

HISTORY AND MUSIC

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ABSTRACT

The creative heritage of many great philosophers, poets and enlighteners of the Orient preserves an inexhaustible treasure of wisdom. This heritage is truly an invaluable asset to the world community. This article discusses the contribution of Oriental scholars to the science of music and their scientific views on music.

KEYWORDS: *Arts, Ancient Instruments, Science, Musicologists, History Of Oriental Music, Folk Art, National Music Culture.*

INTRODUCTION

The art of music and singing has long played an important role in the life of the peoples of Central Asia. The wall paintings on the ruins of ancient Marakand and Afrosiyab contain images of musical instruments such as drums, kobiz, sibizgi, chanqovuz, chang, rubob, tanbur, and ud. A bone flute was found three thousand three hundred years ago in the village of Muminabad near Urgut.

The creative heritage of Abu Abdullakh Rudaki, Firdausi, Nizami Ganjavi, Khafiz Sherozi, Saadi, Jami, Alisher Navoi and many other great philosophers, poets and enlighteners preserves a huge, inexhaustible treasure trove of wisdom and humanistic understanding of existence. This heritage is truly an invaluable asset to the world community.

The main part. The establishment of peace in the country during the reign of Amir Temur undoubtedly had a great impact on the economic and cultural development of the country. During this period, science, literature, art, crafts and architecture flourished. Although Amir Temur was constantly on the road, he paid great attention to the prosperity of the country and its capital Samarkand, for which a lot of science from all over Movarounnaxhr, the Middle East and brought together artists, talented craftsmen, architects and painters. Not only scientists and architects, but also talented musicians, hafiz, composers and dancers gathered in the palace during this period. According to Timur's Statutes, "The tenth category is the masters of the arts, who are brought to the state house and placed in the middle".

According to the XVII century historian Darvesh Ali, he was brought to Samarkand by Khoja Abdulkadir Amir Temur, a musicologist and theorist who lived and worked in Samarkand. He leads the palace theater and music ensemble in the state capital.

The works of the musicologist, such as "Zubdat ul-atwar", "Maqsud ul-ilhan", "Miatiyn", which have come down to us, are known.

Ancient sources mention the names of Sayfiddin and Qutbi Naiy, two of the greatest composers of this period.

Historians of that time, such as Sharafiddin Ali Yazdi, Ibn Arabshakh, and the Spanish ambassador Clavijo, wrote about the revival of music, dance, and spectacle in Samarkand in the second half of the XIV and early XV centuries, as well as folk festivals and performances in Samarkand during the Timurid period.

In 1404, on the occasion of Timur's return from a trip to India, Sharafiddin Ali Yazdi enthusiastically recounted the festival, which was held in Konigil Square on the Siyab River and was attended by thousands of people.

In his diaries of his visit to Samarkand in 1404-1406, the Spanish ambassador Rui Gonzalez de Clavijo gave interesting information about the theatrical art of this place, the palace of Amir Temur and the festivities in the squares.

The culture and science of Movarounnahr flourished, especially during the reign of Ulugbek. In the 20s of the XV century Ulugbek Movarounnahr is known in the Middle East as a great scientist and cultural figure. Along with science, literature, travel, music and art flourished in Samarkand.

In Ulugbek's time, beautiful palaces such as "Chil Ustun" and "Chinni Khona" were built in the "Garden Square" (Bog'i maydon) after scientific discussions, poetry readings were held, and musicians, khafiz, and dancers performed.

The end of the XIX century marked a turning point in Uzbek musical culture. This, of course, is due to the Russian occupation of Turkestan. It will be useful for you to be aware of both types of two word expressions. Because in some cases, when we look at the negative impact of national music on our culture, on the other hand, we have to admit that it was a period of development. Because the introduction of music has had a significant impact on the scientific study of our national music, the development of folklore and ethnography in our country.

The negative consequences of this past are the over-politicization of our lives, the disregard for our national values, its suppression, its indifference to popular tendencies, and its artificial barriers to the development of ancient international cultural ties.

Let us recall that Uzbek symphonic music, a new direction of our musical culture, took the lead in the 70s and 80s. Uzbek poems, suites, overtures, fantasies, instrumental concerts and symphonies, which have been successfully performed at prestigious cultural events, concerts, competitions and festivals in our country, neighboring and foreign countries. has repeatedly attracted the attention of the international music community.

The development of the art of music on our planet dates back to three thousand years. During these difficult times, our musical culture has passed and served as a basis for the spiritual wealth of our people for goodness and development. That is why we have a very rich, colorful, wide-ranging, stylistic diversity, a truly invaluable musical heritage.

It is difficult to find a place in the world where our national music can be compared to the world in terms of the variety of categories of our national instruments, the uniqueness of the unique

solo and choral performance traditions. Our compatriot Abu Nasr Farobi, who is recognized all over the world as the founder of Oriental music, Abu Ali Ibn Sino, Abdulkadir Maragoi, Abdurakhman Jami, Alishev Navoi, Zaynulobiddin Khusseini, Kavkabi Bukhari, Darvish Ali Changi and others are of unique worldview. and are also widely known as the author of classical musical works, developing aesthetic views.

Thanks to such a populist and masterly layer of music, which has come down to us, in a very short period of time in Uzbekistan, a new, multi-voiced national composition has been formed, gained its image and developed rapidly. At the same time, our folk music, especially the traditions of maqom, not only predicted the vitality, but also served as a fertile ground.

As you know, the art of the glorious maqom is one of the most valuable and honorable treasures of our national spiritual property. Its original specimens have been enjoyed for generations. Even when it was officially banned for large-scale propaganda, the status quo and its practical significance remained. The high consciousness, taste, spiritual needs and requirements of our people have been nourished by the creative work of the composer, masterful singing and musical performance. That is why such masters of art have always been appreciated and respected in our country.

It is known from history that our musical culture, traditional songs, maqom performances, which are the main link of our spirituality, have always been recognized in the daily life of our people as a source of spiritual nourishment. People sought refuge in music in their difficult days, and songs and music accompanied them in their happy days.

CONCLUSION

In today's day of independence, at a time when we are realizing our identity, it is natural to rely on our national musical culture, which is part of our great spirituality, inherited from our ancestors, and to refer to our traditional songs. All this plays an important role in the upbringing of a harmoniously developed generation, the formation of the spiritual worldview of young people.

Our traditional music and songs have always encouraged people to have faith, kindness and humanity. Even today, without losing its relevance, it remains a key factor in the formation of the consciousness of the working people, in independence, as a tool in the education of a harmoniously developed generation.

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