

Theoretical Foundations of Eastern Classical Music

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Annotation: Mumtoz musiqa va uning tarqalishi hamda sharq klassik musiqasining ulkan olimlari Forobiy, Ibn Sino, Safiuddin Urmaviy, Abdulqodir Marog'iy, Abdurahmon Jomiy, Najmiddin Kavkabi, Darvesh Ali kabi ulamolarning ilmiy-ijodiy merosi yoritib o'tilgan. Tarixiy ma'lumotlar, XVII asrning ikkinchi yarmida yuzaga kelgan madaniy-ma'rifiy, mohir sozanda va musiqashunoslar ijodlari haqida ma'lumotlar berib o'tilgan.

Keywords: song, music, instrument, flute, ud, circle, brochure, classical music, practical, theoretical, cultural-educational.

Introduction: The musical culture of the Uzbek people has a long history, as evidenced by the professional music of the people and the oral tradition, which has been established in the activities of many generations of musicians and singers. According to the monuments of material culture, on the territory of today's Uzbekistan there was an ancient civilization created by the ancestors of the peoples of Central Asia. Archaeological data, works of fine art (miniatures depicted in the works of oriental poetry), new research by orientologists and, finally, the translation of musical treatises by medieval Central Asian scholars help us to imagine the historical process of development of music culture of the Uzbek people. The musical origins of the ancestors of the Uzbek people are closely connected with the creativity of the fraternal peoples living in the territory of Central Asia, first of all, the Tajik people. Thus, folk art and the local professional tradition served as the basis for the birth of major professional works in the oral tradition in the future. It is no coincidence that some common maqom melodies have a Turkish name, for example, "Avji Turk". Probably, the custom of reciting lamentations in a declamatory manner by special narrators standing on top of the body of the deceased is inherited from

the ancient Turkic tribes. Probably, Uzbek bakhshis used the methods of expression belonging to the works of Turkish folk singers, as evidenced by the diversity of Uzbek folklore, its melody and especially its rhythmic structure.

Literature analysis and methodology: At first, our great compatriot Abu Nasr Farobi tried to create a musical record. In this regard, the table in his *Kitabul Musiqi al-Kabr* is noteworthy. This table lists a variety of vocalists that are reminiscent of the vocals (exercises) currently used in music schools to improve the vocal technique of singers. But Farobi's table is for musical instruments and musicians. This five-part table lists twenty-six different sound gammas. It should be noted that the vowel points in the table are represented by letters placed on the harp lads.

Just as religious and secular sciences are embodied in our lives, so these aspects alone are an indication of how complex the sciences are when we reflect the essence of our performing arts. In this sense, the first President of the Republic I.A. Karimov said: "We value and respect the religion of Islam, the sacred religion of our ancestors, and its role and influence in strengthening the faith and human qualities in the spiritual world of mankind"¹{1.300}.

According to our teacher Zokirjon Aripov in his book "Oriental Sources", Mahmud Hafni did a good job as one of the organizers of the study of musical treatises in Arabic written in the Middle Ages. He was active in the publication of critical texts of Farobi's "Great Music Book" and wrote introductions to them. Mahmoud Hafni, in collaboration with the German orientalist E. Neubauer, translated and published the music section of Farobi's Book of Iqqa and Ibn Sina's Book of Healing on music. Among E. Neubauer's

¹ Karimov I.A. We build our future with our own hands. Volume 7 "Uzbekistan", T., 1999, 300-p.

scientific works on medieval musical treatises, Farabi's work on the theory of *iyqa* is highly valued. In one of the legends, there are myths that Farabi sang tune, confused people, sometimes made the enthusiastic people sad, and sometimes put the smart ones to sleep and amazed the fans. In science, he left an indelible mark on the history of musicology, creating works of universal significance²{2.4}.

Abu Ali ibn Sina raised Farabi's musical and aesthetic views to a higher level. However, despite the fact that musical works have the initial features and expressions of the note, they still could not be equated with the note. Finally, the famous musicologist Safiuddin al-Urmavi completed this work. He made a great contribution to the theory of oriental music and discovered several examples of notation. (These notes can also be thought of as harp and the rhythm measurements used at the time.) TGafurov, a musicologist, writes about this: "For the first time, with the help of tablature inscriptions, which are called "Oriental Sarlinosi" and contain Urmian letters, numbers and similar symbols, it is possible to seal the samples of the musical heritage of their time (XIII century) in traditional oral conditions."

Al-Urmavi's first note was a letter notation (system). The great achievement of the scientist was that he made it possible for the students to read the notation with a method of simple letters, the circle method and numbers.

Some of the elements used by al-Urmawi are also found in the notation system invented by the Khorezmian poet and composer Kamil Khorezmi in the second half of the 19th century. However, this system is not for the harp, but for the tanbur, and the double dots are placed vertically, not horizontally. Kamil Khorezmi wrote some parts of the Khorezm maqoms on this tanbur line, and his son and student Muhammad Rasul Mirzo wrote the maqoms in full.

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Results: Many musical instruments of ancient culture in ancient Central Asia (flute, harp, tambourine) showed the presence of purely local features. The intermingling of local traditions with Greek, Indian and other traditions is also reflected in the culture of that time. Although the influence of Greece on Central Asian music can be found in the musical treatises of medieval Central Asian scholars, this influence has faded over time. The small terracotta sculpture is a bright monument of ancient Central Asian culture. Many of the statues found in Afrosiyab (the site of the ancient city of Samarkand) depict musicians playing the flute, harp and tambourine. Numerous statuettes testify to the importance of music in the life of the Sogdians and their capital, Samarkand.

Discussion: The fact that Al-Farabi studied the sound of various instruments and paid special attention to the Khurasan tanbur testifies to the importance of local musical instruments. According to Ibn Misyah, the ancient Arab music theory emerged under the influence of Persian and Byzantine music culture. It states that 8 basic word tones occur as a result of the use of fingers, and six of them are distributed in a rhythmic state. The earliest Arabic song, The Book of Song, was written by Unus al-Katib and appeared during the Omiuad dynasty. Another created his first scientific work and theory in his book The Book of Music. Ibn Surayya's "Seven Songs" has come down to us.

Ibn Sina sought to base his music theory (mainly science) on the physical properties of sound. Farabi connects the theory with the laws of experience and perception. This shows the strengths and weaknesses of Ibn Sina's teachings. The weak point is that Ibn Sina tries to absolutize the internal structure and perception of music. Its strength is that it not only connects music to experience, but also encourages its development through science and scientific thinking.

In the time of Ibn Sina, the term maqom was not yet widely used, and professional music samples were referred to as the above-mentioned names of rock, nabo, and lads. These were prototypes of maqomes. Ibn Sina's musical teachings reflected a number of important issues in aesthetics, theory and practice.

Conclusion: Thus, by the VII-VIII centuries, the local musical traditions became clear, the form of oral traditions of folk and professional music was formed. The annexation of Central Asia to the Arab Caliphate was also to some extent positive. The Arabs, in turn, learned much from the locals in the field of music. According to A. Isfahani's "Book of Songs" written in Arabic, many Central Asian melodies were used by Arabs. For example, the first Arab singer, known as - Musadjiq, also visited Central Asia (among other countries), selected a variety of melodies and created a system of song performance on their basis. Another singer, Ibn Muqriz, was the first to learn Arabic verses from Central Asian singers. The fact that Al-Farabi studied the sound of various instruments and paid special attention to the Khurasan tanbur testifies to the importance of local musical instruments. According to Ibn Misyah, the ancient Arab music theory emerged under the influence of Persian and Byzantine music culture. It states that 8 basic word tones occur as a result of the use of fingers, and six of them are distributed in a rhythmic state. The earliest Arabic song, The Book of Song, was written by Unus al-Katib and appeared during the Omiuad dynasty. Another created his first scientific work and theory in his book The Book of Music. Ibn Surayya's "Seven Songs" has come down to us.

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