

GENESIS OF THE DEVELOPMENT OF CENTRAL ASIAN MUSIC**Mansurova Nigoraxon Rustamjonovna**

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Abstract. *The article contains information about the origin, spread and development of music culture and art of the Uzbek people. It focuses mainly on general information about the culture of the peoples living and creating in Central Asia up to the XVIII century and their theoretical analysis.*

Keywords and phrases: *Central Asia, folk heritage, music culture, traditions, creative heritage, cultural-musical heritage, theoretical-practical, scientific-theoretical, folk culture, musical genre, instrumental performance, artists, musicians and singers, teacher -student.*

ГЕНЕЗИС РАЗВИТИЯ СРЕДНЕАЗИАТСКОЙ МУЗЫКИ

Аннотация. *Статья содержит сведения о зарождении, распространении и развитии музыкальной культуры и искусства узбекского народа. Основное внимание уделяется общим сведениям о культуре народов, живших и творивших в Средней Азии вплоть до XVIII века, и их теоретическому анализу.*

Ключевые слова и фразы: *Центральная Азия, народное наследие, музыкальная культура, традиции, творческое наследие, культурно-музыкальное наследие, теоретико-практическое, научно-теоретическое, народная культура, музыкальный жанр, инструментальное исполнительство, артисты, музыканты и певцы, учитель-ученик.*

INTRODUCTION

The musical and cultural heritage of the Uzbek people has a centuries-old history. Examples of this are the "professional music in the oral tradition", folk music, the traditions of composition, baxshichi and folklore, which have been passed down by word of mouth from the followers of ancient musicians and singers.

It is reflected in the masterpieces of music created by the ancestors of the peoples of Central Asia, ancient cultural monuments, archeological finds, miniatures depicting examples of fine arts, as well as scientific treatises of Central Asian scholars on musicology. [1, 5-6].

The musical creativity of the ancestors of the Uzbek people is closely connected with the work of fraternal peoples. In particular, the musical culture of the Tajik people is closely linked with the work of Uzbeks. The musical heritage of the two peoples was interpreted as a whole heritage until the X-XI centuries (that is, until the states divided their borders into territorial integrity), and later became the common basis for the formation of musical cultures of the Uzbek and Tajik peoples.

MATERIALS AND METHODS

These include drawings and sculptures found in the excavations of such ancient sites in Central Asia and Uzbekistan as Afrosiyob, Dalvarzintepa (Surkhandarya), Varakhsha (Bukhara), Ayritom, Zartepa, Sheep and Lamb Slaves (Old Urgench), Panjikent. Ancient paintings depict harp, oud, flute and percussion instruments[2,8-9].

In our cultural life today, the traditions of this Zoroastrian religion have been preserved to a certain extent and are sometimes found among our people. For example, when a bride is brought to the groom at a wedding ceremony, a fire is lit before she is brought into the house or

wedding hall, and the groom lifts the bride around the fire, turns her around three times, and brings her down to the threshold.

By the 4th century AD, as a result of many political and economic changes among the peoples of the East, the system of slavery was replaced by feudalism. The peoples of the East were divided into two groups, and a way of life was formed by joining the peoples of the Turks and Eastern Iran.

The famous musician, singer and composer Barbad Marwazi, who lived and worked in the Middle Ages, made a significant contribution to the field of culture and art.

RESULTS

The name of Barbad (or Fakhlobod), the great musician and singer of Central Asia, the composer of dozens of melodies, who became famous all over the East and was later described in the works of classics of Oriental literature, became famous. Barbad, who lived in Merv (present-day Mari in the Turkmen SSR of Turkmenistan), served in the Khisrav palace of the Sassanid dynasty of Iran in the early 7th century. According to historians, Barbad composed hymns and historical songs, songs about the military and victories. Nizami, a classic of Azerbaijani literature, wrote in his epic "Khisrav and Shirin" about the extraordinary influence of Barbad on art lovers. [3,8].

The works performed by the locals were gradually studied by the Arabs. A. According to Isfahani's "Book of Songs" written in Arabic, the Arabs used many melodies of the peoples of Central Asia. The first Arab singer, known as Musadjiq, was in Central Asia, listening to and selecting a variety of melodies and songs, creating a new song performance system based on them. Another Arab singer, Ibn Muhriz, is said to have performed his Arabic verses based on songs he learned from Central Asians.

The countries of the Arab East include more than 20 Arab states in the Arabian Peninsula: the Kingdom of Bahrain, the United Arab Emirates, the Hashemite Kingdom of Jordan, the Arab Republics of Iraq, Lebanon, Syria, and Yemen; These include Qatar, Kuwait, the State of Palestine, the Kingdom of Saudi Arabia, and countries close to each other in language, culture, and especially music culture. The music of the peoples of Central Asia and Iran has a significant impact on the music of these countries. Abul-Faraj al-Isfahani's (897-967) monumental work, The Book of Songs, contains evidence of the influence of ancient Central Asian and Iranian music on pre-Islamic Arabic music.

In this regard, the following words of the Arab hafiz and poet Abdur-Rahman Atrad to Walid ibn Yazid (d. 748) are noteworthy: "All the music came to us from Ajam, and we Arabs just put Arabic poems on it." [4,7].

The period of Arab consumption had a negative impact on the ancient cultural and musical heritage of the local people. It caused much of the pre-period Turkish musical heritage to be forgotten.

It is obvious that the musical heritage of the peoples of Central Asia and the Orient is so beautiful that it is pleasing to other nations. It should be noted that scholars have not yet conducted a full scientific study of the history of musical culture in Central Asia. This is due to the fact that different languages were used to cover the cultural and musical life of that period and it is widespread in many countries around the world. There is no perfect work that

summarizes the history of the culture of the peoples of Central Asia. Therefore, the study of scientific and theoretical research on this topic is one of the current topics.

DISCUSSION

As a result of the active struggle of the peoples of Central Asia against the invasions of the IX century, the government began the era of the Samanid dynasty. Central Asia has entered a phase of development. During this period, the activities of the khanates were strengthened, cities prospered, the economy and politics flourished. During the Samanid rule, Central Asia was protected from foreign invasions for a hundred years. This was the basis for the prosperity of the country and the development of cultural life. During this period, which was the basis of the renaissance of the East, great changes took place. During this period, great scientists, philosophers, great religious scholars, poets, musicologists, famous people lived and worked. The famous mathematician and astronomer Ahmad al-Farghani, the founder of algebra Muhammad ibn Musa Khorezmi, the great oriental philosopher, the founder of oriental music theory, Abu Nasr Farabi, Abu Rayhan Beruni, the sultan of medicine Abu Ali ibn Sino and many other encyclopedic scholars lived and worked. .

During the Samanid period, the city of Bukhara became one of the largest economic and cultural centers. Literature and art, architecture, urban planning are well developed. Another reason for this is that the passage of the Great Silk Road through the city of Bukhara and the stops in its palaces by traders, scientists and other professionals from around the world have greatly contributed to the development of the country's industries.

Among the unique masterpieces written in the 11th century with poetic verses are Yusuf Khas Hajib's (11th century) - "Kutadgu bilig" (Knowledge that brings happiness), Ahmad Yassavi's (12th century) "Devoni Hikmat" and Fahriddin ar-Razi's (late 12th-early 13th century) In his treatises and works on music, he wrote important information about Turkish poetic work and musical forms.

The most important issues in the theory and practice of music are reflected in the written sources of the X-XIII centuries. Medieval music scholars relied more on theoretical issues than the definitions given in the works of Farabi and Ibn Sina. Music theory was further developed in the works of musicians who lived and worked in recent times - Safiuddin Abdulmomin, Mahmud bin Masud Sherozi (XIII-XIV), Khoja Abdulkadir (XIV century), Zaynulobidin Husseini, Abdurahmon Jami (XV century) and others. [6,35-36].

In the 15th century, melodies and performances of stringed instruments became widespread. One of the poets of that time, Ahmadi's "Discussion of Words" gives detailed information about the images of instruments and the debates about them.

From the second half of the 15th century, as a result of incessant wars in the cities of Central Asia, the reign of Sheibanikhan began.

In the seventeenth century, an important political event took place in Central Asia. That is, as a result of the division of Bukhara, Khiva and Kokand khanates into separate khanates, independent khanates emerged. Manashu's political changes have also had an impact on culture and art traditions. Centuries-old traditions continued in each khanate. The traditions of the great cities of Herat and Samarkand were now continued in every khanate. Artists were divided among the khanates. The manashu period laid the foundation for the emergence of composing traditions, especially traditional schools of local local performance. The most famous musicologist of this

period is Namiddin Kavkabi Bukhari. His book, A Booklet on Music, provides information on the origin of sound, musicians and singers, and teacher-student traditions.

The last famous musicologists of the Middle Ages were Zaynulobidin Husseini, Abdurahman Jami, Najmiddin Kavkabi Bukhari and Darvishali Changi. They quoted their musical views and theoretical and practical knowledge of music in their "Musical treatises" and left a deep mark on the history of Central Asian culture.

CONCLUSIONS

There is no complete evidence of the life and creative activity of Darvishali Changi. However, he gave a brief account of himself in his Musical Booklet. The scholar's work on music provides valuable information. This work of Darvishali Changiyn is a bibliographic work describing the life and creative activity of artists, poets, composers, hafiz, musicians who lived and worked in the XVI-XVIII centuries. It is the main source on the art of composition in Central Asia and the types and forms of music of that period.

The end of the XVII century The beginning of the XVIII century began the period of development of classical music of Uzbek music. In particular, the emergence of "Shashmaqom", the classical music of the Uzbek-Tajik peoples, testified to the high level of development of the culture of the peoples of Central Asia.

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