

National Music Heritage in the Eyes of the Thinkers

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Annotation: in this article, the works of scholars of the past, who left History in written sources, the history of which covered the historical processes associated with the peoples of Central Asia, a number of ancient scholars, such as Herodotus, Ksenofont, Diodor, gave us information about the books, historical sources. Historical written sources of our national music heritage have been thoroughly highlighted.

Keywords: history, past, ancestor, heritage, creator, perception, classical, music, elegance.

Introduction: With the establishment of the reign of Amir Temur after the Mongol invasion, Samarkand became the administrative center, and Bukhara became the mainstay of spiritual and political life. Then, on the occasion of the disintegration of the Timurid empire, the Shaibani (XVI century), Ashtarkhanids (XVII century) and Mangit khans (XVIII century), whose capital was Bukhara, the second largest city was Samarkand.

The chronicle of the Bukhara Khanate (Emirate) dates back to the 16th century, when the Shaibani dynasty of Uzbek descent entered the historical arena and made this great city the capital. At the beginning of the 16th century (1505), Herat was conquered by the Shaibani. The Timurid empire was divided into three major parts: Movarounnahr, Iran, and North India (Baburids). During such a complex turning point in history, Bukhara emerged as a worthy successor of the Timurid period, in particular, Samarkand and Herat. This city, which became the capital of the Uzbek khans of the Shaibani state, began to aspire to the great science, enlightenment, literature and art of the great epoch, and in the new historical conditions in it "Bukhara" poetry, music and fine arts. school. " He was a great scientist and musician among the emigrants of science and art who emigrated from Herat to Bukhara

A. Fitrat equates the role of Kavkabi in the cultural life of the Uzbek khanates with the importance of Abdulkadir Maroghi in the time of the Temurids. Kavkabi served in the palace of Ubaydullokhon. Like Hussein Boykara, Ubaydullohon emerged as a patron of literature and fine arts, as well as a connoisseur of poetry and music, honoring the Caucasus as the splendor of his palace. When the master artist came to Mashhad in 1529 for a pilgrimage, he was executed by King Takhmasp of Iran in revenge for the blood of the poet Hilali. This terrible story is described in the work of the historian of this period Hasankhoja Nisari "Muzakkiri aqbob" and other sources. Kavkabi is the author of several musical pamphlets. Among them, the first of which is preserved in the prose, the second in the "Book of Music" and "On the Twelve Maqomes" written in verse. In general, his works mark a special period in the development of musicology. Many musicologists who have recently written in Movarounnahr, Iran, and India consider themselves followers of the Caucasus school.

Literature analysis and methodology: Among Kavkabi's disciples and followers, his nephew Darvish Ali Changi holds a special place. In his youth, Darvish Ali served Abdullah, and in his old age he served in the palace of Imam Qulikhan and independent pamphlets were written on each of them. Like his teacher Kavkabi, he became famous as a poet, musician, hafiz and scientist who mastered various fields of science. Due to his position, Darvish Ali can be considered one of the last representatives of the series of famous musicologists of the Islamic East. One of the scholar's greatest works on the subject, Risola-yi musiqiy ("Musical treatise"), not only covers the traditional aspects of the science and method, but also contains detailed information about the life and work of musicians. From this point of view, "Risola-yi musiqiy" is a pamphlet of theoretical and historical significance.

Although the books of Kavkabi and Darvesh Ali were written in Bukhara and were indirectly dedicated to the rulers of this state, it should be borne in mind that they are in essence scientific works of regional rather than local significance. In other words, these sources are not aimed at studying the local features of Bukhara music. They deal with the theoretical foundations of the body as a universal music of the universal category.

The last years of Darvish Ali's life were helpless and difficult. Such an attitude towards the scientist indicates a decline in attention to fine arts. Indeed, as a result of growing religious superstition in the mid-seventeenth century, the need for secular arts, especially music, began to wane. For this reason, there is historical evidence that a large group of Bukhara intellectuals and artists were forced to emigrate to India. Mutribi Samarkandi, a poet and musician who longed for his homeland in India, is one of them.

Discussion: Urmavi's views on science and writing are still relevant in Oriental music. What is so special about this teaching? If Farabi and Ibn Sina built the lads system of music on an empirical basis (that is, based on experience), Urmavi puts forward ideological ideas in this regard. At the base of the speakers of Pharaoh and Ibn Sina, there are lads of different sizes, while Urmavi introduces an equal distribution of them. According to the previous theory, because the lads were different, it was possible to connect only those that matched. In the Safiuddin system, since the lads intervals are formed from a single base, it is possible to combine them all, and as a result, the range of sets formed from the lads is greatly expanded.

Safiuddin Urmavi's lads is based on the previously known interval I baqiya (ratio 243/256). The whole lads (absolute-savboba and savboba-binsir) is divided by it from each whole lads two residues and a small residue - phase interval are formed. The important thing is that the phase is not used as an independent lads, but joins the structure of other intervals and changes their essence. The importance of the phase can be compared to the degree of softening and separation of the Russian alphabet. Although these characters do not have an independent phonetic

significance, they can be added to other letters and radically change the meaning of the word. With the help of phase, large and small variants of whole and half lads are formed. Baqiyayi sirar Baqiyayi kubar Mujannav Tanini 90 cents 114 cents 180 cents 204 cents

Thus, instead of different lads, they are divided into equal parts. From the different order of these intervals, Safiuddin Urmavi forms 7 nets of four-step lads and 13 nets of five-step lads. As mentioned above, in the Safiuddin system, all lads can be interconnected. So, theoretically, the number of sets is 91 (this number is due to the multiplication of four-step and five-step lads $7 \times 13 = 91$). But these are not all units used in practice. Those used in practice are divided into types depending on their melody. The proportion of units is determined by the number of pure intervals in it. If the sum of pure intervals in the set (octave, kbinta, kbarta) is equal to or more than the number of steps, this category is called maqom. Thus, 12 out of 91 units fall into the category of maqoms. It is used in music science in relation to the highest varieties of units.

The term maqom was first used by Safiuddin Urmavi. This is the beginning of the system of "12 maqoms", which is widespread in Eastern music. Later, the famous Tajik thinker Abdurahmon Jami (15th century) considered the 12 maqoms to be the most ancient ways of professional music. Qutbiddin Sherozi (1236-1311), a contemporary of Urmavi, was a great musicologist and scholar of his time. Due to the closeness of the musical views of Urmavi and Shirazi, without going into the theory of Shirazi, a comparative table of the tambourines they describe can be found in I. Rajabov's book "On the Problem of Maqoms".

Results: Along with composition, the science of music (musicology) also played an important role in the emergence of multi-part maqoms that can be compared to huge, luxurious architectural monuments.

For this reason, many thinkers who lived and worked in the past, including Abu Nasr al-Farabi, Abu Ali ibn Sina, Safiuddin Urmavi, Qutbiddin Sherazi, Abdulkadir Maraghi, Abdurahman Jami, and others, have written scientific treatises on the maqom quo. Thus, not only maqom performance and creativity, but

also the scientific theory of maqom art developed as a science.

Conclusion: It is natural that such quality and qualities of our musical heritage, created by our ancestors and passed down to us through captivity, testify to the inexhaustible, endless creative potential, high artistic taste and deep thinking of the Uzbek people. After all, from ancient times to the present day, local artists have been constantly improving the forms and varieties of traditional art, carefully preserving its artistic samples, and constantly increasing their national and spiritual wealth through the efforts of new creative sites. The artists have always given people spiritual nourishment, depicting the dreams, hopes, joys and sorrows, all the needs of the human soul with a high musical perception. They have always enjoyed immortal values, wanting to acquaint the listener with the subtlety and goodness of classical music. Of course, historical monuments and archeological excavations are very important, but the works of scholars of the past, who left history in written sources, are also of great importance. Many of the scholars we know from history, such as Aristotle, Pythagoras, and others, are historical figures. But the books and historical sources left to us by a number of ancient scholars, such as Herodotus, Xenophon, and Diodorus, are of great importance among the historians who have covered the historical processes related to the peoples of Central Asia.

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