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## PROFESSIONAL MUSICIAN-THE ACTIVITY OF SINGER GROUPS AND COMPOSER'S CREATIVITY

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**Abstract:** This article gave information about the theoretical basis of Oriental classical music, the activity of Professional musicians-singer groups, composer's creativity, development of musical performance, improvement of musical forms, the history of the emergence of major works in the category. Also the opinions of scientists are fundamentally indicated.

**Keywords:** classical music, classical music, musicologist, musician, traditions musical instruments, stringed instruments, singer, creator, art, instrument, Arabic tones, Turkic traditions, composers, music theory, religious songs.

### Introduction

After gaining its independence, Uzbekistan, like other spheres of art, began to experience truly vital changes in music culture and art.

On the basis of the President's decision, the idea of further enhancing the value of the maqom of the spiritual wealth of our people, finding teachers with maqom, enjoying these works of art, forming a healthy generation using its educational aspects, educating a new generation of great thinkers and scientists is reflected.

It is known that the most powerful, productive and honorable part of our musical heritage is the art of maqom. It includes samples of musical instruments and utterances of various volumes, series and separate, perfect in form and content, created by composers of different periods.

### Literature analysis and methodology:

It is known from sources that in the past the maqom ensemble consisted of two tanburs, one dutar, one kobiz, gijjak (violin) or sato, tambourine and several choir singers. Local types of traditional ensembles have also been formed. In particular, in the Bukhara tradition there were tanbur, flute and tambourine, in Fergana - Tashkent style tanbur and dutar, and in Khorezm dutar, bulamon, Gijjak (violin) and tambourine.

Today, the traditions of performance of the maqom ensemble in the republic continue in new forms.

In Bukhara and later in the central cities, such as Urgench, Ray, Hamadan, where Ibn Sina lived, the introduction of composers, masters, singers and musicians, the maqoms of the highest examples of musical thinking, created a great need for musicology. The works of Ibn Sina are of great importance in this regard. Issues related to the science of music are reflected in many works of Ibn Sina. Unfortunately, not all of them have reached us. For example, Ibn Usaywa's "Madhal san'ati al muziqa" ("Introduction to the Art of Music") and Ibn Sina's "Kitab al Labahiq" ("Book of Supplements") are mentioned in the book "Shifa" (Healing) are still unknown to science. Ibn Sina's musical legacy has come down to us through his major encyclopedic works: "Healing." a section of his book entitled "Jabomi ilm-al-muzika" ("Collection of music science"); summary of the book "Salvation" ("Brief information about the science of music"); musical parts of the encyclopedia. Ibn Sina's other books, The Laws of Medicine and The Treatise on Love, also contain information on music. Ibn Sina's views on music are more complete in Jabami ilm-al music; The musical

parts of "Mukhtasar ilm-al musiqa" and "Donishnoma" are based on this work.

## **Discussion:**

**Theoretical foundations of Eastern classical music** - The profession associated with classical music and its spread has long been the only science that includes practical and theoretical knowledge. Theoretical issues of Eastern classical music have been studied in detail by such great scholars as Farobi, Ibn Sino, Safiuddin Urmavi, Abdulkadir Maroghi, Abdurahman Jami, Najmiddin Kavkabi, Darvesh Ali. Their works form the foundation of musicology. The pamphlets describe in detail the role of classical music in social life, its historical forms, issues of performance, and the rules of composition of melodies and methods based on them. In addition to the fact that each of the mentioned musicologists has its own peculiarities, it is obvious that there are common views, Borisian ties, and consistent traditions. Their work naturally complements each other and, in general, is the only scientific tradition in relation to the basics of classical music. Darvesh Ali's work is the last link in the chain of great musicologists. In the musical treatises that followed, it was observed that the scientific and theoretical potential was gradually declining. After Darwish Ali, that is, in the second half of the seventeenth century, in the sources written in the early twentieth century, superficial information, simple excerpts from the authors of the past, myths and legends were replaced by scientific and theoretical views. Historical records show that due to the cultural and enlightenment crisis of the second half of the 17th century, many talented musicians and musicologists traveled from Movarounnahr to India, to the Baburi kingdom, in search of refuge.

**Activities and professional creativity of professional music groups.** There is a saying among our people that "a musician is a true evaluator, his teacher and candidate is a listener". This, of course, implies an understanding listener. The roots of such expressions of our classical music as "zamzama" (prelude), "taron" (melody) (old

form "taronik" - "taronacha", "bukhorcha", "fargonacha"), "subora" ("asp ros") goes back to the traditions of the period in the Avesto. The old musical symbols mentioned are, of course, filled with new meanings in accordance with the ideology of later times. In any case, these symbols are words related to the sounds that have come down to us from time immemorial. This is confirmed by archeology, ethnography and other sciences. In a classless society, the main types of musical instruments in Central Asia were percussion, wind, and stringed instruments.

The name of Barbad (or Faxabad), the great musician and singer of Central Asia, who became famous throughout the East and later in the classics of Oriental literature, and the composer of dozens of melodies, became famous. Barbad, who lived in Merv (modern-day Mari, 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, as well as songs about military victories. Nizami, a classic of Azerbaijani literature, wrote in his epic "Khisrav and Shirin" about the extraordinary influence of Barbados on art lovers. According to musicologists, Barbad created the "Barbadian musical instrument". His works have been studied by musicians, orchestras and ensembles on Barbadian musical instruments. Barbados invented a short-necked musical instrument resembling a duck's breast, called "Ban, Musallas, Zer," and consisted of four strings. Later, Zalzalrozi (IX century) and Jesus Barbodi (XI century) perfected this instrument and enriched it with tar and lads. The musical instrument created by Barbados was later reworked, perfected and passed down from generation to generation. Composers are known in the Arab world under the pseudonyms "Bakhibod", "Pakhlaboz" and "Borid". Among them, Barbad himself composed seasonal and ceremonial songs such as "Savzori sabz", "Partabiy Farkhod", "Kuni siyavush", "Bogishahriyor", "Shabdiz". Barbados's past is highly regarded by musicologists. Aziz Shaibani, the author of the book Familiar with Iranian Music, said, "Barbados is one of the

brightest figures in the history of Oriental music. He is the founder of the music of the peoples of Barbad Sarzamin. Al-Farabi, Abu Ali ibn Sina, and Abdurrahman Jami in their treatises on music paid homage to Barbado's musical talent and took creative inspiration from him. Barbados died in the middle of the 7th century in Merv.

For example, the hafiz Abra writes: "Pleasant hafizs and sweet musicians play on the basis of Persian patterns, Arabic melodies, Turkic traditions, Mongol voices, Chinese (singing)kanuns and Altai standards. There is a great deal in common between the issues of the rules of poetry explained in Navoi's Mezonul-avzon and the theoretical issues of music in Jami's treatises. The two works of these two great figures complement each other and help to gain a deeper understanding of some issues in the theory of poetry and music. Circles in the science of music, "Adbori iko" and in the dimensions of poetry, are also elementary. The theoretical issues raised by Navoi and Jami were demonstrated and confirmed by them in practice. As a result, they created a whole school that theoretically strengthened the relationship between poetry and music. From the time of Navoi to the present day, this school has been an important school for poets, musicians, singers and composers, and has played a decisive role in cultivating their artistic and aesthetic abilities.

In Bukhara and later in the central cities, such as Urgench, Ray, Hamadon, where Ibn Sino lived, the introduction of composers, masters, singers and musicians, the maqom of the highest examples of musical thinking, created a great need for musicology. The works of Ibn Sina are of great importance in this regard. Issues related to the science of music are reflected in many works of Ibn Sina. Unfortunately, not all of them have reached us. For example, Ibn Usaywa's "Madhal san'ati al musiqa" ("Introduction to the Art of Music") and Ibn Sina's "Kitab al Labahiq" ("Book of Supplements") are mentioned in the book "Shifa". the works are still unknown to science. Ibn Sina's musical legacy has come down to us through his major encyclopedic works:

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Navoi's work also reflects some theoretical and practical issues of music. As a composer, Navoi himself mastered the style of performance and played the instruments skillfully. He composed calm and charming poems in accordance with the songs. Therefore, his deep knowledge of music theory is evident from his work "Mezonul-avzon". This work of Navoi is a perfect pamphlet that substantiates the dimensions of poetry. It has a number of exceptions to music theory. It is known from written sources that the theoretical foundations of music and poetry are closely intertwined. The science of dreams, on the other hand, is based on the rhythmic rules of music. Navoi's Mezonul-Avzon also helps to shed light on this issue. According to Navoi, the weights of the poem are composed of three different sections: cause, homeland and fossil. The same is true of music brochures. The dimensions of the poem are formed by means of moving and motionless consonants. In music theory, rhythm measurements are expressed by conditionally accepted words. The dimensions of the poem and the rhythm of the music have the same basis because they consist of long and short sections.

**The development of musical performance, the improvement of musical forms, the emergence of a series of major works.**

Khorezmshah Sultan Muhammad used to find peace in barbat (harp) by playing navva (series of works). Even before embarking on important state affairs, Khorezmshah began to prepare himself mentally, to play melodies, and to adjust his mind and emotions. Fakhridin Razi, an encyclopedic scholar who has been awarded the

title of "The Great Teacher - Sheikh Sharif", has a special place in the history of musicology. The musical part of his encyclopedia Jame 'al-Ulum is a very important gap between Farobi and Ibn Sina and later. Razi's treatise differs from the Arabic works of Farobi and Ibn Sina in that the use of expressions in local languages, such as the ancient name of the harp, was "barbat." Numerous sources, such as the ones mentioned, show that Khorezm is a place where musical traditions have long been respected and developed. According to the legends, "Before Genghis Khan destroyed the Old Urgench, the capital of Khorezm, in ancient times, most of the people who lived in the ancient city of Urgench, music was a profession and a profession. "Even in the city of Old Urgench alone, there are about a thousand people who make a living by selling bridge with the melody of dutar and selling them." . Farobi lived and worked with the great Central Asian scientists of the X-XI centuries Abu Rayhan Beruni (973-1048), Abu Ali ibn Sino (980-1037), who made a great contribution to all the sciences of the Middle Ages. Bukhara became famous among the cities of the Samanid state.

Maroghi is an encyclopedic person who has mastered almost all the religious and secular sciences of his time. His musical treatises "Zuvdat ul-adbor", "Maqasid ul-ilqon", "Jome 'ul-alqan" and others have not lost their scientific and practical significance. In addition, he is a skilled hafiz who has mastered the science of the Qur'an, a singer of special religious songs, a talented musician who plays various instruments, a poet who has written in Arabic, Persian and Turkish languages, and the author of musical works of various genres. In the latter field, he created such noble examples, the glory of which has survived to our time. For example, in the time of Maraghi, a complex form of music consisting of 200 styles called "miyatayn" (Arabic dictionary means two hundred) was introduced. Moroghi himself created such a "miyatayn" that his popularity continued in later times. Otherwise, one of the most complex types of classical music at that time was "navvati murattav" (arranged navvat). Navvat (plural of navva in the dictionary,

followed by a term) is complex, Murattav means "arranged". "Navvati murattav" means a series of works whose rules are important. During the Maraghi period, "Navvati Murattav" consisted of the following four main parts:

- 1) qawl - a work of music in a calm and majestic state, the text of the word in Arabic;
- 2) ghazal - a work of lyrical Persian and Turkish poems;
- 3) melody - in a smaller volume;

## **Results**

The main task of the institute is to further develop the maqom, folk music, folk singer and great singing in Uzbekistan, to study and revive the formed schools and traditions, the heritage of great composers, hafiz and musicians on a deep scientific basis. The institute carries out in-depth study of samples of our classical musical heritage, improvement and implementation of existing records, socio-historical roots, scientific and theoretical foundations of makom art, national and universal values with the participation of domestic and foreign scholars.

Abdurauf Fitrat wrote in one of his articles: "European music has reached its latest era and can't go any further. European music scholars try to advance their knowledge, seeking to understand it in different ways. Many turn to our Oriental musicians and say that they have no choice but to use their basics. That is why the importance of Oriental music is growing day by day in European art circles as well. "There is a great meaning behind this recognition that motivates us to seriously research, create, work. To this day, we have not been able to see the source of our infinite and priceless wealth standing by us. As our President said, if we want to know and study the original art, first of all, we need to know and study the classical art of makom. If we want to raise art, culture, we must first raise the art of classical status.

## **Conclusion**

In short, the profession associated with classical music and its spread has long been the only science that includes practical and

theoretical knowledge. Theoretical issues of Eastern classical music have been studied in detail by such great scholars as Farobi, Ibn Sino, Safiuddin Urmavi, Abdulkadir Maroghi, Abdurahman Jami, Najmiddin Kavkabi, Darvesh Ali.

It is an exaggeration to say that one of the tasks of a musician is to study the works of the great Central Asian musician and singer Barbad (or Fakhshabad), who became famous throughout the East and later described in the classics of Oriental literature, as we can see that the musical works created by our artist, who was born in 585, demonstrated the style of shashmaqom when studied by scholars. Therefore, it is not an exaggeration to say that it is the duty of all of us to carefully preserve our golden heritage, as our scientists will worthily promote the work of our inventor, which was created centuries ago. In conclusion, it is inevitable that we know that the works of oriental music theorists are immortal masterpieces, and one of the tasks before us is to educate the next generation in this way.

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