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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: 2019 Issue: 12 Volume: 80

Published: 13.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



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THE PROCESS OF FORMATION OF MUSICAL ART IN CENTRAL ASIA

Abstract: This article covers the history of Uzbek music, its formation and development in historical periods. The nature and development of contemporary Uzbek music and folklore genres have also been analyzed and interpreted in different ways. The importance of the article is that the history and development of Uzbek music is comparatively studied with the development of world music.

Key words: Uzbek music, folklore, blister blower, damp, dust, double tin.

Language: English

Citation: Nasriddinova, N. K. (2019). The process of formation of musical art in Central Asia. *ISJ Theoretical & Applied Science*, 12 (80), 65-68.

Soi: <http://s-o-i.org/1.1/TAS-12-80-13> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.13>

Scopus ASCC: 1210.

Introduction

Material cultural monuments confirm that in modern Uzbekistan there was an ancient civilization, created by the ancestors of the people of Central Asia. Archaeological data, fine art (miniatures illustrated in Oriental poetry), new Oriental studies and, finally, music booklets by scholars living in medieval Central Asia help us to visualize the historical process of the development of the musical culture of the Uzbek people [1].

The Uzbek people have a strong connection with the ancestral music of the people of Central Asia. These works represented a single whole until the tenth-eleventh century (ie before the active demarcation of these people), which later served as a common basis for the formation of Uzbek and Tajik music cultures [2].

The main results and findings

The historical separation of the Central Asian people dates back to the first millennium BC. These were the peasants (Sogdians, Bactrians, Khorezmians) and nomadic tribes (Saxons, Massagets and others). Information about them can also be found in Avesto. The beginning of folk poetry and music dates back to that time.

The fact that folk poetry and music was originally synonymous with the book - Avesto and other ancient written monuments, elements of life, customs, and wedding performances. Its high potential was also recognized in Greek, Roman, and Chinese sources. According to some scientific ideas, Khorezm was the birthplace of the Avesto, the sacred book of the ancient Zoroastrian religion. Research has shown that Avesto, also known as Aryanim Weijo, is known for its cold, hot temperatures, and the land of perennial tars and snakes. Indeed, in the pre-Aral catastrophe, the aforementioned harsh continental climate could be seen in Khorezm most of the region, where cracks in the ground were cracked like a melon [1].

The appearance of the Zoroastrian ritual changed somewhat, and is now widely seen in the Khorezm oasis. All of this may serve as proof of our view. "Avesto" is actually a set of arcades, which were spread out orally in the play, but only later in book form. His verses, and especially the hymns - are letters (in which the letter "T" at the end of the word is very softly pronounced and has become a "sometimes" in recent times: - solo, duh, seakh, etc.) it is said to have been beautifully sung in the tones that make up a special melody system.

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Avesto had a mysterious hearing called *sruna*. Listening and ear-feeding were considered sacred by the Zoroastrians. In Islam, the sense of hearing is some of the attributes of Allah [3].

It is interesting that Zoroastrians are not only accustomed to the beauty of the vowels, but also to enjoy the sound of the fire, even the silence. Music begins with the literal playing of art as well as listening to it. If the musician is the creator of the song, the listener is the recipient. There is a saying in our nation: "He truly appreciates the musician, his mentor and his hearer." Of course, this is what the listener is referring to in the original sound [1].

Roots of our classical music such as "Zamzama", "tarona" (old form "taronic" - "taronacha", "bukhara", "Fergana"), "water" ("asp ros") were also come the traditions of the "Avesto" period, the old musical characters mentioned, new meanings according to the ideology of later times.

Certainly, these symbols are words related to the sounds that have reached us from time to time. Archeology, ethnography and other sciences also confirm this. In a classless society, Central Asia was the basis of musical instruments, namely, the types of beat, blowing and strings [4].

Disintegration of the seed community and the transition to a classical society, the emergence of states in Bactria, Sogdiana and Khorezm, military-administrative from the Aramaic. The birth of Alexander the Great, the Bactrian Kingdom of the Greeks, includes the great historical period from VII to VIII BC. This period is well-known for the emergence of ancient poetic poetry, where epic mythological heroism prevailed. Heroic legends and epic songs are replete with painted images of the brave struggles of Central Asian nations for their independence. Extracts from Sak legends about the sheer love of the Shepherd, the shepherd who sacrificed his life for the sake of his people, have survived [5].

Music art was an integral part of the cultures of Central Asian people since ancient times. Its directions, genres, forms are of the Uzbek people Ancient Sogdians, Khorezmians, Parthians, Baktrians, who lived in the territory of present-day Central Asia, Afghanistan, Pakistan, Iran, and East Turkestan, had evolved for centuries. It also influences the development of this type of art in the steppe, forest, steppe, and mountainous areas of the vast region (Scythians, Sagittarius, Sax Massaget), stretching from northern China to eastern Europe, enough evidence that they were old. The historical process of the formation of music was influenced by the first mythological imagination as a need to understand the nature and events surrounding it, and then the spiritual significance of various rituals led by the priests. It had become a source of spiritual nourishment for various ceremonial ceremonies [1]. The development of music is associated with the development of urban

cultural life, with its roots dating back to the late second millennium BC and the beginning of the first millennium. The development of social relations, the emergence and development of different professions, the speed of the formation of a group of musicians who were trained to perform folk festivals, religious ceremonies and various events in the palace. The musicians and dancers united for the purpose of exploring and enriching the musical and spiritual heritage left by all the artists and ancestors to pass on the traditions to the next generation have shown a vibrant spirit. The earliest human activities of this category, based on the characteristics of their time, took root in the community of priests. The inner mental experiences of life and death reflect on the sound of melodious melodies, the expressions of which are influenced by everyday events. It, in turn, serves as an ideological tool, or as a means of influence, for the priesthood, who had an effect on the emotional well-being of the people [6]. The massagets in the desert and steppe regions of Herodod come together and, under the guidance of the priest, burn the fruits and leaves of the Hum (Haoma) plant in a fire and intoxicated by the effects of the smoke that affects the human psyche. "They also have a tree that they can carefully examine. Then they set fire to the fire and throw some of the fruit into the fire, smelling the smoke, and feeling as if the udder was drunk. The more they drop the fruit, the more they will be upset and sing and play" [7].

The earliest sources of ancient musical rituals and songs and dances are the petroglyphs of the Saymali Tash (Ferghana Valley). One of the musical instruments depicted on the rocks is a burial mound, with a hole formed in the center and a large, leather-covered stone.

The voices of the tusks and the clicks of the coffin, according to the "testimony", helped to delay King Zakhok's headaches for a while. This legend was closely linked to the sacrificial ritual, and was represented as an emblem, a symbol of fertility, a stone covered with animal skin.

Silena-Martia sculpture, the goddess of beauty, elegance, water, and flute, playing the double-tailed musical instrument in the palace monastery, found in the ruins of the ancient city of Sangin in Bactria, also shows the development of music culture in these areas since ancient times. Also found in the ruins of the temple were interconnected bones and clay mortar [7].

The emergence of Zoroastrianism as a religion that promotes godliness, and its belief in the dominant religion in these regions for centuries, has had a profound impact on the evolution and development of music. The scientific, historical, religious, philosophical and ethical-educational foundations that influenced the formation of the spirituality of the people of Central Asia were primarily associated with the Zoroastrian doctrine created by the prophet Zoroaster. Zoroastrian education was formed as a

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reflection of the relation of humanity to society and nature that existed for thousands of years. The ideas put forward in the Avesto inscriptions, the Zoroastrian doctrine of Zoroaster, undoubtedly embodied the life, lifestyle, customs, religious beliefs and beliefs of our ancestors. Among the Zoroastrian education needs to be completed at the end of the education process, music education and music culture are one of the main areas of study. An important aspect of the development and popularization of music culture in Central Asia was the fact that the military was a regular army activity [1].

Historically, in the 7th century BCE, our ancestors had a regular army in the structure of their own rules and regulations. Military musicians also played a special role in the army of different types of troops. Plutarch describes the widespread use of pottery in the Parthian army. For example, on May 9, 53 year, the Roman army, led by Crassus, suffered a devastating defeat from the Parthians. Before the battle, they were making loud noises, with copper bells hanging around the Parthians to inspire and frighten the enemy. Later, such military tricks as Alexander Zulkarnain, Genghis Khan and Amir Temur were widely used in the military. During military operations and ceremonies, some musical instruments served as important symbols, including weapons, flags, flags, and stamps. For example, while the trumpet blast was a distinctive character of the military commander, musical instruments such as idiophone and harpoon were used as symbols of kings [8].

Membrafon - a huge punching instrument - is handed over to the military commanders. Musical instruments such as tabira and charos also served to separate and assign troops in the army [9]. A military ensemble with a trumpet blade and a three-headed, three-eyed, six-horned drum blade found in the Panjikent testifies to the widespread use of this instrument in military music. In turn, the drum was considered sacred. According to Avesto, God gave Ahura Mazda King Jamshid a golden trumpet when the harsh winter came and threatened the destruction of all living things. When the king blew the trumpet, the earth burst, and people and animals entered the bar, the underground city built by Jamshid under the sound of a golden trumpet [1].

Discussion

The fact that there were so-called Varakhsha, Varzonze, Varozun areas in the territory of present Bukhara Navoi provinces prove again that these territories are the cradle of humanity, the source of high culture and spirituality.

The organization of the palace ceremonies in the highest quality and in the spirit of excellence also highlighted the peculiarities of music.

There were special features of the palace music. The palace practice was conducted in strict adherence

to rituals by royal scholars. Based on this, each day of the week was scheduled to do some workout.

For example, on Saturday, the rulers often called for meetings and assigned those responsible, while on Sunday the country was concerned with domestic issues and engaged in legal matters. On Monday they went out hunting and engaged in riding, wrestling and various military games. On Wednesday, foreign and domestic ambassadors were welcomed. Letters of reply to letters were written [11].

Officials of the country, governors of provinces and cities, elders, tribes, representatives of different nations and nationalities, and heads of families were welcomed on Wednesday and addressed important issues of national importance. He also discussed the construction of the city, the building of the fortress, defense fortifications, caravanserai, sanatoriums, bridges, baths, schools and synagogues. Relevant instructions were given and decisions were made.

Friday's "feasting" or "decoration" was the occasion when the rulers, who were dismissed from their jobs, held various feasts and celebrations. Musicians, sorcerers, and other artists were invited and entertained to provide spiritual food and entertainment to the ruler and those around him.

There were also discussions and discussions with leading scholars of science, history, philosophy, astronomy, music literature, eloquence, stylistics, logic, mathematics and medicine [1].

A special place in music art was played by representatives of the secular "Farhangistan" and religious "Dabiristan" schools, where they played freestyle, vinyl, tanbur and blowing instruments and sang religious and heroic themes. In the context of the palace music, such religious songs as Yazdon Ofarid, Oina Jamshed, Khurushi Mugon, "Garden Sweet, Romish Jon" : lyrical songs such as "Surudi pahlavon", "Surudi mazandaron" and "Khurosoni" are included in the heroic songs.

The songs of the people living between the two rivers, in the context of nature, and in response to seasonal variations, include "Oroishi Hurshed", "Farruhruz" ("Beautiful Day"), "Sabzai." "Spring", "Guljam". Ancient festivals also played a role in the emergence of various musical genres and forms.

The first day of creation of the world by Ahura Mazda and the date of the birth of the legendary king Jamshid were reflected in the celebration of Navruz holiday by Zoroastrians. Navruz holiday was included in such songs as "Nozi navrozz", "Navruzi buzurg", "Navruzi Kayqubod", "Navruzi Haro". In the pre-Islamic era, the development of the musical culture of our ancestors rose to the highest levels in the Sassanid period (22-65) [9].

During this period many historical, artistic, philosophical, didactic and musical works were written. They include priceless works such as Khusrav Kavatan Urak (Khusrav Kavatan and his mahram), Traniknoma (The Book of Songs), and the same

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Hvarsandih (Theoretical and Practical Rules of Art) can be entered. The culmination of music development is the example of Borbad (585-638), a composer, musician, composer and major music theorist who summarized and systematized the musical heritage of the people of the Sassanid state. It is no secret that Borbad's creative legacy was influenced by the formation of a generation of musicians for over 1,500 years [1].

In particular, such songs as "Husrav Sarvod", "Srot-I Husrav", "Husravoni-at" served as the basis for the development of musical culture of the last period. The creature, with its ancient cosmological and astrological vision, systematized music material and created a calendar of periodic songs that were updated periodically for weeks, months, and days. This calendar includes seven royal songs and 30 and 360 bands. In the 7th century, the pre-Islamic era of music was completed as a result of the occupation of the great territory of Arabia in Central Asia and the spread of Islam in these areas [10].

The Islamic music culture began to take shape, completely eroded in content and substance. For example, the songs about Rustam and his battles, his love for Princess, and the death of his son, Suhrob, who was killed by an unknown father, became independent rituals. These songs were later reflected in the wonderful epic of the Tajik people, The Witness. A cycle of legends about Rustam, Siyavush and other heroes was created. Various rituals were also sung to worship. This was stated in Avesto. The Avesto hymns (bolts) were played in a rehearsal style. The hymns consisted of half-prose, half-weighted narrators with a busy and repetitive tone that can be said to be humiliating. The rituals associated with the

worship of God were sung and danced around the sacred fire. Popular holiday ceremonies, such as the equation of day and night in spring - Navruz were common [1].

Medieval writers also highlighted the role that music played in labor practices, and the human desire to connect music with the creation of the universe and the myths of death and resurrection in nature. The escalation of violence that arose in the vast Central Asian states made it closer to its neighbors.

Conclusion

Central Asia (from the 4th century BC to the 3rd century BC) was part of the Alexander the Great and later the Greco-Bactrian Kingdom. This period, which is called antique in the history of Central Asia, was reflected in culture. The image of Greek musical instruments is preserved. For example, Ayritom frieze can be found in double avos.

Many ancient instruments of ancient Central Asia were shown to be pure local features in many musical instruments (flutes, uds, and drums). The fact that the local traditions of Greek, Indian and other traditions were reflected in the music also suggested that the culture of that time was peculiar. Although Greece's influence on Central Asian music can be found in medieval scholars' brochures on music, the effect disappeared over time.

The small terracotta sculpture was a vivid monument of the ancient culture of Central Asia. Many sculptures found in Afrosiab (ancient Samarkand city) depict the musicians playing the flute, ud, and drum. Many of the sculptures show the importance of music in the life of Samarkand, the capital of the Sogdians and tribes.

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