

## DEVELOPMENT AND STUDY OF MUSIC ART IN OUR COUNTRY

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**Abstract.** *Cultural life in ancient times on the territory of our country, on the example of Bukhara musicians, Samarkand pipers, Tashkent dancers, musical art developed more widely, musical instruments were discovered and studied in the Jizzakh region (Ancient Ustrushona), the archetype of Bactrian culture, east of Termez, finds related to with musical art, discovered in the world-famous monument Airt, written sources relating to the musical art of the great scientists of Central Asia, Shashmak, information about the development of performing arts are analytically highlighted.*

**Keywords:** *music, dance, singing, rarities, wearable work, monuments, Airtom, Bactrian culture, Mik castle, Khatab village, Shahamakom, Central Asian alams, written sources, development of musical art.*

**Introduction.** Studying the history of musical art is important in forming the spiritual image of the members of the society. After gaining independence, we became aware of our glorious history and began to be proud of it. This situation undoubtedly has a positive effect on the spiritual life of society. In forming the spiritual life of society, it is also important to study the issue of our spirituality and our attitude to national music, which is a component of it, in our ancient and recent past. In the following years, the opening of a number of directions related to music education and teaching at Jizzakh State Pedagogical University can be considered as positive actions aimed at increasing our national spirituality. In Central Asia, various fields of art such as music, dance, singing, curiosities and carpentry have been developed since ancient times. Our archaeologists have studied the remains of a flute, a musical instrument, from the Bronze Age monument of Sopollitepa. Cultural life flourished on the territory of our country in ancient times, and it continued to develop during the early Middle Ages. Archeological data show that among the art samples, the art of music has developed more widely. During this period, Bukhara amateurs, Samarkand pipers, and Tashkent dancers became famous in the field of art. The famous "Coch dance" performed by Choch dancers, or the playful "Circle dance" with a gesture to the circle click, charmed and amazed the Chinese people. Ten types of musical instruments were made by artisans in the city of Bukhara alone. Musical instruments were also found and studied in the territory of the current Jizzakh region (Old Ustrushona), where we live. the remains of a bone flute, Miq fortress, an ancient blacksmith settlement, and Khatab village, Zomin district, were found and studied. The recording of remains or images of musical instruments near the deceased in many such monuments indicates that this industry has very ancient roots.

Such a work of art related to the art of music was found in the world-famous monument of Ayrtom, located 18 km east of Termiz. This monument is the ruins of a temple from the Kushan period, from which statues of various forms and contents were found. Many other statues were also found in the Ayrtom temple. Most of them depict devaputras, celestial nymphs. The fairies are depicted carrying garlands and containers filled with aromatic substances. These images are also related to Buddhism. If the musicians brought pleasure and pleasure to the Buddha, then the

fairies spread flowers and sprinkled perfume on his path. It is assumed that the statues found in the Ayrtom temple were mainly related to the Buddha's death ceremony. The sculptures of Ayrtom, without a word, testify to the extremely high development of the Bactrian culture of our ancestors during the Kushon period. The images reflected in the limestone sculptures in the Ayrtom Temple are important for us.

**Literature review.** The development of musical culture and performance art in the land of Great Turan dates back to ancient times. The great scholars of the East Muhammad Al-Khorazmi, Abu Nasr Farabi, Ahmad al-Farghani, Abu Ali ibn Sina, Pahlawan Mahmud, Omar Khayyam, Mirza Ulughbek, Zahiriddin Muhammad Babur, Abdurrahman Jami, Alisher Navai, Pakhlawan Muhammad, Najmuddin Kawkabi, Darvish Ali Changi and other great grandfathers in their treatises have described valuable information about the art of performance, music science and history, the structure of musical instruments, performance styles, and the laws and rules of artistry. The famous didactic work "Nightmare" also has a separate chapter dedicated to the rules of courtesy and artistry.

As a result of the historical excavations conducted on our land, words similar to dutor, trumpet, law, and flute, images of musicians playing music carved on stones, and pictures of musicians and hafiz in miniature works testify to the fact that the art of performance has been developed in our country since ancient times. The musical heritage of the peoples of the East, such as Maqom, Mogham, Dastgokh, Navba, Raga, Kyui, have been passed down orally from generation to generation. According to historical sources, the opinion of learned master artists, and scientific research, the following twelve (Duvozdakh) statuses existed in the music of Central Asia, Khorasan and Azerbaijan khapklas in the 15th-16th centuries. These are "Ushshaq", "Navo", "Buzalik", "Rost", "Husaini", "Khijoz", "Rahavi", "Zangula", "Irak", "Isfahan", "Zirofqand", "Buzurg".

If we turn to another historical source, the great scholar Mirzo Ulug'bek Taragai's book "Risola dar ilmi muzyka" (a treatise on the science of music) contains such thoughts in the chapter "Dar bayani duvozdah maqam" (in the mention of the twelve maqams) According to the words of Khwaja Abdulkadir ibn Adurahman Maroghi, Khwaja Sayfidin Abdulmomin, Sultan Uwais Jaloiri, the statuses were divided into seven: "Maqomi rost", "Maqomi Ushshok", "Maqomi Navo", "Maqomi Rohoh", "Maqomi Hijaz", "Maqomi Iraq", "Maqomi Husaini". Also in this brochure, it is mentioned that our great grandfather Ulugbek himself played the tanbur and drum very well, he invented such tunes as "Buluji", "Shodiyona", "Akhloqi", "Tabrizi", "Usuli ravon", "Usuli otlig" emphasizes that he has arrived.

Based on the above considerations, it can be concluded that in the historical context, new ways of performance have been polished with polished appearance. Later, depending on the ethnic location of the people, living conditions, and lifestyle, it is possible that different status paths found their place based on their different periods of cultural development.

**Research methodology.** Bukhara, Khorezm and Fergana, Tashkent maqams, unique songs and great songs, which are the priceless musical wealth passed down from generation to generation, are honored as a great blessing given to us.

When we look at the gems of history, we witness the development of culture and art during the time of our great grandfather Amir Temur.

Especially the fact that Abdulkadir Maroghi was appointed as the leader of the court musicians after bringing him from the state of Sham shows that he was passionate about the art of music. According to the 17th century music historian Darvish Ali, Khoja Abdulkadir Maroghi was

from Isfahan and was a great musicologist, composer and theoretician of the East of that time. When he came to Samarkand, he directed the palace theater and music. He created his own school in Samarkand, trained many students and made a great contribution to the development of music. There is information about the books "Zubdatul Advor" and "Makosidul Ilhan" written by his pen, and Darvish Ali also gives information about the creation of a music collection called "Miatayin".

Amir Temur is the owner of the tenth category of arts and crafts in his tuzuk. The government takes them to the room and distorts it by saying that the seats are fixed there. In the written sources, among the great composers and musicians of this period, famous artists such as Sayfitdin Nayi and Qutbi Nayi, Said Yusuf (Kubuz), Darvish Bek are written.

The culture and art of Movarounnahr rose to a height especially during the reign of Ulugbek (1394-1449).

If we look at the history of traditional song performance, we can see that in the second half of the 19th century and the beginning of the 20th century, a whole generation of performers of this sacred art grew up in our country. Father Jalal Nasirov, Father Ghiyos Abdulghani, Khoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Levi Bobokhanov, Sodirkhan Hafiz Bobosharifov, Zahidkhan Hafiz, Madali Hafiz, Mulla Toychi Tashmuhammedov, Matyakub Kharratov are among them.

**Analysis and results.** In the past, notation was not developed, and instead of European musical terms, our hafiz used breathing, exhaling and performing ways called "Gulligi", "Binnigi", "Shikami", "Khonaqahi" depending on the rhythm of the voice. Since the voices of the hafiz of that time were clear and powerful, they often performed on the song "Shikami". The performance on this track is extremely complicated and is heavily framed by the shinavandas. Because Hafiz sings from the inside of the chest cavity with economy. That's why the "Shikami" path is based on deep breathing, it is clear and sonorous, it differs from other singing paths such as "Gulligi" and "Binnigi". In order to improve their performance skills, the master hafiz trained in special reverberant dome buildings and polished their tarika voices. Different from the "Shikami" way is the "Khonakhiy" way, in which Hafiz clearly pronounced the words of the song and conveyed the meaning of the ghazal to the listener.

**Conclusions and recommendations.** In short, during the years of our country's independence, our great history, national cultural heritage, and ancient values were restored. It can be said that our nation is one of the nations rich in various folk games and rituals, and has a highly advanced art history in this field.

In the years of independence, they are more widely promoted and studied, which undoubtedly has a positive effect on the spiritual life of society and the well-being of young people.

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