Historical and Theoretical Background of Traditional Professional Music

Tursunxojaeva Yanvarxon Mamadaliyevna
Teacher of the department of music education at the faculty of art studies of Andijan state university

Abstract: historical process of traditional professional music, N.Mallaev in the X-XII centuries on the basis of ancient puddles, stringed, percussion and blowing musical instruments such as rhubarb, kus Nagora, kubiz, tabl, tanburok, zir, flute, Chag'ona, sheypur, trumpet, trumpet, argunan, law were widely covered in our country. From the past, the works of folk composers and hafizs, who lived in all times in the process of coming to the world and performing status and traditional classical songs, were given information about scientists who were in harmony with the period.

Keywords: music, creativity, status, classical song, art, singer, singer, hofiz, singer, singer, sailor, great singer, laparchi, talker, makomkhon, savtkhon, Bakhshi, poet, Zakir, mughan, mutrib, tear.

Introduction: Ancient manuscripts mention the names of Abubakr Rubabi, Bunasr, Buamir and Changchi Lukori and other musicians and hafiz who wrote in the 10th and 12th centuries. Ancient manuscripts show that the great poet Abu Abdullah Rudaki, who lived in the IX-X centuries, was good at playing the dulcimer tunes of his time, especially when he recited the poem "Boyji Juyi Muliyon" in a melodious way. Literary scholar N.Mallaev on the basis of ancient manuscripts in the X-XII centuries tanbur, rubob, drum, kobiz, tabl, tanburok, zir, nay, chagona, shaypur, surnay, kannay, argunan, kanun such as stringed, percussion and wind instruments have been widely used in our country and have been developed and improved. The great scholar of that time Mahmud Kashgari's "Devoni lug'otiy turk" gives examples of folklore and songs of ancient Turkic peoples, labor songs in celebrations and ceremonies, heroic songs shows that the singing genre flourished at that time. Unique information about the art of music and singing of the X-XII centuries can be found in the work of Yusuf Khos Khojib "Kutadgu bilig". Abu Nasr al-Farabi (873-950), a great encyclopedic scholar of the tenth century and a great inventor of musicology, wrote a number of works based on his works in the field of music. In addition to studying music, Farobi worked on the physiological basis of music and discovered new musical words such as "Law" and "Gijjak". His theoretical works in the field of music include "Kitab ul muzika al-kabir" ("The Great Book of Music"), "Kalom fakultet-il musiqi" ("A word about music"), "Kitab fi ixsoal ibkoh" (a book on the classification of melodies). The book "Kitab fi-n naqra muzafa ilal ibqah" (The book about the shifts added to the rhythm) is known. Academician Muzaffar Khairullayev's work "Forobi" provides valuable information about his musical work.

2. The emergence of traditional music is often syncretic. It is natural that the title of "Hafiz" for the songs sung by our classical poets, which have a unique meaning, is also symbolic. The following lines from Majzubi Namangani are exemplary:

Dema tanbur nolasin go’l tashlaganda tordin
Bilki kelnish bu tarona san’ati Jabbordin.

Apparently, Islamic scholars have acknowledged that music enters the human body with the soul, and that there is divine power in it. The great scholar Alikhantora Soguni testified in his History of Muhammad that when the Prophet (peace and blessings of Allaah be upon him)
migrated from Mecca to Medina, the young women played the flute and sang the following songs:

To’lin oy chiqdi bizlarga Vido tog’ini ustidin,
Kerakdur shukrini aytmoq, bu dunyo boricha bizdin,
Kelibsiz, xush kelibsiz, ey yubormish tangrini nuri
Qabul etmak erur bizdin, xudo amri kelur sizdin.
Bani najor ahlining yosh qizlari bo’lmiz,
Muhammadning kelganin baxtimiz deb bilurmiz.
Xush keldingiz bizga siz, qadamingiz muborak,
Oyoq bosgan izingiz ko’zga surma qilurmiz.

It seems that singing, alyar, and lapar have been inherited from the time of our Prophet (S.A.W.).

3. It has a high degree of interdependence of form and content. The works of folk composers and lyricists of all epochs have been in tune with the times in the birth and performance of maqom and traditional classical songs from the past. Examples of this are the works of such famous composers and performers as Borbad Marvazi, Abu Hafiz Sogdi, Abu Bakr Rubabi, Abul Abbas Bakhtiar, Abdulkadir Marogi, Darvishali Changi, Pahlavon Muhammad. The great thinker Alisher Navoi also played an important role in the art of music. The following is an example of the poet's radiant poem "Hafiz":

Chekti bulbul kibi ming lahz ila doston Hofiz,
Yo’q aningdek yana bu davrda xushxon Hofiz.
Hofiz etgan kibi xalq lutfi oni Qurhonda,
Bo’ldik oning dog’i har holida Qurhon Hofiz.
Sendadir nahmayi Dovud ila inhofi Masih,
Bordurur yo’q esa davron farovon Hofiz.
Ey Navoiy, dema laxniga nedin bo’lding sayd,
Xalq saydiga koni o’yla xush ilhom Hofiz.

The lines of the ghazal express Navoi's deep respect for the people of the hafiz, the glorification of the singer's art, and the qualities of the happy hafiz. As a child, David was a musician. That is why the phrase “Nahmayi David” is used in this poem.

Performers of works based on genres of Uzbek folk music have long been called by different names: singer, hafiz, singer, yallachi, great singer, laparchi, interpreter, maqamkhan, savtkhon, baxshi, poet, zokir, muganniy, mutrib, yirovchi, goyanda, etc..

**Literature analysis and methodology:** General methods and levels of study of traditional music. Performers of works based on genres of Uzbek folk music have long been called by different names: singer, hafiz, singer, yallachi, great singer, laparchi, interpreter, maqamkhan, savtkhon, baxshi, poet, zokir, muganniy, mutrib, yirovchi, goyanda, etc..

These performers are divided into several groups, for example, maqom performers are called maqomkhan, hafiz, singer, savtkhon, doston, music performers are called bakhshi, poet, dostonchi, yirovchi. Popular genre performers include yallachi, laparchi, ashulachi, and singer.

It should be noted that all the maqom performances and famous songs were created by different composers at different times. These performances became popular and became a spiritual treasure of the people. That is why the famous songs of our time, created in our time, were created by composers and became popular among the people. For example, Yunus Rajabi's "Ne
Discussion: On the relationship between theoretical and historical approaches in the field of music folklore. In the past, the note was not developed, and instead of European musical terms, our singers used the so-called "Gulligi", "Binnigi", "Shikami", and "Khonaqohiy" breathing, exposing, and performing ways, depending on the rhythm of the sound. The singers of that time performed more "Shikami" because of their strong voices. It's very difficult to perform on this track, and it's very popular with fans. Because the hafiz sings with the sound of his voice coming out of his abdomen. That is why "Shi'kami" differs from such songs as "Gulligi", "Binnigi" in that it is based on deep breathing, clear and resonant.

The master singers practiced in special domed buildings that echoed to improve their performance skills, thus polishing their voices. In contrast to the Shikami line, there is the Khanakahiy line, in which the hafiz pronounces the words of the song clearly and conveys the meaning of the ghazal to the listener.

Results: In addition, our master singers have mastered the maqoms while performing songs, enriching the maqoms with new branches as a unique author. For example, Ota Jalol Nosirov, a master of maqom, arranged the difficult parts of Shashmaqom, expanded and developed some sections of maqom, and created additional parts. In particular, one of them is called "Savti Jalali". Madali Hafiz from Margilan enriched the treasury of our art with new performances, adding new interpretations to such performances as "Abdurahmonbegi", "Kalandar", "Tanovar". In this way, our lifelong maqom is further refined and supplemented by the performance of our master singers.

Conclusion: This good work has continued in our time. For example, the famous lyricist and composer Fattohkhon Mamadaliyev spoke about the music of "Nasrulloyi" and created its interpretation, ufori, sokinoma. He restored the ancient performances of the Ushzaks by adding the five lines of the Miskin, the five lines of the Chorgoh, and the memoirs of the Umraaqpolvon Ushshak. Interpreted Buzruk's trumpet ways. As a result of the research, the traditional performance of the people was enriched in several ways, one of which was recognized by our performers and scholars as a series called "Savti Fattohkhan".

In the 20s and 30s of the 20th century, a second generation entered our traditional singing, and these great singers enriched the treasury of our art with their classical songs. Their blessed names should be mentioned with reverence and respect.
References:


