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OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 06 Volume: 98

Published: 29.06.2021 <http://T-Science.org>

QR – Issue



QR – Article



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A LOOK AT THE HISTORY OF UZBEK NATIONAL MUSIC

Abstract: This article examines the most important aspects of the history of Uzbek national music. It provides detailed information about ancient musical traditions and types of music.

Key words: Music, shashmaqom, tradition, instrument, history, composer.

Language: English

Citation: Tursunov, J., & Tursunov, X. (2021). A look at the history of Uzbek national music. *ISJ Theoretical & Applied Science*, 06 (98), 683-687.

Soi: <http://s-o-i.org/1.1/TAS-06-98-93> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.06.98.93>

Scopus ASCC: 1202.

Introduction

The fact that the name of the nation, living melodies and songs, as well as the phrase "Uzbek music", which expresses their scientific basis, is a priority concept is a sign of modern requirements and social needs. Indeed, Uzbekistan has long been a land of universal musical values: the common folk art formed over the centuries, as well as popular and classical melodies and songs of various varieties, epic lines, whole maqom complexes have lived as the current traditions of Uzbek music. and the scientific potential of note writing is still astonishing today.

Although the authors of the ancient samples of our great musical heritage are unknown, they live in the memory of the nation in the form of a stable foundation - a text. Countless melodies such as Rost, Navo, Ushshak and others, Feruz, Tanovar, Munojot have not lost their rhythm over the centuries. There is no doubt that the melody, weight and form bases of these classics are meticulously crafted. However, they were once created as a specific musical work (classification-composition) and by some mature musannif (meaning of the word composer), of course. Due to its high artistic and social significance, this heritage has been passed down from generation to generation and has become a national property and

spiritual food. That is the lifeblood of our live musical values.

So, authorship or non-writing is not a shortcoming of our musical heritage samples, but rather a way of life. Therefore, it is natural to use the adjectives classic or classical in relation to a huge and powerful part of such works. In recent times, in musical terminology, this layer of our heritage, which has become a consistent tradition, is being re-imagined.

Analysis of Subject Matters

Giving classical music a sense of proportion is no longer an emerging concept. In the introductory part of the Great Book of Music, Farobi emphasizes the importance of enlightenment traditions in the decision of musical works among listeners. Farobi calls music and skills, which are one of the most beautiful forms of passion and art, "applied musical art." "It has become clear that some of the foundations of the art of music are derived from the traditional [descriptive] sciences, some from the natural [physics, acoustics], some from the art of handasa [geometry], some from the number [arithmetic] and some from applied music. However, what we have said is more than the basics of tradition and theoretical knowledge." [1]

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Tradition is not just a habit that is passed down from generation to generation on its own. In a living art like music, metaphysics is always a process of creation based on certain laws. The commonality of need (rules) and creativity (creativity, constant renewal) is the foundation of the living musical process that lives in freedom.

Accordingly, in order to understand Uzbek music as a whole, we need to understand in detail the system of rules underlying them and the process of their renewal (development). It is expedient to study the traces of this living process in life, the history of the past, on the basis of clear documents and facts. In our field, however, such a convincing argument and primary source is the living process itself, which has been regularly inherited for centuries, and the examples of artistic creation that have been polished and stabilized as a national value.

Hence, *mutaarif* is a continuous flow that is self-sustaining and moving forward. In it, the past and the present come together as a temporary (time-consuming) whole process. The traces of a living process can be written in the form of a text, and the stable internal laws can be expressed as concepts, terms, and holistic theories. The first example of a musical notation, which allows us to visualize the history of a musical work in a continuous process in the form of a text, was introduced to us in the form of the text of *tanbur* lines in the last quarter of the XIX century.

Under the patronage and guidance of the poet, composer and musicologist Muhammad Rahimkhan Feruz (1846–1910), who ruled for more than forty-six years (1864–1910), the *Khorezm Six and a Half Status* was written as a whole. In the 1920s, Muhammad Kamil Devoni (1887–1938), a talented poet, musician and musicologist, continued the work of his predecessors and sang seven sets of *dutar maqoms*, the oldest layer of *Khorezm* classical music. and added six half-*maqoms* (*Tanbur maqoms*) with word texts. This discovery of *Khorezm* musicologists, which has great historical and scientific significance, is one of the golden pages in the history of Uzbek music.

Forty years after the discovery of the *tanbur*, Bukhara was still home to the great musicians of his time, with the addition of the enlightened statesman, writer and scholar Abdurauf Fitrat (1886–1938). - ethnographer Victor Alexandrovich Uspensky (1879–1949) recorded the main part of the *Shashmaqom* complex (with the exception of the common layer called Fitrat "branches" and later researchers called "second group branches") in a European note in the tact system.

In connection with the introduction of national forms of *Shashmaqom* in Uzbekistan and Tajikistan in the middle of the XX century, the relevant notes and word texts were created in order to formalize them in accordance with state policy. A five-volume *Shashmakom* was published in Moscow by Tajik

teachers Boboqul Fayzullaev (1894–1964), Shonazar Sohibov (1903–1972), and Fazliddin Shahobov (1911–1974). In parallel, in Uzbekistan there were 1-5 books of the collection "Uzbek folk music" written by Yunus Rajabi (1896-1977) and 6 volumes "Shashmaqom" [2].

By the time of independence, serious research on the status quo in the field of modern needs was opened. Representatives of a new generation based on modern science began to appear. Among them are the young master Rustam Boltaev and musicologist Botir Rakhimov. They conducted many years of scientific and creative research on the *Khorezm tanbur* lines, and were able to translate the notes of these notes into a modern tactical system and restore their performance [3].

The rediscovery of *tanbur* lines is a proof that modern Uzbek *maqom* studies is rising to a new level. The introduction of the authoritative notes, written in the time of great masters, into a wide scientific circulation is a nationwide event. However, in addition to the practical importance of restoring the hereditary ties of living traditions, which were once almost on the verge of extinction, it also provides an opportunity to bring the scientific achievements inherited from the great musicologists of the past to the service of modern science.

Research Methodology

There is one thing that needs special attention in this regard. The fact is that the emergence of increasingly sophisticated letter and sound recordings and the recording of heritage samples on a note does not contradict the originality of the live musical process. The emergence of music collections does not change the "verbal" nature of the national musical heritage. Nor does it deny the creative freedom in his *bis*. On the contrary, it serves as a tool to help the musician keep the treasures in his body in the memory of generations for a long time. On the other hand, the living process encourages the transmission of the essence of rare works, which are the product of creation, to future generations. At the same time, it serves as a reliable document that reflects the traces of the works of great artists in history.

The live process, that is, the sources outside the existing musical works themselves, can be conditionally divided into two categories: basic and additional. The main ones are special pamphlets on musicology. His additions range from ideas about music, folk tales and legends - written historical and literary sources, as well as ancient examples of works of fine art. Given the importance of pamphlets on its subject matter, we have found it convenient to first dwell briefly on additional sources, and then to speak in more detail about the issues of musicology directly.

Musical treatises are usually theoretical in nature, and in them the general rules are stated in abstract mathematical language. The subtle qualities

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of creativity, especially the peculiarities of folk melodies and songs, often go beyond theoretical considerations. Therefore, additional information, although of secondary importance to the main musical treatises, provides an opportunity to gain a broader and more comprehensive impression of the musical life of a particular period, complementing the theoretical principles in the study of past history.

Scientific pamphlets contain descriptions of the range of melodies and methods, the history of varieties and forms, the words of instruments, the power of influence (ethos) of status and branches, which are given as theoretical models (modules). Their connection to the meaning of life can be found in historical and literary works, works of art and fine arts. Indeed, after reading the treatises of Abdul Qadir Maroghi or Abdurahman Jami (1414–1492) and forming a certain understanding, Alisher Navoi's (1441–1501) *Majlis-un-nafois*, Wasifi's *Badoe'-ul-vaqoe*, and Sultani's *Majlis-ul* When we read Bobur's "Boburnoma", the order and rules of scientific and theoretical imagination come to mind as if they were scenes of life events.

It is impossible to imagine the gradual development of classical music, which has reached a certain level of development, in isolation from scientific ideas about it. In ancient times, the saying "there is no more practical practice than a mature theory" was popular. Indeed, if we look at the distant and recent history, we can see that although the varieties and forms of our classical music are constantly changing and changing, the scientific foundations, measurements and regulations underlying them, in short, the priority laws, remain stable. The most consistent and effective form of expression of these laws are scientific treatises.

In this regard, the Uzbek musical culture is a treasure trove of invaluable scientific values. The world recognizes that Farobi (870–950), Khorezmi (tenth century), and Ibn Sina (980–1037) were encyclopedic scholars of the Eastern Renaissance and at the same time the founders of the science of musicology. Their scientific views in the field of music have a general universal character, of course. But much of the evidence that corresponds to the theoretical views within this commonality can be found in the examples of our living musical heritage today. It is especially important to say that the roots of our tradition, which is still developing, are nourished by the legacy of these master musicologists.

Twelve of the most perfect melodies (that is, if the total number of pure bodhisattvas zularba-quarta, zulkams-quintet, zulkull-octaves is equal to or greater than the number of stages) are divided into separate higher grades, "famous jams" the curtain came to be known as the 12 maqoms or "maqomats". From then on, it was customary to call the "science of advor" "twelve statuses" among musicians. It is now common for European scholars to refer to the science of advor

as the "doctrine of status" or the "principle of status" (the "principle of status"). Interestingly, today, Western musicians are looking at the doctrine of maqom not only as a theory, but also as a promising method of practical creativity, and are looking for ways to make effective use of its potential.

Advor theory begins with the mathematical sciences, which are summarized intelligently. A seventeen-step vowel in a single octave frame, which forms the basis of the melody circles, is formed from a single mahraj (the original unit was the remainder of the ratio 243/256). However, Safiuddin Abdulmumin Urmavi (1216–1294), who worked on its theoretical foundations, was a mature theorist with a thorough knowledge of arithmetic, handasa and astronomy, as well as a scholar of dreams and music, a poet, musician and composer. That is why his advor theory emerged as a common scientific-practical doctrine that raised music practice to a new level.

It is associated with the name of Abdul Qadir Marogi (1354–1435), a unique musician and musicologist, poet and poet, scholar of religious and secular sciences, who flourished during the heyday of the world-wide advor doctrine. He had previously served at the palace of Sultan Sanjan Jaloir, a master of music and other fine arts in Baghdad. After the conquest of Baghdad, he was sent to Samarkand by Amir Temur. Maroghi then served at the palace of Shahrukh Mirza in Herat. The rise of Advor science as a musical ideology is also related to this period. His contemporaries ranked Marogi with the titles of "owner advor" (advor owner), "saromadi advor" (leader of advor science).

An important aspect of this process for us is that it coincides with the peak of development of science, literature, music, architecture, books and other fine arts in Samarkand and Herat, the capitals of the Timurid Empire. According to Fitrat, "under the protection of Hussein Boykaro and Alisher Navoi, the" golden age "of chigatoy literature and chigatoy music began to be built" [10]. In terms of music, the role of such scholars as Abdulkadir Maroghi is of special importance in laying the foundation stone of this culture. Today, the renowned American scholar Frederick Starr acknowledges that the Timurid period was the "golden age" of Central Asian civilization.

It is known that the Uzbek language literature, which was established in Central Asia in the XIV-XV centuries, went down in history as "Chigatay literature". Hussein Boykaro, Alisher Navoi, Zahiriddin Babur are great representatives of this literature. Equally developed music is equally important. The roots of the classical music system, which settled in our land in the following centuries, are nourished by this "golden age". So, there is a good reason to say that there is a direct line of inheritance between the "scientific advor" of Alisher Navoi's time and today's types of authorities.

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Mavlon Najmiddin Kavkabi (died 1533) was one of the great musicologists who was brought up in Herat during the reign of Jami and Navoi and became known as the "Marogiys of his time". When he returned to Bukhara after the destruction of Herat, he created a wonderful school in this great city. In short, Bukhara became the successor of the "golden age" of Herat in the field of fine arts, especially music. The importance of this process in inheritance is crucial. After all, Bukhara, as one of the great states of the Timurid period, served as a mediator in the assimilation of the high culture that emerged during the Timurids, including its musical traditions and the subsequent major centers of art, including the Baburi kingdom.

Bukhara became famous throughout the Islamic world with its representatives in the field of musicology, such as Najmiddin Kavkabi, Darvish Ali Changi (second half of the XVI century - early XVII century). These scholars have gone down in history as the last representatives of the predecessor of the great musicologists, beginning with Farobi. It is difficult to imagine the gradual development of the science of Oriental musicology outside the legacy of these scholars.

In the middle of the 17th century, when fine arts began to face a crisis in Bukhara, representatives of the Kavkabi and Darvish Ali schools traveled to India, to the Baburi palace. But in any case, the high musical culture did not suddenly disappear. Perhaps it was an inner potential hidden inside, lurking in its own time. By the middle of the 18th century, this musical power began to appear again under the banner of Shashmaqom. In fact, the Shashmaqom ritual, which has its roots in Mazi, turned out to be so deep and deep that it had a great impact on the whole region.

Analysis and results

In this wave of creativity in the early XIX century Khorezm musicologists and musicians

worked a new variety of Shashmaqom complex "Six and a half maqom" in a different historical context. Shortly afterwards, the musicians of the Amir Umarchan Palace in Kokand, led by Ustad Khudoiberdi from Kashgar, who had lived in Urgench for 18 years and had a musical upbringing, began to create another complex, similar to Shashmaqom's group of prose and poetry. Now it is called "Fergana-Tashkent status roads". Then, in the middle of the XX century, "Tajik Shashmaqomi" and "Uzbek Shashmaqomi" appeared, adapted to the new historical conditions due to the social needs of the time. Today, all of them, namely Bukhara Shashmaqomi, Khorezm maqoms, Fergana-Tashkent maqom roads, Tajik Shashmaqomi and Uzbek Shashmaqomi, form a single system of makomat varieties and with their internal and external qualities emerge as a continuation of the previous "scientific advor" doctrine. Four of the five species of this system of government live in Uzbekistan.

Thus, with the introduction of the Shashmaqom principles, the core of the makomat varieties, a new era in the history of Central Asian musical thought begins. During the reign of the science of advor, a unique system of theoretical views and expressions emerged, which was reflected in the treatises of Safiuddin Urmavi, Abdulkadir Margi and Abdurahman Jami. In the times of Kavkabi and Darvish Ali, practical knowledge began to emerge. Finally, by the time Shashmaqom appeared, mutaarifism and its companion, the "applied sciences" (or "oral theory"), had taken full precedence.

By the time of independence, in connection with the formation of the national ideology, the usual composition and new compositions began to be called by the general term "composition". Understanding and objective assessment of the process of adaptation of these values to the requirements of the new ideology and social needs are the urgent tasks of Uzbek musicology in the future.

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