "Ehson", "Ziyorat", "Mushkulkushot", "Mavlud", "BibiSeshanbe", "Padaroshi", "Momooshi". They have socio-spiritual aspects and special importance [2.28.77-79]. Modern ceremonies, community gatherings and councils of elders also play an important role in organizing them. In modern media and cultural centers, the organization of cultural events, performances, feature films and shows related to folk ceremonies play great importance. Modern weddings, anniversaries, birthdays of great people also play an important role in our social life. In particular, the "Age of the Prophet" ceremony has enlightenment and spiritual significance. In general, weddings are a cultural and educational symbol of peace, prosperity and national policy of the country.

Many songs were created in connection with the way of life, customs, rituals. Rituals and customs are different, and so the songs which dedicated to them are different too. The songs were used to decorate family celebrations and ceremonies. During the festivities, people had fun, relaxed, and were inspired to new labor activities.

Professional folklores styles and other types of education that existed from the Avesta to the time

of the Kushan Empire have survived to the present day. But they are present today in Tajikistan, India and China, Georgia and the mountainous regions, and even in some European countries. These countries changed them into their literary language. But there is much scientific evidence that the oldest of their ancestral art passed from us to other countries. It is remarkable that in the Muslim world during the Renaissance, Uzbekistan became the center of world science and enlightenment, and other countries studied the multifaceted methods of science, culture, education and art from us.

The most recent examples of folklore recorded in recent times are those of the 6th-20th centuries. Folklore requires the study of certain examples of works and the subsequent development and status of genres in relation to specific periods. The fact that almost no written information about folk singers and their epics has been preserved requires special research.

In the future, it will be necessary to create a separate school for the restoration and modernization of musical heritage and examples of folklore.

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