



TO FORM IN THE MINDS OF STUDENTS STUDYING MUSIC IN HIGHER EDUCATION THE CONCEPT OF MUSICOLOGY IN THE MIDDLE AND ANCIENT TIMES OF UZBEKISTAN

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Annotation

One of the centers of ancient culture - the peoples of Central Asia have made a significant contribution to the treasury of world science and culture. They also have a very rich and ancient heritage in the field of music culture. This is evidenced by the ancient written sources on the history of musical culture of the peoples of Central Asia and the monuments found by archaeologists, which confirm the high culture of these peoples.

In this article, the author discusses the concepts of forming the concept of musicology in the middle and ancient times of Uzbekistan in the minds of students studying in higher education in the field of music.

Keywords: music culture, spirituality, spiritual renewal, archeological monuments, musical art of the Uzbek people, traditional music, heritage, folk music, musical folklore, professional music, oral an'ana.

Introduction

After the independence of Uzbekistan, along with all other spheres, great changes have taken place in the culture of music. Particular attention was paid to the study of the history of Uzbek folk culture and spirituality, one of the most ancient peoples of Central Asia, and the history of music culture, which is an integral part of it.

After all, the spiritual renewal of our society, the formation of a perfect human personality is inconceivable without our national musical heritage. As President Islam Karimov noted, thanks to national independence, we have been able to give our people access to the centuries-old sources of spirituality, to restore and promote our spiritual values.

The ancient roots of music culture are connected with the Avesto monument. Zoroastrianism was originally performed by Badiha. The ceremonial parts of the Avesta (yasna), the hymns dedicated to Ahuramazda and other deities are also solo and public songs that are in fact specific ways of performing. The roots of high musical culture can also be found in archeological monuments.





Pictures and reliefs of musical instruments of the III-VIII centuries in the monuments of Panjikent, Ayritom, Toprak Qala (Khorezm) have come down to us.

Many ancient Turkish rituals were performed through song. Such traditions could not have developed without the art of music. According to Chinese historical sources, in the 2nd century BC, the Hun state had special instruments of the Haqqan. Among the most popular musical instruments in the Huns are the chingobus, the chang, and the nay.

Along with the written form of literature, the nightingale plays a special role in the development of oral literature. The daily life of the Turkic peoples of Central Asia is closely connected with the system of organizational forms of social life "Word - customs and traditions - customs - music". Folk songs created in the VI-VIII centuries are a proof of this.

Most of the quartets in Mahmud Qashqari's *Devonu lug'atit-turk* (11th century) are folk songs of the ancient Turkic period, performed to the accompaniment of music.

The emergence of many music theorists in the medieval Muslim culture of Turkestan testifies to the antiquity of the traditions of music culture here. According to some sources (for example, al-Isfahani), Sogdian, Turkish and Iranian artists had a great influence on the development of the Middle East, especially the Arab musical culture in the Middle Ages. It turns out that folk instruments also have a history. Based on historical sources, al-Isfahani speculated that the first musical instruments were born in the 13th millennium BC.

Percussion instruments first appeared in music.

These are: drums, drums. Because it is clear that the oldest labor songs are directly related to the rhythmic structure of the dances.

Later, noisy instruments appeared, with performers repeating the rhythm with applause, helping to enhance the effect of noisy instruments. Then folk craftsmen made trumpets, whistles, flutes (longitudinal flutes, multi-stringed flutes), harp and stringed mizrob and stringed bow instruments from reed or bamboo stalks.

These instruments were widely used in court ceremonies, military campaigns, and seasonal festivals.

Archaeological expeditions organized in the 30s and 40s of the XX century under the leadership of S.L. Talstov, V.A. Vyatkin, M.B. Masson and others provided valuable information in the study of Central Asian culture, including folk instruments.

Cultural artifacts found include: flutes, rubab instruments, percussion instruments, and pictures of drummers. These are: ceramic figurines found in cities such as Ayroton, Toprak Qala, Afrosiyob. Among them are various musical instruments: lyutnya, tanbur, nay, surnay, karnay, circular instruments. Later, our Eastern



scholars: Abu Nasr al-Farabi, Abu Ali ibn Sina, Abu Rayan Beruni, Al-Khwarizmi, Sayfiddin Urmavi, Abduqadir Maraki, Qutbiddin Ash Sherazi, and others, gave exemplary comments on various instruments in their treatises. The human voice was considered the most endearing of musical instruments.

The valuable heritage of the great Eastern thinkers dedicated to the study of folk instruments is of historical significance. The most valuable of these is Abu Nasr Muhammad Farobi's famous "The Great Book of Music" (Kitab al musiqa al-kabir). Farobi is also known as a performer. The second part of the book is devoted from beginning to end to the musical instruments used at that time. In this chapter, instruments such as lyutnya, ud, tanbur, nay, rubob, chang, and law are described in a consistent and detailed manner.

Farobi considered the stringed lute to be the most popular instrument of that time. In the IX-X centuries, when the lute was played with a special muzrab (click) and the ligature (lads) on the handle, the lute was called in Arabic and called ud.

Farobi's treatise also describes in detail the rubab instrument that existed during his lifetime. At that time, Safuddin Urmavi, a well-known thinker of the East, developed the scientific system of music. He was also known as a master oud player, singer and composer.

Based on his experiments on the oud, the scientist states his theoretical principles. Urmavi's definition of ud in the Book of Piety begins with the words, "Know that ud is the most famous and modern of the instruments." In short, historical pamphlets provide rich material on the main types of musical instruments that have their roots in the fine arts and literary heritage dating back to the distant past. Masters of musical instruments: master Usmon Zufarov, who lived and worked at the beginning of the century, master Rozmat Isabayev and a number of their students, folk masters gave a new life to a piece of wood, reed, bone. The instruments they created are still widely used today, serving our people and contributing to the development of our musical art.

In describing historical sources, it is important to note that musical instruments and their performance are still evolving. From ancient instruments, such as the oud, the law, and its performance have been revived over the last 15-20 years, and these instruments have enriched the ensemble of folk instruments. The revival of these instruments has also played an important role in the development of our musical culture.

The national program requires the training of highly qualified personnel who meet the highest moral and ethical standards. The role of our musical heritage is also important in this regard.



The reflections of the Uzbek folk musical heritage, which is a reflection of the people's spirituality, have historically developed from afar and are inextricably linked with the social life of the people. The first appearance of folk music heritage, ie songs, was created in the process of cocktail as a result of the development of higher consciousness. Inspired by the fruits of labor and the beauty of nature, the hardworking people created their own songs and musical instruments. We see that this musical heritage is now a fundamental basis for the development of Uzbek musical culture, as well as a favorite melody and song of the peoples of the world.

The roots of Uzbek music go back to ancient music.

During the first trials of the great independence, at a time when radical economic, political and social reforms are being carried out in our country, special attention is paid to humane and progressive factors such as national culture and art, spirituality and enlightenment. . In this regard, it is very important to fully restore our age-old values, folk customs and traditions, to study in detail our historical and cultural monuments, including our musical heritage. It can be acknowledged that in recent years all the necessary conditions have been created for the young generation to master it scientifically and practically.

But ordinary working people have long been deprived of the works of philosophers and progressives due to an unjust social system.

On the education of young people in the heritage of the great geniuses of Eastern science and literature al-Farabi, Abu-Ali ibn Sino, Navoi, Jami Nizami, and later in the works of Uzbek classical genres and enlighteners Muqumi, Furqat, Nodira many interesting ideas have been expressed.

The rich and ancient traditions of the Uzbek people's musical art still retain their artistic and aesthetic value. These traditions are an integral part of modern Uzbek music culture. It is difficult to find any branch of modern music that is not inspired by the heritage of music, folk melodies and songs. The process of development of popular genres, from popular songs to major genres, symphonic music, opera, ballet, is inconceivable in isolation from the musical heritage.

The heritage of traditional music has evolved over the centuries into two main disappearances: folklore and professionalism. It should be noted that both of these layers of the Uzbek musical heritage are still in the form of an oral tradition, that is, without notes, oral creation, oral reached through play. Given this nature of musical heritage, scholars describe music as a form of folklore, more precisely, folklore, and do not use the term "musical folklore" because folklore samples are created in a lively oral environment., spread, develop and they are said, performed, sung and shown in such conditions. This means that the terms "folk music" and "musical folklore" are



synonymous, but the term "folklore" does not apply to second-tier music samples whose creators and performers are teacher-composers-professional musicians. The term "professional music in the oral tradition" is commonly used to refer to this type of musical heritage. We use the phrase "Professional Music" or "Teacher Music", which is shorter and more convenient here. While the science of folklore studies the samples of folk music from a philological point of view, the science of ethnography approaches them in terms of the study of the performance of local customs and traditional customs. Folk music also draws the attention of linguists (linguists) to the laws of language, dialectologists on the nature of dialects, and the extent to which they reflect the events of the past.

In the science of musicology, the study of musical communications created by the people plays a leading role in the content of ethnomusicology, which is formed as its independent branch, and is studied in conjunction with other forms of folk art (poetry, dance, play, etc.).

Professional music in the oral tradition means, first of all, maqoms, which are the creative product of these professionals, musicians, singers and composers, as well as large-scale complex melodies and songs.

Both layers of the musical heritage have always been interconnected. While folklore has served as a source of inspiration for oral professional music, a life force, in turn, hundreds of folk melodies and songs have been created based on maqom tracks. One of the most important factors linking professional music in folklore and oral tradition is their belonging to the oral tradition.

While folklore samples are widely developed and characterized by the simplicity of melody forms, professional music in the oral tradition is mainly spread by representatives of this field. The music is sophisticated and sophisticated. The status of the leading genre in this regard is one of the highest manifestations of musical thinking in the context of methodical music.

The development of Uzbek music and culture is closely linked with the development of science. Their scientific and theoretical foundations have been well developed for a long time. Theoretical Foundations of Oral Professional Music The remarkable achievements of oriental music science, reflected in the eyes of such great musicologists as Farobi, Ibn Sina, and Ormavi, serve as an important basis for the development of professional music. This means that the ideological (rationalist) side of professional music in the oral tradition is also widely developed.

Modern musicology is also conducting in-depth research in this area. Musicologists and scholars are working hard to discover the essence of folk music and culture, to



understand it, to observe the process of life change in the current social environment and to make a worthy contribution to social development.

As I was preparing this graduate dissertation, I defined it as an introduction consisting of two chapters, eight topic conclusions, and recommendations. The first chapter deals with the contribution of the ancient and medieval periods of Uzbek music to the field of musicology of our great ancestors, the second chapter deals with the collection and preservation of Uzbek folk music, the relationship to the art and culture of music during the khanate. I tried to light up.

I have creatively used historical and scientific literature, pamphlets and articles, as well as the results of my research, to shed light on the subject.

One of the centers of ancient culture - the peoples of Central Asia have made a significant contribution to the treasury of world science and culture. They also have a very rich and ancient heritage in the field of music culture. This is evidenced by the ancient written sources on the history of musical culture of the peoples of Central Asia and the monuments found by archaeologists, which confirm the high culture of these peoples. However, during the Arab conquest (VII-IX centuries), along with other cultural monuments, written sources on music were burned and lost. Therefore, only written sources on the history of the last millennial culture of the peoples of Central Asia have survived. In the second half of the ninth century, the popular liberation struggle in Movarounnahr and Khorasan, the fierce resistance of the local peoples to the invaders, and the revolts overthrew the Arab caliphate and established the local Tahirid and then Samanid states. During this period, a number of conditions were created for the development of science, culture and art. At the same time, a number of scientists from Central Asia became world famous for their scientific works in the history of medieval science. Many great scholars, such as al-Farabi, Ibn Sina, al-Khwarizmi, who created immortal scientific works in other fields of science, also wrote scientific works on music theory ("Scientific Music") and a whole period in the history of the development of Eastern music. explained. These scholars played a decisive role in the development of the theory of music used in the peoples of the East. The great philosopher-scientist, one of the founders of the medieval Eastern music theory - Abu Nasr Muhammad al-Farabi was born in 871 in the city of Farab on the banks of the Syrdarya and died in 950. He is from the Turkic tribes of Central Asia and received his primary education in his homeland. Al-Farabi went to Baghdad, Damascus, and then to Egypt, where he continued his education. Al-Farabi was a great musician and music theorist. He played on all musical instruments of his time. He performed melodies with great skill, especially on the flute and tanbur. According to



some sources, al-Farabi invented the instrument of law and did a great deal to improve the oud, which was popular at that time.

Al-Farabi was one of the leading scientists of his time, who created great scientific works in philosophy, logic, mathematics and other sciences. The science of music was one of the sciences of mathematics, which included arithmetic, geometry, astronomy, and music.

In his treatises on music, al-Farabi substantiated the theory of Eastern music. His musical works include Kitabul-musiqiy al-kabir (The Great Book of Music), Kilamu fil-musiqiy (The Book on the Styles of Music), Qitabul-Musiqiy (The Book of Music), Qitabun fi -ihsa'il-ulum ("Book on the classification of sciences"), "Kitabun fi-ihsa'il-iqa" ("Book on the rhythms of music - iqa "classification") and others.

The scientific and theoretical works of Al-Farabi and other scholars of the time were written in Arabic in accordance with the requirements of the time and comment on the fundamental issues of the theory of Oriental music. Al-Farabi's books on music theory are among the most complete and famous of the works written on the subject in the East, and have served as the basis for the writing of books by musicologists who lived and worked in later times. One of the successors of al-Farabi was Abu Ali ibn Sina.

Abu Ali ibn Sino (980-1037) was born in the village of Afshana, near Bukhara. He was a great philosopher, naturalist, famous physician, but also a great music theorist. The musical part of Ibn Sina's books "Kitabush-shifa" ("Book of Healing"), "Donishnama" ("Book of Knowledge"), "Risalatun fi-ilmik musiqiy" ("Treatise on the science of music") and other works by al-Farabi has a special place in the history of world music science and culture.

Abu Ali ibn Sina not only wrote special works on music, but also included his great works on music theory in medical books. This was no accident. of course. Abu Ali ibn Sina belongs to his medicine. In his immortal works, he praised the emotional power of music in the treatment of mental illness. In particular, in Ibn Sina's book "Law of fit-tibb" in several places music works are recommended as a "cure program" for mental illness, and in similar works there is a separate section on the interpretation of music theory.

His works "Kitab-Shifa" and "Kitab-Najat" ("Book of Salvation") are among them. A comparison of some of the theoretical aspects of music interpreted in the sources proves that Abu Ali ibn Sina in his works on music further developed al-Farabi's musical-aesthetic views and raised it to a higher level.

A special place in the history of music culture of the IX-X centuries belongs to the part of the encyclopedia "Mafatihul-ulum" ("Key to Knowledge") of the great Central Asian



scholar Abu Abdullah Muhammad ibn Yusuf al-Kotib al-Khwarizmi, devoted to music theory. Al-Khwarizmi's work is one of the most important sources in covering the history of science and culture of the peoples of Central Asia.

In their encyclopedic books, Eastern scholars initially considered music to be one of the philosophical disciplines, but also included it in their works as one of the philosophical disciplines. At the same time, they undoubtedly took into account the artistic and aesthetic power of music and its socio-educational role.

In recent years, musicology has been included in encyclopedic books as a mathematical discipline.

The works of such famous scholars as Al-Qindi (IX century), al-Farabi, Ibn Sino, al-Khwarizmi have been the main source for interpreting the music theory of the peoples of the East for many centuries and define the content of recent musical treatises. From the time of Al-Farabi to the fifteenth century, the subject matter and content of theoretical treatises on music (despite some differences in their content) are closely related in many respects.

These pamphlets on music theory, written at different times, contain some controversy on some issues. The great scholar of the thirteenth century, Safiuddin Abdulmomin al-Urmavi, tried to prove that al-Farabi's theoretical views were inconsistent on some issues. Such discrepancies are reflected in the definition of musical acoustics, musical sound (savn or nagma), rhythm (iqo), the location of certain curtains on the oud, and other issues. In such conflicts, the history of music of more than three centuries. The issues raised in the pamphlets of Oriental music are close to the basic theory of modern music.

However, in medieval music treatises there are also issues related to the practical aspects of the music of the peoples of the East, which are not found in modern music theory. Medieval musicologists relied more on theoretical issues in the works of al-Farabi and Ibn Sina. Music theory has been developed by recent scholars such as Safiuddin Abdulmumin, Mahmud bin Mas'ud al-Sherazi (XIII-XIV), Khoja Abdulkadir Maroghi (XIV century), ("Jamiul-alkhan", The author of the treatises "Maqasidul-alqan"), al-Qusayni, Abdurakhman Jami (XV century) and others. In the musical treatises of these scholars, the question of status is regarded as one of the greatest and most fundamental issues of music theory. Because the purpose of interpreting the theory of music was to connect it with live music - maqoms, and to generalize and explain the practice of music.

Therefore, before commenting on the maqoms, let's take a brief look at some of the issues related to them and commented on in ancient, musical treatises.



Conclusion. It is necessary to instill in young people a sense of respect for beauty, elegance, folk culture, the need for spiritual nourishment in art. Because a person is formed as a perfect person only when there is a constant thirst for beauty in the heart. Positive or negative events in any social development are reflected in folk songs, epics and dances. The heritage of folk music is an inexhaustible treasure, an artistic and aesthetic source for the spiritual development of young people. That is why music folklore is the artistic and aesthetic basis of folk wisdom and plays an important role in educating young people in the spirit of musical aesthetics.

In Glinka's famous words, music is created by the people. Folk music is a priceless treasure, it is the duty of all people to take it as much as they want and at the same time respect and take care of it.

People are constantly creating, so it is necessary to constantly collect their works. Folk songs evoke a sense of pride and love for the motherland. It reflects the heart of the people, the life of the people in all its diversity. He captivated the audience with his art of folk songs. How many talented performers sang? Meeting these people and their art left a lasting impression on the fans.

True, there are those who say that "folk songs are dying" are losing interest in it, but time has shown that in real life there is no basis for this. Today, folk songs are played by pop groups, as well as on radio and television, they are sung in choirs and vocal ensembles, which are included in the repertoire of many famous singers.

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