

A look at the history of Uzbek music

Hasan Sulaymanovich Omonov ¹

¹*Dean of the Faculty of Art History dots. in Jizzakh State Pedagogical Institute*

Abstract

This article discusses the importance of Uzbek folklore, classical music and the status of Khorezm maqoms, representatives of the art of music.

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Music - a song gives a person a high mood, refreshes, enriches the inner world. Encourages vigilance. Increases productivity. Spiritual - enhances mental ability. Man is such a complex, ideologically rich person that he has always turned to music, song, art, no matter how glorious. Even if he doesn't know the music, even if he can't sing, sometimes he makes a melody to digest the sorrow or joy in his heart, sings something to himself and rubs himself. Music defines the nationality of each person.

The art of music is the key to human spirituality. Understanding the world through music has always found its answer. That is why only people who are acquainted with music in life, who enjoy the magical sounds of music, have done good deeds. After all, music is also an inspiring force of creativity. This is probably the reason why scientists, poets, writers, philosophers and economists who lived and worked in the past tried to get acquainted with music. Those who tried to learn more about his secrets. That's why music and singing are the same for everyone. All people will enjoy it. John listens with all his heart. From time immemorial, man has lived with music. From ancient times, when the goddess of music and song, the Muse, sang, the beasts were meek, the raging rivers flowed calmly, they felt the reins of ignorance, and the dark nights became bright. In ancient times, people did not worship the Muse in vain. Over time, music has evolved step by step, and its diversity has emerged.

For example, the reed made of reeds in the ancient world later spread around the world. The two bytes, called hexameter and pentameter, which existed in the ancient world, were derived from the word melo - emgiya ele - reed, a popular type of lyric, and were mainly made of a peculiar reed. This lyric originally originated in the province of Fegia in Asia Minor, where almost all peoples around the world are immersed in the art of music and singing.

Apparently, mankind has long been thirsty for music. Homer, who founded the art of speech on earth with his great books, such as the Iliad and The Odyssey, surprised everyone in the music department, despite being blind, and sang these two books to music.

Mankind's attention to music and song in the ancient world during their infancy was so high that you look at it with involuntary amazement. Named the father of tragedy, who performed more than 90 of his tragedies to the accompaniment of music, Aeschylus won the wreath of victory thirteen times and won the applause of the Athenians.

The author of more than 120 tragedies, Sophocles is a great poet who performed his works with music and won 24 bouquets of victories.

In the folklore of the East, it has become a great tradition to perform works accompanied by music.

Ergash Jumanbulbul Ogli, Fozil Yuldosh Ogli, Pulkan Poet, Islamic poet are also unique Homer, who knew music well, sang masterfully and sang great epics. Well-known folklorist Hodi Zarif said that the poet Fozil Yuldash did not know that he had slipped and fallen until the morning.

Many poets sang their poems to music. The great poet of Eastern classical literature Abdurahman Jami knew music well. Along with playing classical melodies, he sang his own ghazals. The great Uzbek poet Alisher Navoi also paid special attention to music. He gathered musicians and poets and organized party nights. The sultan of the Ghazal dynasty, Abdurahman Jami, considers him his teacher, and especially appreciates his mastery and talent in the field of music.

King and poet Zahiriddin Muhammad Babur had a great devotion to music and song. He sang his poems

about the homeland. He wrote a pamphlet on music. The poet Furqat also sang his poems to music.

Alisher Navoi praised his teacher Fakhridin Attor's mastery of music and singing, comparing him to a famous heroine and himself to a chicken-boy Qaqnus. "Let the tambourine be played, let Navoi sing," he said. Navoi praises Jalaliddin Rumi's music school. He points out that in his time there was no artist equal to him. For example, if we look at the genre of folklore, the representatives of the historical school have done a great job in the study of folklore in connection with the history of the people. The historical roots of Uzbek folklore go back to written sources created 3-4 thousand years ago. This can be seen in ancient books such as the Avesto, Behistun, Denkart, the Orkhon-Enasay inscriptions, Abu Rayhan Beruni's Monuments of Ancient Peoples and India, and Mahmud Qashqari's Devonu lug'atit turk. can also know. According to the data, since that time there has been folklore, musical folklore, folk dance, folk theater and folk games. However, in ancient times it was not possible to study folklore from a scientific and practical point of view, to reveal its spiritual and national significance, to popularize folklore samples on a large scale.

Just as music and song define a person's nationality, Eastern music differs from Western music in a unique way.

The importance of Uzbek classical music in terms of cultural heritage, in particular, in terms of musical development, is invaluable. It is the homeland of scholars such as Khorezmi, Beruni, Zamakhshari, who made a great contribution to the development of world science.

At the same time, Uzbek music is well-known in the country. It is no coincidence that the great musicologists of his time, Abul Vafoi, began with Khorezmi in the Majlis un-nafais. It is no secret that the related aspects have not been sufficiently studied.

Our aspirations can be called one of the first steps on this path. These are the third or fourth steps after the "musical awakening" that took place in the country under the leadership of Feruz (1846-1910). In any case, in this regard, we are still weak in many respects in the face of the bisoti of past teachers. The deeper we go into the depths of history, the clearer this truth becomes.

Now is the time to restore our national values. In our opinion, the first thing to do is to eliminate methodological errors in the assessment of our national heritage, as well as to cleanse it of unnatural concepts and expressions that are entrenched in modern musicology under the pressure of modern ideology.

It is well known that true science begins with terms that reflect a clear and unambiguous understanding and the essence of the matter. In fact, it was previously known in written scientific sources that there is a concept of "primary source" in musicology and other sciences. For example, manuscripts written by the poet himself or his contemporaries are the primary source in the study of Alisher Navoi's legacy. Rare copies of such documents are studied in detail, critical texts of scientific and artistic works created by the great thinker are compiled, and relevant comments and explanations are presented.

Our musical heritage, including classical music, naturally belongs to the category of "living books" that live in the memory of generations without being written down. As noted, illiteracy is not their shortcoming, but rather a factor that is appropriate and worthy of its original nature. In the East, of course, there were different notes before. But in most cases they were not used to express the quantitative proportions of the melody trace or its elements in relation to the internal structure, curtain, or weight. Research based on original sources, such as live music and current musical works and drum lines, has led to some clarification of views on the history and scientific laws of Central Asia, including the Uzbek authorities, in recent centuries. was popular. However, it was not clear on what basis and documents this opinion was reached. Although AA Semyonov, the teacher of Ishak Rajabov, based on the available sources, suggested to start the consistent history of Shashmaqom from the XVI century.

The main idea of the scientist AA Semyonov is that literature and music reached their peak in Herat, one of the largest cultural centers of the Timurid kingdom in the XV century. begins. According to AA Semyonov and Fitrat, after the crisis of the Temurid Empire, the literary and musical currents of the "golden age" began to move to Bukhara, Khorezm, Tashkent and Fergana. A closer look at the varieties of national status in force proves that there is truth behind this idea. If we consider the living musical traditions established in the oases as a whole musical heritage, we can see that its roots go back not only

to the times of Hussein Boykaro and Navoi, but even earlier - to the times of Amir Temur and his successors. Most importantly, this idea is still alive not only in scientific sources, but also in the ways of living status, in the ways of their terminology, names and symbols.

Therefore, the original shashmaqom and its adjoining nazirs (branches - saft and moguls), the Tashkent-Fergana maqom roads, as well as the Uzbek shashmaqomi, which took on a new look in the conditions of the twentieth century, were in fact national maqoms - the living rivers of the musical ocean "Maqomat".

decides. Now these living status varieties are not discriminated against or preferred over each other (the greatness of a true work of art, as well as its appearance before or after a period or two - cannot be a reason to prefer one over the other), but rather different varieties of the whole overall process. It's time to take it as.

The common theoretical foundations of body thinking are a well-developed system based on the mathematical sciences. When it comes to the connection between science and art, Leonardo da Vinci said that where there is no possibility to apply one of the mathematical sciences, there is no need to talk about precision, proof and confidence. As the ancient thinkers said, "the best practice is a true theory." But the practice of authority has never been a set of rules and regulations. The practice thrives with constant updating. The combination of theory and practice is a stable guarantee of the viability of the authority.

During the reign of our great ancestors, including Navoi, in Herat, "maqomat" (at that time the term meant twelve original melody circles) on the basis of curtains on the basis of curtains, in turn, multi-part, such as murattab, amal, peshrav, saft, pattern, muvrad. If we look at the treatises of Abdulkadir Maroghi, Abdurahman Jami and Najmiddin Kafkabi and Darvish Ali Changi, who lived in Bukhara and later in the Timurid period, we can see the above-mentioned laws and names. We encounter descriptions and details of musical varieties.

These laws form the basis of the system of "authorities" in the sense of musical varieties, not curtain structures. Indeed, the Bukhara Shashmaqomi, the Khorezm Dutor maqoms and the Six Half maqoms, the Tashkent-Fergana maqom roads, and the later Uzbek Shashmaqomi also belong to a single curtain system and a common method and form.

At the same time, according to the latest discoveries of archaeologists, it is known that the "Borbad melodies" were dominated by a modern, but even earlier, important civilization. Scholars have dubbed it the "Great Indian Way" as an alternative to the "Great Silk Road" through China. It is acknowledged that the beginning of this path of economic and cultural ties, which sought to connect ancient Indian civilization with the Western world, passed through the lands of Bactria, the upper basin of the Amu Darya, and the flow of sheep through the lands of Khorezm.

What is important for us is that a great musical culture has been established on the Great Indian Way. The statues found in Ayritom near Termez, or the images of musicians and instrumentalists in the paintings on the walls of Tuprakkala, the capital of ancient Khorezm, are a shining example of this musical development. According to experts, these words indicate a highly developed musical ideology. Musical instruments played by musicians are not just ordinary instruments, but the words of qualified performers who specialize in performing high melodies. Just as we cannot say the exact name of the instrument played by Barbad, the name of the instrument in the images of Ayritom and Tuprakkala is also unknown. But it is clear from the photographs of the Ayritom and Toprakkal'a instruments that their *sudur* is not far removed from the instruments we have in use today. In short, there is no doubt that the lower point of the region's classical music is much older than the Borbad period.

Our goal is not to race into the past in setting the boundaries of the roots of our musical culture. On the contrary, it is the realization that this noble value is a national treasure of universal value. Furthermore, it is to summarize the remnants of this heritage on a scientific basis and to interpret its original situation objectively. It is time to learn from the achievements of neighboring nations and learn from them.

One of the biggest challenges in this direction is to systematize the information and evidence of our current musical heritage on the basis of scientific observations and to obtain the laws based on them. After all, scientifically proven objective data must take precedence over the harassment and personal interests of some short-sighted scientists.

The point is that the information and evidence that emerges over a long period of development are often

remnants of concepts and views that are expressed differently in different languages. Almost all of the pre-Islamic or images are preserved only in the form of small fragments or tablets. In particular, the image of any of the above-mentioned instruments is incomplete.

Among the archaeologists there is a saying, "Confusion in the Tower of Babel." According to it, in ancient Babylon, people of different ethnic groups were confused by naming something in their own language, without understanding each other, and as a result stopped working. For example, the Romans called a fruit "mineum", the Arabs "inab", the Persians "grapes", and the Turks "grapes". The sages called this strange conflict a "confusion in the Tower of Babel."

If we move the situation to a musical theme, one can also observe many attempts to interpret it in completely different meanings, naming something or situations that are similar or identical in content. As a simple example, let's take an attempt at different interpretations of an instrument that actually belongs to the same category. For example, the word two-stringed short-handled instrument is called by different names in different sources.

According to Fakhridin Razi's encyclopedia "Jome al-ulum", the same instrument was called "barbat" (literally "duck breast"). If we look at the Khorezm dutars with short drum-like handles from the side, it is not difficult to observe the resemblance to the shape of "barbad" - "duck breast".

According to Mahmud Qashqari, the Arabs called "kobiz" "ud". Another small conclusion to be drawn from this is that, given that in ancient times the word "instrument" was generally called "kobiz" by the Turks, it is possible to say that the same situation existed in others. So, although the lexical meanings of the words are different - we see that the terminology is used in place of the synonyms, or else a general situation is expressed by different words.

Confusion can arise if one goes beyond the lexical meaning of the words used without paying attention to the inner meaning. For example, Farobi's Big Book of Music mentions two types of double-stringed drums. One of them is called "Khurasan tanburi" and the other is called "Baghdad tanburi". According to Farobi, the Baghdad tanburi is a symbol of pre-Islamic, Jahiliyyah musical traditions, and the Khurasan tanburi is an expression of the new Islamic music ideology. If we take into account that Khorasan belongs to our Central Asian region, one can imagine how deeply rooted the issue is. In the eyes of scholars like Farobi, it is impossible not to pay attention to how weighty the stone of ideas is. After all, the idea is to move from "ignorance" to "Islamic medicine."

Another important piece of evidence in relation to the aforementioned issue. According to the observations of modern phonologists, the instrument called "Khurasan tanburi" in Farobi is our dutar today. In addition, it is not uncommon for us to call a drum a tanbur, a tanbur a drum or a dutar, and a tanbur a lunda.

In particular, another interesting example of the history of Khorezm and Uzbek music in general. The tribe we call "classical music" today is called melody, curtain, maqom, as well as road, spirit, tariq and a number of other names. At the same time, it is known that Khorezm's scientific and literary literature was dominated by different languages in different historical contexts. For example, the works of Khorezmi, Beruni, Zamakhshari were written in Arabic. Musical treatises of the same period were also written in this language. By the time of the Khorezmshahs, most scientific books, including music, were written in Persian. Among the classic examples are Fakhridin Razi's "Jome' al umum" and Alisher Navoi's Abul Vafoi Khorezmi's "Musical Risalai".

Khorezm has long been famous as a homeland. In the pages of history you can find a lot of documentary evidence, descriptions and descriptions. Russian ethnographer VA Uspensky, in a letter to another devoted friend of the Moscow musicologist VM Belyaev during the recording of Shashmaqom in Bukhara in 1922-1923, noted that he wanted to go to Khorezm and described the country as "Musical Mecca".

Indeed, as Fitrat points out, Uzbek classical music acquires its originality with the unity of theory on which it is based. Hence, the essence of the maqoms, including the Six Half-maqoms and the Dutar maqoms, is characterized by the fact that the theoretical foundation and every element - the curtain, method and classification bases - are carefully worked out in the way of cognitive theoretical knowledge.

Therefore, in studying the applied classical music varieties, we must first rely on scientifically proven

and well-proven sources. Given the fact that the status quo is spread without notes, and at the same time is passed from generation to generation in a sustainable way, the most reliable source is, of course, the tradition itself, tested and refined in a live process. True, Ushshak, Navo, Bayot, or any other symbolic name - all the works that come under the headings are a vivid example of this. However, the fact that our living memory has survived for more than two centuries without any damage is an indisputable fact that it has survived. Of course, some of their qualities are constantly changing. This means that some additional documentation will be needed to properly assess the internal rules of musical tradition.

It is well known that the works of Eastern scholars on the science of music are of universal value. Its most valuable aspect is the theory of melody units and curtain systems, which is the essence of music. In general, the words melody, curtain, maqom in the sense of melody are terminologically similar to the word "musical".

The confusion is that the unit of sound that acts as a letter in a word in speech is not specific to music. It is impossible to determine the starting point and volume of a musical sound. The sound produced by the vibration of the body is propagated like the sound wave of a musical melody. Accordingly, it has become customary to define the denominators of nagmas in the form of conditional units represented by mathematical ratios.

In order to balance mathematical research (accuracy, ie the limit determined by the ratio of numbers) with the current approximation, it is necessary to be an equally intelligent scientist and, at the same time, an artist, a musician. The above-mentioned verse "Ilmi advoru fanni muziki" refers to the scientific and practical aspects of this common ideology. In ancient times, especially during the reign of Khorezmshahs and Timurids, Abul Vafoi was such a mature musician as Khorezmi and Abulkadir Maroghi - musicologists.

But in recent centuries, the theoretical wing of music has gradually weakened, and practical knowledge and the practice of memorizing it have come to the fore. And the concept of "teacher" was decided as a sign of maturity for them. Ghiyas ul-lug'at, written in the 18th century, is thought to be derived from the ancient word "ustavad" and means "oral", ie unwritten book, which embodies the foundations of this science. In fact, the property of status has come down to us in the form of teachers. The treasure of knowledge in the memory of Niyazjon Khoja, Kamil Khorezmi, Ota Jalal, Ota Giyos, Sadrkhan hafiz, Hajikhan and Jurahon and other teachers is a proof of our opinion.

At the same time, there was always a need for some means of connecting the living tradition - habit and abstract theoretical knowledge, in other words, a special note. One of such consistent notes created in the East is a tablature adapted to the oud by Safiuddin Urmavi, the founder of the doctrine of "scientific advor".

Over time, a somewhat perfect variety of ud writing was developed by Khorezm musicologists in the last quarter of the 19th century. And through it the whole complex of Six and a half maqoms and some examples of the famous Dutor maqoms are written. "Khorezm tanbur lines" - a note of perfect and world-class note in its essence. It is difficult to overestimate its scientific and practical significance.

However, through him it became possible to imagine the huge musical complexes in the history of Eastern music as a single written text. A reliable document for the consistent study of the basics of status, a truly scientific and practical source has emerged.

In short, the reality of the "tanbur lines" is a unique text (note writing) and therefore a scientific document that proves the basics of our classical music. It is a form of maqom varieties matured in a certain historical environment - Dutor maqoms and six and a half maqoms as integrated systems in accordance with the rules of scientific music (notation means, in fact, the order of certain characters according to the rules of the discipline). At the same time, it shows the predominant scientific-theoretical laws of our classical music directly on the example of certain melodies and songs. This is a shining example of the commonality of the scientific and practical foundations of classical music in the world of oriental music. The three primary sources that are the flower of our classical musical heritage - live performances, written documents and tanbur lines - are the predominant historical reality. Their leader is, of course, a living musical legacy - Dutor maqoms and Six and a half maqoms.

It is difficult to imagine the development of classical music without the foundation of science and

enlightenment. Therefore, it is expedient to look at the historical roots of Khorezm tanbur lines, Dutor maqoms and six and a half maqoms on a large scale.

There are many aspects of dutar maqoms and six and a half maqoms that are closely connected with the Bukhara Shashmaqomi or Tashkent-Fergana maqom roads as historically formed musical varieties. In order to follow these general processes in an orderly manner, we think it would be appropriate to study the issue of Uzbek classical music in a broader sense from the perspective of a single system of classical music varieties in Central Asia. In this regard, another important key phrase - the concept of "authority" in the sense of a system of varieties of regional classical music - should be introduced.

This phrase has been used before. However, it has mainly taken on the meaning of curtain systems or curtain sets. For clarity, it should be noted that the "authority" curtain system refers to the highest category of melody circles. In the science of scientific advor, the units of melody and method are represented in the form of a "circle" connected from the beginning to the end. This is the main reason why it is called "scientific advor". The terms "maqom", "curtain", and "shad" were also used as a musical phrase. The number of the most perfect melodies was twelve. Therefore, the term "authority" is sometimes used to refer to their multiplicity. It should be noted that among the musicians, such terms as "twelve maqoms" and "twelve maqoms" were more commonly used than "maqomat". This is mainly due to the fact that the words "status" and "authority" are widely used in literature and imagination, and may have been introduced to limit the similarities between them.

The use of the term "maqomat" in musicology in the sense of varieties that have emerged in certain historical conditions was first proposed in the book "Makomat". The term refers to the original varieties of our classical music "Bukhara Shashmaqomi", Khorezm "Six and a half maqoms" and "Dutor maqoms", "Tashkent-Fergana maqom roads", as well as "Tajik Shashmaqomi" and "Uzbek Shashmaqomi" formed in the middle of the XX century. There are enough grounds to see them as a whole system and at the same time as separate varieties. It is only a matter of which direction the issue is directed. If we take the curtain bases that form the core of the musical ideology, the curtain sets of the mentioned varieties fit into a single general system. There is no difference in their naming either. True, Ushshak, Navo and other general terms have been used equally in all varieties.

Bukhara Shashmaqomi and Khorezm Six semi-maqoms play a leading role in the system of authorities. At the same time, in the middle of the XX century, the Six and a half maqoms and the Dutor maqoms were generalized and called "Khorezm maqoms". However, such generalized terms do not appear in earlier sources, in particular, in the manuscripts of tanbur drawings and in the books "Musical History of Khorezm". They distinguish Khorezm status in two independent categories.

Interestingly, earlier Bukhara Shashmaqomi was also considered as two independent varieties. Each of them had its own name. For example, Fitrat calls these layers "Asl Shashmaqom" and "Shubalar". Before him, the performers of Asl Shashmaqom were called "hafiz", and the performers of the branches were called "savtkhon" (singer). The validity of such approaches is confirmed by other sources, in particular, by the content and current traditions of musical pamphlets and bayozs created in Bukhara in the XIX century. Most importantly, it is very useful in scientific classification and comparison of Khorezm and Bukhara roads.

In studying the basics of classical music, one usually takes a certain form and tries to start from the time when its roots are proved by historical documents, because the roots of classical music begin with a common scientific and practical basis. In particular, the famous maqomist I.Rajabov offers to summarize the imaginable history of such a huge musical complex as Shashmaqom from the second half of the XVIII century. Because the first copy of the manuscript with the concept of "Shashmaqom" at the disposal of the scientist was a pamphlet written in 1847.

I.Rajabov, who suspected that a huge musical complex like Shashmaqom would be formed in a short period of time, decided to date it to the 18th century. This is because the phrase "Shashmaqom" does not appear in Darwish Ali's treatise written earlier in the early 17th century. Researchers who support this view date the history of the Six and a Half Status to the early 19th century.

Finally, tanbur strings serve as a unique source for the revival of the national maqoms, the two original varieties of the Uzbek maqom that were somewhat left out in the twentieth century and caught in the

whirlpool of unscientific views - the Six Half maqoms and the Dutor maqoms. Consistent study of the scientific and practical basis of these varieties will allow, first of all, a deeper understanding of the role and importance of the status of our region in world music culture. In addition, classical music serves as a primary source of knowledge and profession for young musicians and singers who are preparing to contribute to the development of our heritage today.

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