

Historical-Theory of Traditional Forms of Music

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Abstract: A huge, invaluable spiritual and cultural heritage created by our ancestors for many centuries, the views of the Great Eastern scientists have been highlighted. Information on the status of shashmakom, Khorezm, our national music art is presented. Historical sources refer to the changes in the musical culture of Central Asia in the IX-XII centuries, written sources of Master musicologist scientists.

Keywords: Shashmaqom, Song, performer, art, scientist, music, brochure, performer, tarona, performance, status.

Introduction: A person's spiritual world, emotions, and inner feelings are important in controlling his social activities. High spirits, wonderful emotions - the magic effect of attractive music in balancing the inner feelings is huge.

For centuries, our ancestors have praised the power of music, enjoyed it in their relationships, work and life, and fulfilled their noble intentions.

Nowadays, the attractive and beautiful scale of music, its maqom has expanded, and its place in society has been strengthened. Music is an independent field with great educational potential in our country. In the educational process, music is one of the main means of moral and aesthetic education of the younger generation, on which the effectiveness of the acceleration of the educational process depends.

There are definite goals and objectives for musical literacy. The existing scientific and methodological approach to the implementation of these goals and objectives determines a certain direction. Learning, listening to, playing music, and being interested in it in life goes hand in hand with human culture. Music, which is one of the masterpieces of our people, is reflected to some extent in all spheres, including education, labor and social relations. From the youngest to the oldest, they enjoy the benefits of art and strive to make tomorrow brighter.

Therefore, music can be a guarantee of conscious activity, productive work, sincere attitude and a good mood. The more music permeates our daily lives, the more fun and meaningful our lives become.

From time immemorial, our people have been engaged in folk songs, dances and movement games at weddings, celebrations, special gatherings and seasonal celebrations. To this day, the performers of these songs are called folk singers. However, the performers of these songs live mainly in rural areas, in remote areas of the region, and now serve as the core of the preservation of our national traditions and customs.

When studying folk songs, it is important to pay attention to the personality, gender, profession, and, if necessary, the character of the performer. Folk singers are unique among our people, and during the performance of the song they pay attention to the seasons, days of the week, what time of day, who the circle consists of, and even the food on the table, the bed, the shape of the house, the ups and downs of those sitting next to it, the size, if any, of the eyebrows. Therefore, if a song is to be recorded, the full name of the artist (if necessary, his nickname) must be written. When recording with modern technology, care should be taken not to add extra sounds, noises, or extra embellishments. The most important rule in writing a folk song is that the dialect

should not be broken. In this book we present the performers of folk songs among the indigenous population of Jizzakh region and city of Jizzakh region, villages and towns of Gallarol district, villages and towns of Zaamin district and Forish district, and we have collected songs performed by folklore and ethnographic ensembles such as "Gashtak" ("Chatting"), "Zebomkhan" ("My Zebo"), "Zomin sayqali" ("Brilliance of Zamin"), "Bog'bon gullari" ("Flowers of Gardener") and folklore ensemble "Mountain Falls" of Forish district. The songs are intended to be taught to students of music faculties of pedagogical institutes, faculties of folk art of the Institute of Culture, colleges of culture and arts, children's music and art schools, secondary school students and amateur art groups.

It is known that the art of our people, such as songs, melodies and dances, has been formed for many years. It changes and improves over time, and is sometimes reworked by experts in the field, and the songs that are passed on from mouth to mouth depend on the circumstances like the season, the weather, the way of life, health, business, mood, when sitting in the audience, singing under the influence of factors such as gender, age, profession, formed during listening, changing, and sometimes renewed, that is, a new it is also influenced by new words, parables, criticisms, ironies, jokes.

Performers of folk songs are mostly created and performed by talented people who are popular among the people, and sometimes change depending on the circumstances.

Literature analysis and methodology: The great oriental scholars Muhammad Al-Khwarizmi, Abu Nasr al-Farabi, Ahmad al-Farghani, Abu Ali ibn Sino, Pahlavon Mahmud, Umar Khayyam, Mirzo Ulugbek, Zahiriddin Muhammad Babur, Abdurahman Jami, Alisher Navoi, Pahlavon Muhammad, Najmiddin Kavkabi, Darvish Ali Changi and other great ancestors in their treatises have provided valuable information about the performing arts, the science and history of music, the structure of musical instruments, performance styles, the rules of craftsmanship.

The famous didactic work "Qobusnomq" also has a separate chapter on the rules of memorization and art. The *dutar*, the trumpet, the *kanun*, the flute, the images of musicians carved in stone, the paintings of musicians and *hafiz* in miniatures testify to the ancient development of the performing arts in our country. The complex series of performances, such as *Maqom*, *Mogom*, *Dastgoh*, *Navba*, *Raga*, *Kyui*, which are the musical heritage of the peoples of the East, have been passed down orally from generation to generation. According to historical sources, the opinions of knowledgeable artists and scientific research, in the XIII-XVII centuries in the music of the peoples of Central Asia, Khorasan and Azerbaijan there were the following twelve (*Duvozdax*) *maqoms*. These are "Ushshak", "Navo", "Buzalik", "Rost", "Husseini", "Khijaz", "Rohavi", "Zangula", "Iraq", "Isfahan", "Zirofqand", "Buzurg". Turning to another historical source, the great scholar Mirzo Ulugbek Taragay's book "Risola dar ilmi musiqa" (A treatise on the science of music) contains such ideas in the chapter "Dar bayoni duvozdah maqom" (in reference to the twelve *maqoms*): according to Hodja Abdulkadir ibn Adurahman Maraghi, Hodja Sayfidin Abdulmomin, Sultan Uvays Jalairi, there were seven *maqams* before: "Maqomi Rost", "Maqomi Ushshak", "Maqomi Navo", "Maqami Rohoh", "Maqami Khijaz", "Maqomi Iraq", "Maqomi Husseini". In this treatise, our great ancestor Ulugbek himself played the *tanbur* and drums very well, and emphasizes that he invented melodies as "Bulujiy", "Shodiyona", "Akhloqiy", "Tabriziy", "Usuli ravon", "Usuliy otlig".

Based on the above considerations, it can be concluded that in the historical context, new ways of performing have been polished. It is possible that later, depending on the ethnic location, living conditions and lifestyle of the people, different ways of *maqom*, based on their different periods of cultural development, also took place.

Discussion: As a result, by the XVIII century Bukhara's "Shashmaqom" (Six *maqoms*) such as "Buzruk", "Rost", "Navo", "Dugoh", "Segoh", "Iraq" had been developed with their prose and difficult parts. , "Chor maqom" of Fergana (Four *maqoms*), seven ways of "Dugoh Husseini", six ways of performance of "Chorgoh", six ways of performance of "Shahnozi Gulyor" and "Bayot" have been polished and performed with the melodies of its tracks.

In the Khorezm maqoms, too, the performance of the above-mentioned six maqoms can be traced in a special methodological and specific direction. It was only later that the seventh position included the maqom of "Panjgoh" on the playing direction. That is why Bukhara, Khorezm and Fergana, Tashkent maqoms, unique songs and great songs, which are invaluable musical treasures passed down from generation to generation, are revered as a great blessing given to us.

Yusufjon Qiziq Shakarjanov, a great scholar of folk art, described our national music as a tree with its roots in Khorezm, its body in Bukhara, and its branches in Fergana. There is a great meaning in these words of the Master.

Another area of our musical performance is the art of epic poetry, which is highly developed in Surkhandarya, Kashkadarya, Khorezm oases and is loved and performed by folk singers.

If we look at historical sources, we can see that our musical culture is connected with a long history. Archaeologists have unearthed evidence of musical words and pictures of musicians painted on stone walls, miniature portraits of musicians at feasts in royal palaces, and the sounds of our musical performances that have come down to us over the centuries.

Sources state that the IX-XII centuries were a period of change in the musical culture of Central Asia. However, very little is known about the names of musicians, hafiz and composers who created in the X-XII centuries and their creative activities. We need to focus on some of them, based on the written sources of master musicologists. According to information about Fakhlobod Borbad, a Central Asian who lived in the VI-VII centuries, he is considered to be an incomparable artist in the field of musicology, composition, music and singing. Writing about his legendary performance skills, the teacher says that along with the great performance skills of the musicologist Ar-Razi Borbad, he was also the creator of musical lyrics. Borbad writes that the musical instrument was widespread in Khorasan and Turan in the 10th and 12th centuries and had four strings.

Results: Ancient manuscripts mention the names of Abubakr Rubabi, Bunasr, Buamir and Changchi Lukori and other musicians and hafiz who wrote in the 10th and 12th centuries.

Ancient manuscripts show that the great poet Abu Abdullah Rudaki, who lived in the IX-X centuries, was good at playing the dulcimer words of his time, especially when he recited the poem "Boyi Juyi Muliyon". Literary scholar N.Mallayev on the basis of ancient manuscripts in the X-XII centuries tambour, rubab, drum, kobiz, tabl, tanburok, zir, flute, chagana, shaypur, zurna, karnay, argunan, kanun such as stringed, percussion and wind instruments have become widespread in our country and have been developed and improved.

The great scholar of that time Mahmud Kashgari's work "Devoni lug'otiy turk" gives examples of folklore and songs of ancient Turkic peoples, labor songs in celebrations and ceremonies, heroic songs which show that the singing genre flourished at that time.

Unique information about the art of music and singing of the X-XII centuries can be found in the work of Yusuf Khos Khojib's "Kutadgu bilig". Abu Nasr Al-Farabi (873-950) was a great encyclopedic scholar of the 10th century and a great inventor of musicology and European scholars also wrote a number of works based on his works in the field of music. In addition to researching the science of music, Farabi worked on the development of physiological basis and invented new musical words such as "Kanun" and "Gijjak" (violin). His theoretical works in the field of music including "Kitab ul muzika al-kabir" ("The Great Book of Music"), "Kalom fakultet-il musiqi" ("A word about music"), "Kitab fi ixsoal ibkoh" (A book on the classification of melodies). "Kitab fi-n naqra muzafa ilal ibqah" (The book about the shifts added to the rhythm) are known. Academician Muzaffar Khairullayev's work "Forobi" provides valuable information about his musical work.

Conclusion: Based on the above considerations, it can be concluded that in the historical context, new ways of performing have been polished. It is possible that later, depending on the



ethnic location, living conditions and lifestyle of the people, different ways of maqom, based on their different periods of cultural development, also took place.

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