

A Look at the History of the Musical Heritage of Uzbek People

Jalolkhon Mamatov

Ferghana regional branch of Uzbekistan State Institute of Arts and Culture

Abstract: This article gives information about the history of the art of music, which is the immortal heritage of the Uzbek people, and the incomparable contributions of great musicologists to this great history. The role and importance of music in the social life of our people over the centuries has been explained.

Keywords: musical culture, music, artistry, treatise, ability, long history evolution, musical heritage, makom song, Central Asia.

The development of musical culture and performing art in the land of Great Turan dates back to ancient times. In their treatises, the great Eastern scholars have provided valuable information on the art of performance, music science and history, the structure of musical instruments, performance methods, and the rules of artistry. The famous didactic work "Kabusname" also has a separate chapter dedicated to the rules of song performing and artistry.

As a result of historical excavations conducted on our land, dutor, trumpet, and instruments similar to the kanun and flute, images of musicians playing music carved on stones, pictures of musicians and hafizs (song performers) in miniature works testify to the fact that the art of performance has been developed in our country since ancient times. The musical heritage of the peoples of the East, such as Makom, Mogham, Dastgokh, Navba, Raga, Kyui, are passed down orally from generation to generation. Complex series of performance like Makom, Mogham, Dastgokh, Navba, Raga, Kyui that are the musical heritage of the peoples of the East, have been passed down orally from generation to generation. According to historical sources, opinions of learned master artists and scientific studies, the following twelve (Duvozdakh) makom songs existed in the music of peoples of Central Asia, Khorasan and Azerbaijan in the 13th-17th centuries. These are "Ushshaq", "Navo", "Buzalik", "Rost", "Husaini", "Khijoz", "Rahavi", "Zangula", "Iraq", "Isfahan", "Zirofqand", "Buzrug".

If we refer to another historical source, in the chapter "Dar bayani duvozdah maqam" (in the mention of the twelve maqams) of the book "Risola dar ilmi musiqa" (Treatise on the science of music) by the great scientist Mirzo Ulug'bek Taragai, such thoughts are given: according to the words of Khoja AbdulQadir ibn Adurahman Maroghi, Khoja Saifidin Abdulmomin, Sultan Uwais Jaloiri, previously the maqam songs were divided into seven: "Makomi rosh", "Makomi Ushshaq", "Makomi Navo", "Makomi Rohoo", "Makomi Hijaz", "Makomi Iraq", "Makomi Hosseini". In this pamphlet, it is noted that our great-grandfather Ulug'bek himself played the tanbur and the drum very well, and invented such tunes as "Buluji", "Shodiyona", "Akhloqi", "Tabrizi", "Usuli Ravon", "Usuli Otlig".

Based on the above points, it can be concluded that in the historical context, new ways of execution have been polished with polished work. Later, depending on the ethnic location of the people, living conditions, and lifestyle, it is possible that different makom songs styles found their place based on their different periods of cultural development. As a result, by the 18th century, Bukhara's "Shashmakom" (Six statuses): "Buzruk", "Rost", "Navo", "Dugoh", "Segoh", "Iraq" makom songs

developed with their prose and difficult parts. "Chor maqam" (Four maqam) of Fergana, seven tracks of "Dugoh Husayni", six performance tracks of "Chorgoh", six performance tracks of "Shakhnozi Gulyor" and "Bayot" tracks were polished and performed.

In Khorezm makom songs, it is possible to observe a separate methodical and specific direction of the performance of the above-mentioned six makom songs. Only later, the "Panjgoh" makom on Chertim style was included as the seventh makom. That's why Bukhara, Khorezm and Ferghana, Tashkent makoms, unique songs and big songs (the type of classical songs), which are the priceless musical wealth passed down from generation to generation, are honored as a great blessing given to us.

A great connoisseur of folk art, Utoz Yusufjan Kizik Shakarjonov, described: "Our national music art is like a tree, its roots are Khorezm, its trunk is Bukhara, and its branches are Fergana." There is a great meaning in these words of the teacher.

Another direction of our musical performance is the epic art, which is highly developed in the oases of Surkhandarya, Kashkadarya, and Khorezm, and is performed with love by folk performers.

If we refer to historical sources, we can see that our musical culture is connected with a long history. The physical evidence found by antiquarians - musical instruments and pictures of musicians painted on stone walls, miniature images of musicians at parties in kings palaces - prove that the sounds of our musical performance have reached us over the centuries.

Sources show that there was a period of changes in the musical culture of Central Asia in the 9th-12th centuries. But very little information about the names of musicians, hafiz and composers and their creative activities has been preserved in the X-XII centuries. Based on the written sources of master musicologists, we found it necessary to dwell on some of them. According to the information about Fakhlobod Borbad, a Central Asian who lived and created in the VI-VII centuries, it is recognized that he was an unparalleled artist in terms of musicology, composition, musicianship, and hafiz. Musicologist Ar-Raziy writes about Borbad's legendary performance skills, and mentions that he was also a creator of musical compositions and instruments along with great performance skills. He writes that the musical instrument created by Borbad was widespread in Khorasan and Turan in the 10th-12th centuries and that it had 4 strings.

In ancient manuscripts, the names of Abubakr Rubabiy, Bunasr, Buamir, duster Lukori, and other musicians and hafiz, who created in the 10th-12th centuries, are mentioned.

It is shown in old manuscripts that the great poet Abu Abdullah Rudaki, who lived in the 9th-10th century, was an expert in playing the words of his time, especially the poem "Boyi juyi mulyon" in the tune of ushshak. Literary scientist N.Mallaev said that stringed, percussion and wind instruments such as tanbur, rubob, drum, kobiz, tanbur, flute, trumpet, argunan, kanun, etc., were widespread in our country in the 10th-12th centuries, and twelve statuses were developed and improved.

The great scholar of that time Mahmud Kashghari's work "Devoni lug'otit turk" contains examples of folk songs of the ancient Turkish people, cocktail songs on holidays and ceremonies, heroic songs, and it shows that the genre of singing developed at that time.

Unique information about the art of music and song performing of the 10th-12th centuries can also be found in Yusuf Khos Khojib's work "Kutadgu Bilig". Abu Nasr Al Farabi (873-950), a great encyclopedist of the 10th century, a great discoverer of the science of musicology, based on his works in the field of music, European scientists also created a number of works. In his career, Farabi worked on the physiological foundations of music research and discovered new musical

words such as "Qanun" and "Gijjak". In his career, Farabi worked on the physiological foundations of music research and discovered new musical words such as "Qanun" and "Gijjak".

Farabi was born in the city of Farab (Utror) in Turkestan, and his father Muhammad Tarkhan was from the Turkish tribes. First, he studied in Utror, and then went to Baghdad, where he deeply studied philosophy, medicine, and music. He deeply studied the world views of the ancient Greek philosophers Plato and Aristotle and developed their teachings anew. This gives him the name "Ustad Soni" (Second Master) after Aristotle. He was recognized as the sharpest musician and composer of that time, a major figure of music culture in Central Asia and the Middle East. Farabi gained great fame in the performing arts of that time. His theoretical works in the field of music became the basis for the development of the music science of the peoples of Central Asia in the future, and at the same time made a great contribution to the development of the world music science.

There is historical information that another great scholar Abu-Ali Ibn Sina (980-1037) was also involved in music theory. In 1931, Mahmud al-Khawf's book on Ibn Sina's music work, published in Berlin, reports that Abu Ali Ibn Sina was a great music theorist and also discovered his musical instruments. In this book, the great scientist's work "Kitab un najot" about music is translated from Arabic to German. Abu Ali Inb Sino wrote a number of works in the fields of medicine, philosophy, and music, such as "Alkanun fit-tib" ("The Law of Medicine"), "Kitab ul shifa" ("The Book of Healing"), "Donishnama", "Risola fial musiqi sayr mo fi al shifa". Ibn Sina's comments on music are included as a separate part in the work "Kitab ush shifa". In the above works, Ibn Sina pays attention to the aesthetic value and influence of music and introduces the methods of healing some physical and mental diseases with the help of music in his practice. This also shows that the art of music reached its height in that period.

Abu Ali Ibn Sina was born in the village of Afshana in Bukhara. His father Abdullah was a statesman and a cultured person from Balkh, and he paid great attention to his son's studies, seeing his ability, talent and intelligence from a young age.

During his stay in Bukhara, Ibn Sina used the rich library of the Somanites and read Greek books incessantly. In 999, after the collapse of the Soman state by the Karakhanids, he came to Urganch and took a place among the scholars of Khorezm. Later, Mahmud visited many cities under the pressure of Ghaznavi. He died in Hamadan in 1037.

Muhammad Ibn Al Khorazmi, who lived and created in the 10th century, wrote a work about music and added it to his encyclopedic work called "Mafatikh ul Ulum" as one of the main chapters. Alisher Navoi also testifies that the people of Khorezm have long been lovers of music, dance and curiosity. He mentions in his work that he quoted a musicologist from Khorezm in his epic "Sabai Sayyor". From this it can be seen that Khorezm has been in a high position in the world of musical art since ancient times. The 36th chapter of the work "Kabusname" published in the 11th century is also dedicated to the art of music, in which the author of the book Kaikovus advises the musicians and hafiz about how to choose a tune, when and where to play it, as well as the artist's manners and culture, which indicates that the development of the musical art was at a high level during that period.

References

1. A.A Umarov , M.M. Aripov –Murodjon Ahmedov nomli kitob : (Qo‘qon 2006)
2. O‘zbekiston SSSR “Bilimlar uyi” Zanjirali Mirzatov : 1964-yil
3. Book ixsa al-Ikuq - Al-Farabi's treatise on rhythm classification.

4. The Book of Al-Kafi fi al-Dasamic - Ibn Zayla “The Complete Music Book”.
5. "Sharafiya" - Safiuddin Urmavi's famous booklet on music.
6. TE Solomonova. History of Uzbek Music T.1981 .y.
7. O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning «O‘zbek milliy maqom san'atini yanada rivojlantirish chora-tadbirlari to‘g‘risida»gi qarori. 2017 – yil 17-noyabr
8. Maqom san`atini o‘qitishning dolzarb masalalari. — 2020.
9. Qodirov. D. Q. An’anaviy qo‘shiqchilik. Iqtisod-moliya nashriyoti. 2008-yil.
10. G‘.G‘ulom nomidagi nashriyot-matbaa ijodiy uyi. — T.: 2008-yil.
11. O. Matyakubov Introduction to professional music in oral tradition T.1983.Y
12. Matyakubov Maqom T. 2004 y.
13. Jurayev, I. (2022). A Look at the Creative Work of the People’s Artist and Composer of Uzbekistan Komiljon Otaniyazov. Pindus Journal of Culture, Literature, and ELT, 2(4), 61-65.
14. Jo’Rayev, I. (2021). O’SMIRLIK YOSHIDAGI O’QUVCHILARNI OVOZINI TARBIYALASHDA PEDAGOGIK YONDASHUVLAR. Oriental Art and Culture, 2(4), 288-294.
15. Boboiev, V. (2022). Repertoire Problems and Solutions for Uzbek Folk Orchestra. Kresna Social Science and Humanities Research, 5, 58-62.
16. Davlatjon, T. (2022, April). MUSIQA OQITUVCHISIDA VOKAL KONIKMALARINI SHAKLLANTIRISHNING BAZI MUAMMOLARI. In E Conference Zone (pp. 118-122).