Contemporary Music Theory, Scientific Musical views of Eastern Thinkers

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Abstract
Karakalpak musical styles are based on the household economy of people's lives, geographical features of the region and formation in the process of direct socio-historical development. If you pay attention to their musical genres, they are also very diverse, especially in the style of "Jirov bakhshilik" has a special place.

Keywords. Folk art, culture, architecture, folk music, heritage, jirov, bakhshi, kobyz, dombra, balamon, chinkobyz, artist, variety genre, opera.

Introduction
Relevance of the topic. In any society, the upbringing of the younger generation has always been one of the most pressing issues facing the state. Because the development and progress of society as a society depends on the upbringing of this future generation. It is known that upbringing is a continuous process that prepares a person for socio-economic production relations in society, as well as a regular impact on his spiritual, mental, physical and musical development. The main task now is to educate and bring up these young people, to mobilize their strength and devotion in the way of love for this Motherland, peace and tranquility of the country, strengthening the independence of the republic. This is not difficult to see in the scope of work carried out as a result of the just policy pursued by the government of the Republic of Karakalpakstan, as in many countries around the world.

In particular, in the first years of independence, we can mention a number of prestigious competitions, such as "Karakalpakstan is my homeland", the Republican competitions of ethnographic ensembles "Folklore", the International Competition of Bakhshi-Akyns, the International Music Festival "Sharq Taronalari".

The ancient and rich experience of the Karakalpak national music culture is a key tool in educating and educating the harmoniously developed young generation.

The literary text of Uzbek and Karakalpak folk songs interprets the history and aspirations of mankind from the beginning to the end of the centuries. The role of songs in the development of popular opinion, historical foundations, poetics, ideological and artistic features, the role of folk life, as well as the genre features of songs, the interpretation of their symbols, images, talismans and functional analysis from a scientific point of view, drawing conclusions is one of the most pressing issues in folklore that needs to be studied.

The world recognizes that the Uzbek musical culture has an ancient and rich heritage, and it is developing in new modern styles, genres and areas, while maintaining its antiquity. Therefore, the work carried out in the process of music culture lessons in secondary schools, the main purpose of national music education is to develop the younger generation as individuals who can understand our national music culture and world music, as well as differentiate it. [1. Mirziyoev. 2017]

It is well known that the local musical styles that make up folk music are notable for their diversity. The music textbooks of grades 6-7 provide as much information as possible about the songs, dances, musical instruments and national dance costumes of each region, and this information is of
great importance in enriching the spirituality of students.

When it comes to our national musical styles, the main styles are Tashkent-Fergana, Samarkand-Bukhara, Surkhandarya-Kashkadarya and Khorezm. The music styles of other regions are considered to be formed in accordance with this.

**Goals and objectives of the study.** The purpose of this study is to study the genre features of Uzbek and Karakalpak folk songs, a comparative study of the issues of classification, scientific substantiation and attempt to develop methodological recommendations in this regard. To achieve this goal, the following tasks were set:

- Comparative study of the classification of Uzbek and Karakalpak folk songs;
- To clarify the role and functions of ancient beliefs and archaic myths in the formation of poetic models, which are the basis for the emergence of genres of folk songs. [2. Mirziyoyev. 31.05. 2017]

**Conclusion.** This study covers the study of Uzbek and Karakalpak folk songs by folklorists and musicologists, song classification, comparative analysis, study of ceremonial and ritual songs, their classification and place in intangible cultural heritage, their peculiarities, poetics and genre features. Also in the ceremonial folklore the origin of folk songs is connected with ancient religious beliefs such as shamanism, anemism, totemism, the peculiarities of non-ceremonial songs, their differences from ceremonial songs are compared.

The difficult political situation that shook the caliphate in the late eighth and early ninth centuries forced the Abbasids to change their policies in Movarounnahr and Khorasan. One after another, Tahirid, Saffarid and Samanid states were formed in Central Asia. After such political changes in the country, Movarounnahr was able to secede from Khorasan and fully regain its independence. Ismail Somoni, a statesman who united Movarounnahr and established a strong state, took Khorasan from the Saffarids in 900 and established a great state. The caliph was forced to recognize the Samanid state and send him a certificate of domination. Thus, by the end of the ninth century, the peoples of Movarounnahr would be permanently liberated from the Arab caliphate and a large feudal state, the Samanid state, independent of the Arab caliphate, would be formed. [3. Akbarov. p-243]

The Samanids form the state administration in governing the country. The country is governed by ten devons (cabinet of ministers, cabinet of mustafi, cabinet of Amir al-mulk, cabinet of ash-shurat, cabinet of muayd or borid, cabinet of mushrif, cabinet of mumalikaiy, cabinet of muhtasib, cabinet of awqaf, cabinet of qaza az-ziya) . The Samanid government was an independent feudal state that defended the interests of large landowners ("sultan's property", "property lands", "foundation lands"). By the end of the tenth century, the country's civil wars had severely damaged its economic and political power and led the Samanids to defeat the Karakhanid state. led to the meeting. At the beginning of the 11th century, two states emerged on the territory of the Samanid state: the Karakhanid and the Ghaznavid.

The Qarakhanids ruled the country into provinces and provinces. In the XI-XII centuries in Central Asia a new type of property-iqta order was established ("sultan's property", "iqta", "waqf lands", "property lands"). In the late 1930s, Movarounnahr was attacked by nomadic Qarahitays from the East. [4. Botirov Y., Toshmukhamedova D. p-249-250].

In the IX-XII centuries, the basis of the spiritual life of the country was the Islamic ideology. The Samanids attached great importance to the development of Islamic ideology. Bukhara has become the most influential center of Islam in the East. Special areas were allocated for the construction of mosques, madrassas and khanaqas. Arabic language and its spelling were introduced.
The most famous cultural center at that time was Baghdad. The Bayt ul Hikma (House of the Wise) was established in Baghdad. Ahmad Fergani, Muhammad ibn Musa Khorezmi, Ahmad ibn Abdullah Marwazi were educated in Bayt ul Hikma. In the IX-X centuries, science in Central Asia had a scientific basis. Its roots go back to the ancient world and ancient culture of Central Asia, especially Khorezm, as well as Babylon, Iran, India.

The most famous scholars who wrote in Arabic in the IX-XII centuries were Ahmad Fergani, Muhammad ibn Musa Khorezmi, Abu Nasr Farobi, Abu Ali ibn Sino, Abu Rayhan Beruni, Abusalah Masihi, Abulhair Ham-mar, Abu Nasir Arron and others. In 1998, the 1220th anniversary of Ahmad Fergani was celebrated. Ahmad Fergani was an astronomer, mathematician and geographer. Baghdad will soon lead the construction of an observatory in the Raqqa area and establish a school of astronomy. His works "Fundamentals of Astronomy", "Celestial Movements", "Science of the Stars" are famous.

Muhammad ibn Musa Khorezmi was a famous mathematician, astronomer, geographer and historian. Our compatriot laid the foundation of the science of algebra.

His works such as "Al-Jabr", "Zij", "A treatise on the sundial", "Surat ul-arz", "A treatise on the state of Usturlab" had a significant impact on the development of scientific thought in Eastern and Western countries.

Abu Nasr al-Farabi was a great thinker of Eastern philosophy and made a great contribution to the preservation and development of the philosophical heritage of the ancient world. He wrote more than 160 works, including "On the Purposes of Aristotle's Metaphysics," "The Book of Music," "To Happiness," and "Politics of Madonna." [7. Musaqllov. P-93-95]

Abu Ali ibn Sina was interested in two areas - medicine and philosophy, and made great strides in these areas. ("Al-Qanun fit-tib", "Kitab ush-shifo", "Donishno-ma", "Risalat at-tayr"). Until the seventeenth century, medical experience and science in Europe were influenced by the ideas of Ibn Sina.

Khorezm culture is associated with the name of the great Khorezm scholar Abu Rayhan Beruni. Abu Rayhan Beruni has written more than 150 scientific works, including such monuments as "Monuments of Past Generations", "India", "Meteorology". Beruni was an encyclopedic scientist who knew all branches of science well. He made great contributions to astronomy, geology, hydrostatics, geography, and history.

In the XI-XII centuries the social sciences also developed considerably. For example, the prose works of the poet Abu Abdullah Rudaki, Abulqasim Firdavsi's "Shohnama", Gardizi's "Zayn-ul-bahor" ("Good News"), Majididdin Admo's "History of Turkestan" ("History of Turkestan"), Nizamulmulk's "Politics" Yusuf Khos Khojib's works "Qutadg'u bilik" belong to this period, and in addition to this period, Zamakhshari, Mahmud Kashgari, Amak Bukhari, Sozani Samarkandi were also created. [5. p-43-44]

During this period, the art of architecture in Central Asia also flourished. Dehgaron, Masjidi Kalon, Namazgoh, Magoki Attori mosques in Bukhara, Jarqoton minaret in Surkhandarya, Fakhriddin Rozi mausoleum in Old Urgench, Sultan Sanjar mausoleum in Merv, Talhojanbobobo mosque and other monuments are the brightest examples of architecture.

In the IX-XII centuries, along with secular sciences, religious knowledge also developed. Scholars such as Ismail Bukhari, Isa Termezi, Burhanuddin Margilani, Abu Hafs Kabir Bukhari made a great contribution to the development of Islamic teaching. The city of Bukhara played a central role in the development and expansion of Islamic teaching. The development of mysticism and its various directions in Central Asia (Yassavia in Turkestan in the XII century, Kubrovia in Khorezm in the late
XIII century, Naqshbandiya in Bukhara in the XIV century) appeared and spread.

In addition, another unique style - Karakalpak music - has a special place in the Uzbek national music culture. If we do not provide information about this in the music textbooks of secondary schools, it will be very difficult to explain to students the history of our national music, its height, its special place in the world and, most importantly, its diversity. [3. p-32-33]

Karakalpak musical styles embody the way of life of this people, regional geographical features and were formed in the process of socio-historical development. If we look at his musical genres, they are also very diverse, especially the style of "Jirov-baxshichilik" has a special place. Jirov-bakhshi's performance is very old and uses the musical instrument "kobiz". "Kobiz" is a musical instrument with two strings, and the bowl is open and not covered with anything. And his voice is unique.

in a hoarse tone, and the singer sings to him in a hoarse voice in a melodious tone. Bakhshis perform epic songs and folk songs on this instrument.

Folk songs such as "Chimboy", "Dam bermes", "Qiz munoyim", "Poshshoyi koylak", "Bozatog" are popular among the people and are still loved and performed by artists.

Karakalpak national dances have a special place, and their fast and agile movements attract attention when boys and girls dance.

Performances of Karakalpak artists at the Independence and Navruz celebrations in our country, especially at other major conferences in Tashkent, are gaining national attention.

It should be noted that Karakalpak artists are also very successful in the "pop" genre. Prominent artists in the opera genre are also creating and succeeding.

Karakalpak national musical ensembles have musical instruments such as kobiz, dombra, bulamon, chingiz, and now Karakalpak musicians use Uzbek musical instruments such as rubab, doira, gijjak, chang, nay and other musical instruments. As a result, these musical instruments harmonize with each other, and the "melody" they emit is heard in its own color.

Famous singers People's Artists of Uzbekistan and Karakalpakstan Oyimkhon Shomurotova, Gulbarchin Sirimbetova, Tamara Dushimova and Bayram Matchanov can tell about their life and work. These singers are known to all the peoples of Central Asia.

The Karakalpak Composers' Union has been established under the leadership of well-known composer Najimaddin Muhammeddinov, where a number of composers work creatively and their works are performed at weddings and ceremonies of our country. [5. Qodirov. p-115]

In short, the Karakalpak style of music differs from other musical styles in its diversity and diversity.

In ancient times, young people who wanted to master the art of music became students of the master artist, lived in his house for years, absorbing not only the skills of the master in the field of art, but all his good qualities. Over time, the teacher-student tradition has played a fundamental role in the emergence of master schools. In the context of the healthy activities of such schools, music is a real means of professional education in the development of the individual and his place in society.

The high national dignity, honor and dignity of the Karakalpak people are based on their kindness and pure conscience. [6. p-334]. When a child is born, it is through God that the dreams, hopes, emotions, and thoughts of the parents are absorbed through the melody. As a child grows up, he is accompanied by songs and melodies of various genres. The melody and poetic meaning of the song will bring up the younger generation. It begins to manifest in the child's actions. In the process, it will be possible to observe changes in his behavior through how our children listen to music.

It is the duty of each of us to preserve this national and spiritual wealth and pass it on to the
Scientific research and widespread promotion of the Karakalpak style of music will further enrich our spiritual world.

**List of used literature**

4. Botirov Y., Toshmukhamedova D. "Methodical manual for the teacher"