

The Role of the Heritage of the Uzbek Folk Musical Culture in the Development of the Culture of the Peoples of the East

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Annotation: This article presents the role of the ancient musical heritage of the Uzbek people in the development of oriental musical culture, the history of the development of performing arts, the theory of musical science, the opinions and information of scientists.

Keywords: culture, music, musical heritage, tradition, development, peoples of the East, nightmare, ethnos, dance, folklore, status.

Introduction: The history of the musical culture of each people is based on the general history of this people, and it is revealed and improved over the centuries.

The development of musical culture and performing arts in the land of the Great Turan dates back to ancient times. The great scientists of the East Muhammad Al-Khwarizmi, Abu Nasr Farabi, Ahmad Al-Fargani, Abu Ali Ibn Sina, Pakhlavan Mahmud, Umar Khayyam, Mirza Ulugbek, Z. M. Babur, Abdurahman Jami, Alisher Navai and other great-grandfathers in their treatises on art performance., who provided valuable information about the science and history of music, the composition of musical instruments, methods of performance and the rules of artistry.

The well-known didactic work "Kobusnoma" also has a separate chapter devoted to the rules of performance and the performer.

It is known that the cultures of the Turkic peoples who lived in ancient times were similar to each other, and the musical culture did not differ sharply, since material and economic problems of primitive people were the priority in their lives, and the developing culture and art were directly related to the results of their work. in this priority area. Based on this, it was very difficult to separate the activities associated with music, dance and speech of different peoples.

The emergence and development of Uzbek traditional music is connected with the historical processes experienced by our people. Like other peoples, the Uzbek national musical culture and national melodies have come a long historical way, until they began to be expressed in musical notation and musical symbols. To study the ancient history of the national musical culture as a whole, in-depth studies are currently being carried out.

One of the most important tools of our history is archaeological finds, and the other two are written records. As a result of historical excavations carried out on the territory of Central Asia, words similar to dutor, trumpet, right and flute, images of musicians carved on stones, images of musicians and hafiz in miniature works indicate that the performing arts have flourished in our country since ancient times. times. Makom, Mug, Dastgokh, Navba, which are the musical heritage of the Eastern peoples. Complex categories of performance, such as raga, kyui, were passed down orally from generation to generation. According to historical sources, the opinions of learned masters and scientific research, the following twelve (duvozdah) maqams existed in the music of the peoples of

Central Asia, Khorasan and Azerbaijan in the 13th-17th centuries. These are: Ushshok, Navo, Bozalik, Rost, Hosseini, Hizhoz, Rohavi, Zangula, Iraq, Isfahan, Zirotkand, Bozurg.

According to Khoja Abdulkadir ibn Abdurakhman Margani, Khoja Sayfiddin Abdulmumin, Sultan Uwais Jaloiri, there were seven maqoms: "Makomi Rost", "Makomi Ushshak", "Makomi Navo", "Makomi Rohu", "Makomi Hijaz", "Makomi Iraq", Makomi Husseini. In this brochure, Mirzo Ulugbek himself emphasizes that he plays the tanbur and drum very well and that he invented the melodies.

Literature review: Based on the foregoing, we can conclude that under historical conditions, new methods of performance were polished to a shine. In the future, depending on their ethnicity, living conditions and lifestyle, it is possible that various mugham traditions found their place, based on different periods of their cultural development.

The genres and forms of the ancient musical art were diverse, and they were directly related to social life, folk traditions and rituals. The singing culture and dance art of the peoples of Central Asia mainly consisted of hymns, hymns, shouts, military calls, prayer songs, songs and dances performed during celebrations and holidays. Singing arose in antiquity as a folk art, and later, as a result of the transition to a class society and social stratification, its professional (professional) form began to take shape. If we assume that in the first half of the first millennium BC in Central Asia, that is, in the early Iron Age, the primitive communal system passed its last stage and a class society arose in its place, then we can say that the first foundations of the art of professional singing began to form two and a half thousand years ago. Although the ancient professional singing and musical art is very different from the same kind of art today, but the emergence of people who are specifically involved in music, status, singing and dancing in the residences and palaces of the ruling circles in a class society allows us to come to the above conclusion about professional art. Our musical art, which first arose during the period of the primitive collective system, was mainly legendary, heroic and epic.

Yusufzhan Kizik Shakarjonov, an expert on folk art, said: "Our national art is like a tree, its root is Khorezm, its trunk is Bukhara, and its branches are Fergana-Tashkent." Undoubtedly, the status, songs and dances of Central Asia have made a great contribution to the development of Eastern culture. By the 17th century, the Bukhara maqoms "Shashmakom", "Bozruk", "Rost", "Navo", "Dugok", "Segokh", "Irok" were developed with prose and educational parts, and the Fargon ones "Chor Makom", "Dugok". Hosseini", six compositions of the songs "Chorgoh", "Shakhnozi guler" and "Bayot". Another direction of musical performance - Dostonchilik, which was developed in Surkhandarya, Kashkadarya and Kharezsm regions, was performed with love by folk bakhshis. VI - According to information about Fakhlobod Borbad, a Central Asian who lived and worked in the 7th century, it is recognized that he was an equal artist in terms of musicology, composition, musicality and hofiz.

Ancient inscriptions mention the names of Abu Bakir Rubabiya, Bunasr, Buamir, Duster Lukori and other musicians and hafiz who worked in the 10th and 12th centuries. Unique information about the musical and singing art of the 10th and 12th centuries can also be found in the work of Yusuf Khos Khodjib "Kutadgu bilik". The great encyclopedist of the 10th century, the great discoverer of the science of musicology was Abu Nars al-Farabi. European scientists also created a number of scientific works based on his works in the field of music. Among his theoretical works in the field of music are the books "Kitab ul muzika al-kabir", "What faculty of il music", "Kitab fi ihsoal ibkoo". Farabi was born in the city of Farab, Turkestan, his father Muhammad Tarkhan was from the Turkic tribes. Plato, one of the ancient Greek philosophers, deeply studied the worldview of Aristotle and reworked their teaching, for which he received the name "Teacher Sonya" in honor of Aristotle. Farabi gained great fame in the performing arts of the time. His theoretical works in the field of music laid the foundation for the future development of the musical science of the peoples of Central Asia, and at the same time made a great contribution to the development of world music science.

Another great scholar, Abu Ali Ibn Sina (980-1037) was also involved in music theory, and in 1931 Mahmoud al-Khawf's book dedicated to Ibn Sina's musical creations published in Berlin provides information about the fact that Abu Ali Ibn Sina was a great music theorist and the inventor of a number of musical instruments. Ibn Sina wrote a number of works in the field of medicine, philosophy and music, such as "Alkonun Fittib", "Kitab ul Shifa", "Donishnama", "Risola fial Musiqi site mofi al shifa". Ibn Sina's comments on music are included as a separate part in the work "Kitab al Shifa".

Muhammad Ibn Al Khorazmi, who lived and worked in the 10th century, wrote a work about music and included it as one of the main chapters in his encyclopedic work called "Mafatikh ul Ulum". Alisher Navoi also testifies that the people of Khorezm have long been lovers of music, dance and entertainment. In his "Sabai Sayyor" epic, he quotes a musicologist from Khorezm and expresses it in the following verses:

Chun duo kildi, dedi farzona,
Ki dey o'z kurgonimdan afsona,
Menki tushmish buyon cho'zor menga,
Mulk xorazm erur diyor menga,
San'atim onda soz cholmok ishi.
Kilmoyin men kabi ishimni kishi,
"Ilm advor" fan musiqiy
Mendin ul ilm buldi taxkikiy

It seems that Khorezm has been at a high place in the world of musical art since ancient times.

Discussion: When we look at the details of history, we witness the development of culture and art during the time of our great grandfather Amir Temur. In Amir Temur's tuzuks, there were tenth-class artisans. In the written sources, among the great composers and musicians of that time, Saifitdin Nayi and Kutbu Nayi, Said Yusuf Darvishbek, and famous artists in the field of music are mentioned.

The culture and art of Movarounnaxhr rose to a height especially during the reign of Ulug'bek (1394-1449). Darvish Ahmadi Konuni, who created in Samarkand during the time of Professor Abdurauf Fitrat Ulugbek, Sultan Ahmad Nayi, who wrote a musical treatise, Abu Vafa from Korakul, Hisari from Khorezm, musicologist Movlono Sahib Balkhi, Composer Abul Baraka from Shakhrisab, famous musician Khuja Yusuf Burkhan, teacher of Novoyi,

Muhammad Ali writes the famous artists of that time like the Westerners. According to the work "Tukhfatus surur" written by the famous musicologist Hafiz Darvish Ali, Ulugbek Mirzo himself was considered a musical scholar. During this period, the musical culture of the Uzbek people rose to a high peak.

A. Novoyi was not only a patron of artists, but also a musicologist and composer. Zahirmuddin Muhammad Babur tells in his work "Boburnoma" that he created a number of musical works, including "Naqshi" (songs) and "Peshrav" (music). Their nicknames also show that they are intimately familiar with the music as they are connected to Novo. Navoi dedicated the work "Kholati Pakhlavon Muhammad" to the music of Pakhlavon Muhammad, the great composer of his time, who made a great contribution to the improvement of the twelve statuses.

Alisher Navoi's student and younger contemporary, the famous musicologist scientist and composer Zainiddin Vasifi, in his work "Badoe ul-vakoe", writes about the development of folk art during Novoi's time, and describes

one of his scenes in the palace of King Husayn Baikoro as follows: "Carpets that hit the walls and fell to the floor Farang camphor-shaped curtains are bright and shimmering in seven colors.

Among the singers: Hafiz Basir, Hafiz Mir, Hafiz Hassanali, Hafiz Khoji, Hafiz Sultan Mahmud Ayshi, Shah Mahmud singer Hafiz Ubayhi, Hafiz Turbati, Hafiz Chorogdon.

Among the composers: Ustad Hasan Balabani, Ustad Ali Movlono Khanaqakhi, Ustad Mohammadi, Ustad Khoji Kukhasti Noiy, Ustad Saidakhmad Gijjaki, Ustad Ali Kuchak Tanburi.

Poets from the distinguished meetings: Movlono Binai, Khoja Osafi, Amir Sheikh Sukhaili, Movlono Saify Bukhari, Movlono Komi, Movlono Hassanshokh, Movlono Darvish Rozangar Mashkhadi, Movlono Mukbili, Movlono Shawki, Movlono Zavki, Movlono Khalaf, Movlono Nargisi, Movlono Khilali, Movlono Riyazi Turbati.

From Zarif: Mir Sarbarakhna, Maulana Burkhong Gung, Muarrikh Mirkhond,

Maulana Mukhin and Maulana Muhammad Khafavi invited the calligraphers to those meetings.

The author, a musicologist, follows the history of music from the activities of scientists and writers, and provides information about seventeen masters of this field in narrative detail. Here is an amazing list of those music teachers:

- ✓ Xargiz (Abu-t-turk)
- ✓ Fisogurs (Pifagor)
- ✓ Abu Nasr Farobiy
- ✓ Mavlono Ali Shox
- ✓ Xoja Shoxobiddin
- ✓ Abdullox Marvarid
- ✓ Nuriddin Abduraxmon Jomiy
- ✓ Nizomiddin Alisher Navoiy
- ✓ Muhammad Xorazmiy
- ✓ Mavlono Nu'mon Samarkandiy
- ✓ Mavlono Soxib Balxiy
- ✓ Shayx Safoyi Samarkandiy
- ✓ Kodirxon Yorkandiy
- ✓ Paxlavon Muhammad Kushtigir
- ✓ Mavlono Ubaydullox Lutfiy
- ✓ Xazrat Usuf Satkkokiy
- ✓ Malika Omonniso Muallif

In this work, Maulana Ali describes Shah's music theorist as a great figure who discovered music and music. "Chuli Irok" Maqomikin filhol is famous among singers. When they went on a Hajj trip, they passed through the Iraqi desert and created a horse called "Desert Iraqi". Dutor was also discovered.

Results: Professor Abdurauf Fitrat also played the musical instrument "Ishrat" created in the 15th century in Movarounnahr and Khivot by the master of playing Abdul Qasim and the musical teacher of Husayn Baiqaro, Maulana Yusuf Badi from Andijan, adding one string to the drum. If we look at the progress of the musical art of the 16th-17th centuries, we can see that after some interruptions in the middle, there were some advances. Under the leadership of Najmuddin Kavkabi, a great poet and musicologist of the 16th century, twelve maqam will be perfected. According to Darvish Ali's story, Maulana Najmuddin Kavkabi, who studied in Herat, was brought to Bukhara by Ubaidullah Khan, where he created his own school and worked on improving Uzbek music. He trained such musicologists as Khwaja Muhammad Maulana Reza Samarkandi, Khwaja Hassan Nisari, Maulana Hassan Kavkabi, and Baqi Jarrokh. Kavkabi made a great contribution to the science of music theory by creating the work "Risolai muzik".

The great musician of the 17th century is one of the music historians and theorists

Darvish became Ali Changi. He created the work "Risolai Musiqi" consisting of 12 sections. This work serves as an important source for studying the history of music of that time. Darvish Ali's treatise about the musicians who lived in different eras and the musical instruments of that time: tanbur, chang, flute, kushnay, konun, oud, barbad, rubob, kuboz, rud, gijjak, ishtar, kungura, dutor, setor, trumpet, bolobon, nogora, provides extensive information about words such as speaker, circle. During this period, unknown authors wrote works related to music theory, such as "Risolatun fiilmi muzikyi", "risolai karamiya". By the second half of the 17th century, the art of music again fell into depression. The division of Movarounnahr into three khanates and emirates has a significant impact. As a result of this, separations occur in the cultural and musical life.

In the past, due to the lack of musical notation, the existing folk classics and songs, which developed by word of mouth, are now notated. V. A. Uspensky, E. E. Romanovskaya, I. A. Akbarov, M. Yusupov, Academician Yunus Rajabi and others did this good work. In this regard, the services of Ustoz Yunus Rajabi are incomparable. As a result of the work of the above-mentioned masters, a number of multi-volume musical collections such as "Uzbek Folk Music", "Shashmokom", "Khorazm Maqomlari", "Gulyori Shakhnoz" were born and will become the real spiritual wealth of our people.

In these collections, maqams and traditional folk songs are performed in prose and difficulty, saying and singing by masters and skilled musicians with great polish. It is also worth saying that our musicologists have done a great job in scientifically analyzing the great cultural heritage of our people, folklore art, and bringing it to the people. In this regard, the cocktails of well-known musicologists such as Fayzulla Karomatli, Ilyas Akbarov, Ishok Rajabov, Tukhtasin Gofurbekov, Rustambek Abdullaev, Abdumannop Nazarov, Okilkhan Ibrokhimov, Otanazar Matyokubov, Soibjon Begmatov are incomparable. "Maqomlar" by Ishok Rajabov, a major Maqomologist, scientist, doctor of art studies, published in Russian, "Fargona-Tashkent Maqomlar", monographs "Fargona-Tashkent Maqomlar", and the book "Maqomot" created as a result of scientific researches of Otanazar Matyokubov became a big event in the science of musicology. Such research is currently being continued by our young musicologists.

Conclusion: In recent years, as a result of the changes in our country, we have witnessed a radical renewal of the attitude towards our national musical heritage. The conferences dedicated to Maqom Bakhshilik and folklore art attract the whole world. As a result, it is proved that our national musical heritage has its own rich spiritual history. We are confident that such great work will continue in the future.

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