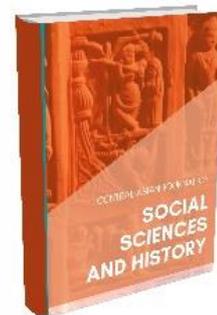




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Theoretical Foundations of the Formation of Music History

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Abstract:

In studying the history of each nation, it is important to understand the spiritual values created by that nation and to be able to analyze them in depth. The spiritual heritage of our people is extremely rich, and traditional national music is one of these aspects. The history of traditional Uzbek national music goes back a long time. The formation of the national music art of the Uzbek people is inextricably linked with its history.

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Introduction.

The importance of musical heritage monuments in the national culture is different and they develop directly in the process of performing their tasks, usually the forms of people's life cycle - ceremony, work, rest, chronicle, etc. are included. In highly developed cultures, folklore monuments mainly fulfill informational value, and their influence on social processes has seriously weakened. Consequently, the introduction of the cultural direction of society into the system takes place directly through the special field of human activity - folklore art. And with it, folklore material and certain ethnic symbols are carried out through broadcasting as a social form of spiritual regulation.

Thinkers engaged in the history of music have come up with various scientific hypotheses about the origin of music: For example, G. Spenser's analysis of emotional tone, Ch. In Darwin's research on birdsong and the calls of animals to their mates, K. In Bucher's imagination, the working methods of primitive people and K. Their calling sounds in Stumpf's work, J. According to Kombere, witchcraft

ceremonies, the first music scholars also left scientific comments about the problems of the creation of music. Farabi explained the history of music in direct connection with the formation process of human speech and emotions, while Ibn Khaldun, who created in the XIV century, explained it based on the laws of formation of social systems [1].

Materials and Methods

Also, Ayritom, located 18 km east of the city of Termiz, on the banks of the Amudarya, currently in the territory of the Termiz district, near the Uzbekistan-Afghanistan bridge, was considered the first place of music art in Central Asia. Fragments of a frieze (pyramon) with human figurines were found from the banks of the Amudarya by border troops in 1932 from the Ayritom historical monument, which is considered to be the ruins of an old city that bears witness to the ancient history and culture of the Uzbek people. –plex expedition carried out excavations in Ayritom and found 7 more frieze fragments and the ruins of a Buddhist temple. The identified friezes belong to the 1st-2nd centuries, and they depict musicians playing koshnai, chiltor, oud, drums, and young men and women carrying garlands and fruit bowls. Also miles from Ayritom. av. The end of the II century and a.d. Two graves of the 4th century were found, from one of them the skeletons of a warrior buried with weapons, and of a woman buried with dishes and jewelry came out of the other. In 1963-1966, excavations were carried out in Ayritom under the leadership of the Uzbek Art History Expedition B. Typpynov, and the walls were 1.5 m thick, About 15 rooms without doors and windows (rooms where religious ceremonies were held) with a height of 2-2.5 m were found. In the excavation carried out in 1978, a statue under a chair with an inscription written in 6 lines in the Greek alphabet was found. Ayritom's material and cultural monuments have gained great importance in studying the history of the Uzbek people during the Kushon period, the cultural heritage of music, and traditions [5].

The first information about the musical art of our ancestors - the musical art of the Zoroastrian and Buddhist eras (IV-III centuries BC) is given in the work "History of Bukhara" by Abu Bakr Muhammad Narshahi: "Afrosiab kills his son-in-law Siyovush. And Siyovush had a son named Kaikhusrav. The people of Bukhara created a wonderful song on the occasion of the death of Kaykhusrav's father Siyovush. It is reported that the Mashshaks called this song "Kini Siyovush" ("Siyovush's revenge"). Everyone sang this song in unison: Declaimers (cavallon) call these songs (song) "Witch's cry" (gristani mugon). More than 3,000 years have passed since this event." During the Zoroastrian period, the practice of music performance of the Palace ceremony rose to a high level. As an example, the singing of "Kiri" can be cited, which was performed not only in the palace, but also among the general population[6].

Another ancient settlement in the Surkhandarya region is the monument of Bolaliktepa, which has a special place in our ancient traditions, values and ceremonies, which formed the basis of our national art, and which reflects masterpieces of musical art. The ruins of the castle-palace of the Termiz Shahs of the 5th-6th centuries consist of large and small mounds located 30 km north of the city of Termiz, and the Bolaliktepani art historian-archaeologist L. I. Studied under the direction of Albaum. The castle-castle is built of raw brick on a rectangular straw foundation and consists of 16 rooms (11 of them were built in the 5th century, 5 of them in the 6th century. The walls of the rooms closed to the outside have target holes. The largest room has a round brick in the middle. It was made in a fire (diameter 1.2 m, weight 60 cm). Burnt wheat grains and apricot kernels were found in the ashes. Ceramic and glass vessels, pieces of various musical instruments, decorative chilim, and a piece of silk

clothes wrapped in jewelry were found in the rooms. , a glass medallion (medalon) with the image of a woman nursing a baby in a chordan, a wooden spoon, etc. were found. On the walls of one of the rooms, wall paintings depicting a wedding ceremony with the participation of music singers were identified and scientifically analyzed[5].

According to historical sources, in the IV-VII centuries, "Samoi Navroz", "Sozi Navroz", "Musical Navroz", "Nozi Navroz", "Navrozi Haro", musical parties were held. In the 7th century, Borbad, a famous eastern musicologist, artist, theoretician and practitioner, played a very important role in the art of music. He was originally born and raised in the ancient Parthian capital of Nisa. Dorbad was a connoisseur of religious and folklore songs, and he performed the songs "Siovush's Revenge", "Erik's Revenge", "Yazdonofarin" which were popular at that time with great skill. There were a lot of military songs in the works of Borbad Marvazi. His songs had their place and position in the whole East. Songs were often performed with percussion[7].

According to the sources, Borbad created more than 360 songs dedicated to each day of Navruz. He created 30 songs with titles such as "Moon Silence", "Jamshid Mirror", "Entry Garden", "Rukh Yollari", "Takht", "Tavdlst Shakhti", "Blue-Blue", "Sarviston", "Pearl Umbrella". is famous. The names of 148 of them are still mentioned in various sources. Among the military songs of the Barbad era, the song "Mozandaron" is especially popular and was performed on the battlefields and at victory celebrations [8].

IX-XI centuries have a special place in the development of Uzbek music culture. After all, it was during this period that the level of professional music rose exponentially, and the science of music was gradually formed as a science. In the Islamic East, common classical musical values, different genres and status system were established. Consequently, the conditions in the big cities of every people, nation, especially in the Muslim countries of the East, were an important cultural space in the development of the existing potential in the scientific and creative fields of that time (exact sciences, philosophy, composition, etc.). Here, it is noteworthy that craft professions have developed as a separate branch. This factor served to bring the medieval city culture to a new level[9].

Works "Barzunoma", "Bahmannoma", "Kushnoma", "Faromurznomma" written and created directly in the spirit of music in the 11th-12th centuries, later - "Jahongirnomma" sung in musical notes written on the eve of the Mongol attack, "Seljuknomma" by Kone'i Tusi, executed in 1300 "Kartnomma" written on the basis of musical textures by the poet Robe'iy Bushanji, "Somnomma" written in a musical manner written during the Timurid period, and 4 epics dedicated to Rustam's daughter Gushaspbonu appeared. Among the epics created in this musical spirit, the most significant is "Barzunoma", of which 2 copies are known; the smaller one is 45, the bigger one is 65,000 bytes. The manuscripts were kept in Paris and Dushanbe. There are also Uzbek copies of it. Several historical and mystical epics were also created under the influence of "Shahnoma"; "Iskandarnoma", pandnoma epics written by mystical poets, works created under the names "Shohnoma", "Shahanshohnoma" are among these. Only Hamdullah Mustavfi Qazvini's book "Zafarnama" is a continuation of "Shahnama" and contains historical events up to 1335. A poet named Sahib also continued Shahnoma in Daftari Dilkusho, written in 1320. Although Badriddin Chochi also wrote "Shahnoma" consisting of 35 thousand verses, it has not been found yet. Turkish poet Uzun Firdavsi also wrote "Shahnoma" for Bayazid. But the sultan was angry that he ordered the poet to condense his epic, wrote a satire against him and fled to Khurasan[2].

Apart from the dedication, there is almost no Islamic influence in Firdavsi's Shahnama, set to music.

Whereas. In the "Shahnama" written after him, it is clearly noticeable that the authors are Muslims, and in some epics Bahadirs are even described as fighters for Islam. In Hawaronnoma, written in musical form, written during the Safavid period, the struggle for the Shiite sect takes the main place, and even Hazrat Ali takes the place of the main character. Moreover, a characteristic feature of all epics written in this musical spirit is the predominance of the exhortation motive in them. A third part of "Ghershaspnoma" is also advice. None of these works could rise to the level of Firdawsi's "Shahnoma" ideologically and artistically, and has no significant place in the development of literature [10].

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Among the developed branches of handicrafts in the cities of Central Asia, it is possible to show the art of music, which includes the art of music. In particular, Abu Abdullah al-Khorazmi's encyclopedia "Mafatih ul-ulum", which was described in a musical spirit, Abu Nasr Farabi's "Kitab-ul muziqa al-kabir" and Ibn Zayla's "Kitabul-kafi-fil-musiqa" were used in the musical practice of those times. many instruments are described, including tanbur, shahrud, chang, oud, barbad, anqo, sanj, rabab, rud, arganun, nay, mizmor, surnay, juljul, jam, bong, mizafa, daf, tabl. Of course, these complex-looking instruments, which are mainly written by professional musicians, show the extent to which the performance of classical music has developed, and also show the aspects of applied art that intersect at one point with mathematical sciences. Because the curtains of many stringed instruments had to be arranged 8 harmoniously based on exact calculations. By this time, in the Muslim East, famous singers and musicians had become a common practice in palaces. There are many references to the caliphs' respect for them in written sources. In particular, in al-Isfahani's Kitabul-Aghani (Book of Songs-I), the singing and composing talents of famous artists such as Ibrahim al-Mawsili, Ishaq al-Mavsili, and Ibn Jami were recognized in the court of Caliph Harun al-Rashid (786-809). is noted[4].

Results and discussion.

Professional musicians were also highly valued in Movarounnahr. An example of this is the creative work of Abu Abdullah Ja'far Rudaki and Abu Nasr Farabi in the field of music. A talented poet, a skilled musician and a cheerful singer, Abu Abdullah Rudaki served in the court of Nasr II ibn Ahmad Somani (914-943 AD), governor of Zuhara. The name of Abu Nasr Farabi, the founder of oriental music science and, at the same time, a skilled music practitioner, was famous throughout the Muslim East. It is written in the "Kitab Akhlaq al-Hukama" (Book on the Ethics of Judges), the author of which is unknown, that the minister of Buwayhi, "The glorious Ismail ibn Abbadd ibn Abbas, with the intention of being close to the scholar, asked Abu Nasr to come to his presence, and even sent him gifts. But Abu Nasr sent them back to their owner without touching anything, let alone accepting them.

The works of ancient Greek scholars also influenced the development of Eastern music science. For example, scholars of the "Baytul-hikma" Academy in Baghdad read a number of works of ancient Greek scholars on the science of music - "Kitabur-ru-us", "Kitabul-iyq" by Aristoxenus, "Kitab un-nag'am" by Pseudo-Euclid, "Kitab ul-Qanun". ", Nicomachus' "Kitab ul-musiqa al-kabir", Ptolemy's

"Kitab-musiqah" - translated into Arabic, which was considered the language of science at that time. It should be noted that in researching the science of definition (tone, tone, gender, jam) and science of weight (weight) the scientists of the East had a creative approach to the scientific legacy left by the theorists of the ancient world, including Pythagoras and his successors. In this, mainly, the Greeks' methods of learning (expressing) musical songs in numerical proportions were taken into account. In the end, the scientific foundation was prepared, which is important for the development of the scientific-theoretical and philosophical-semantic foundations of the classical status art. Based on this foundation, the "Twelve status" system appeared in the 13th century, and the "Shashmaqom" system in the 18th century. During the 9th-11th centuries, the scientific and creative traditions of the professional music layer were continuously formed, developed, and the processes of interaction of different cultural layers created an important ground for the emergence of rare and unique examples of our national music [3].

Conclusion

The formation of the art of music was considered the result of the intellectual thinking of the worthy work of mankind, which contributed to the development of nature and society, and the activities of the first cultural centers that contributed to the development of mankind were scientifically analyzed. In the course of the development of the art of music, ancient sources, historical-artistic centuries, and the results of the works of their authors, which served to initially study the theoretical and practical development of the art of music, were scientifically analyzed.

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