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HISTORICAL THEORY WITH TRADITIONAL FORMS OF MUSIC.

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Abstract: Historical-theory with traditional forms of music, information about the traditions of our musical performance, about the art of music and singing of the X-XII century, traditions of folk singing and the history of traditional music creativity were highlighted.

Keywords: traditional music, form, music culture, performing arts, musical instruments, Executive Style, hofiz, artist, musician, sound, work, Khorezm status, composer, musicologist, culture.

Introduction

In the process of implementation of the "Action Strategy for the five priority areas of development of the Republic of Uzbekistan in 2017-2021", approved by the Decree of the President of the Republic of Uzbekistan dated February 7, 2017 PF-4947, a new stage in the development of music has begun.

It is our duty to tell you about the wide-ranging ways in which our President Sh. Mirziyoyev opens the way for young people to get an education today. It is no exaggeration to say that the process of creating this manual is the result of the author's work over the years.

Many folk songs were dedicated to the first large industrial enterprises built in the republic. Inspiring in the factories and plants that ensure the material well-being of the people, all the selfless work is highlighted with special joy in the songs "Selmash", "Factory" and others. The resolute struggle against the enemies of the people, and especially the fierce struggle of the next decade, is expressed in many songs of that period. For example, about the collectivization of agriculture "Do not be tired, the collective farmers!" including. Creating new song themes, in which the people chose a song of popular songs that was close to their feelings, of a lively character, and responded to the joys of spiritual uplift, saturated with the happy life of the workers.

In December 1919, an artistic ethnographic commission was established under the Department of the People's Commissariat of Education of the Republic of Turkestan. Shashmaqom's recording was an important job. For this purpose, the Musical-Ethnographic Commission Uspensky was sent to Bukhara.

In the second half of the 1920s, a number of musical and ethnographic expeditions were organized throughout Uzbekistan and Turkmenistan. The materials of the expedition were given in the first volume of V. Uspensky and V. Belyaev in the work "Turkmen music", published in Moscow in 1928. As we analyze historical theory with traditional forms of music and apply it in practice, historical sources lead to folk music. The history of its formation shows a set of theoretical sciences, and when we analyze these aspects, we can see the timbre features of traditional musical instruments, their diversity and originality in this regard.

Discussion:

Historical theory with traditional forms of music: The development of music culture and performing arts in the land of the Great Turan dates back to ancient times. The great oriental scholars Muhammad Al-Khwarizmi, Abu Nasr al-Farabi, Ahmad al-Farghani, Abu Ali ibn

Sino, Pahlavon Mahmud, Umar Khayyam, Mirzo Ulugbek, Zahiriddin Muhammad Babur, Abdurahman Jami, Alisher Navoi, Pahlavon Muhammad, Najmiddin Kavkabi, Darvish Ali Changi and other great ancestors in their treatises have provided valuable information about the performing arts, the science and history of music, the structure of musical instruments, performance styles, the rules of craftsmanship.

The famous didactic work "Qobusnomq" also has a separate chapter on the rules of memorization and art. The dutar, the trumpet, the kanun, the flute, the images of musicians carved in stone, the paintings of musicians and hafiz in miniatures testify to the ancient development of the performing arts in our country. The complex series of performances, such as Maqom, Mogom, Dastgoh, Navba, Raga, Kyui, which are the musical heritage of the peoples of the East, have been passed down orally from generation to generation. According to historical sources, the opinions of knowledgeable artists and scientific research, in the XIII-XVII centuries in the music of the peoples of Central Asia, Khorasan and Azerbaijan there were the following twelve (Duvzdax) maqoms. These are "Ushshak", "Navo", "Buzalik", "Rost", "Husseini", "Khijaz", "Rohavi", "Zangula", "Iraq", "Isfahan", "Zirofqand", "Buzurg". Turning to another historical source, the great scholar Mirzo Ulugbek Taragay's book "Risola dar ilmi musiqa" (A treatise on the science of music) contains such ideas in the chapter "Dar bayoni duvzdah maqom" (in reference to the twelve maqoms): according to Hodja Abdulkadir ibn Adurahman Maraghi, Hodja Sayfidin Abdulmomin, Sultan Uvays Jalairi, there were seven maqams before: "Maqomi Rost", "Maqomi Ushshak", "Maqomi Navo", "Maqami Rohoh", "Maqami Khijaz", "Maqomi Iraq", "Maqomi Husseini". In this

treatise, our great ancestor Ulugbek himself played the tanbur and drums very well, and emphasizes that he invented melodies as "Bulujiy", "Shodiyona", "Akhloqiy", "Tabriziy", "Usuli ravon", "Usuliy otlig".

Based on the above considerations, it can be concluded that in the historical context, new ways of performing have been polished. It is possible that later, depending on the ethnic location, living conditions and lifestyle of the people, different ways of maqom, based on their different periods of cultural development, also took place.

As a result, by the XVIII century Bukhara's "Shashmaqom" (Six maqoms) such as "Buzruk", "Rost", "Navo", "Dugoh", "Segoh", "Iraq" had been developed with their prose and difficult parts. "Chor maqom" of Fergana (Four maqoms), seven ways of "Dugoh Husseini", six ways of performance of "Chorgoh", six ways of performance of "Shahnozi Gulyor" and "Bayot" have been polished and performed with the melodies of its tracks.

In the Khorezm maqoms, too, the performance of the above-mentioned six maqoms can be traced in a special methodological and specific direction. It was only later that the seventh position included the maqom of "Panjgoh" on the playing direction. That is why Bukhara, Khorezm and Fergana, Tashkent maqoms, unique songs and great songs, which are invaluable musical treasures passed down from generation to generation, are revered as a great blessing given to us.

Yusufjon Qiziq Shakarjanov, a great scholar of folk art, described our national music as a tree with its roots in Khorezm, its body in Bukhara, and its branches in Fergana. There is a great meaning in these words of the Master.

Another area of our musical performance is the art of epic poetry, which is highly developed in Surkhandarya, Kashkadarya, Khorezm oases and is loved and performed by folk singers.

Main part

If we look at historical sources, we can see that our musical culture is connected with a long history. Archaeologists have unearthed evidence of musical words and pictures of musicians painted on stone walls, miniature portraits of musicians at feasts in royal palaces, and the sounds of our musical performances that have come down to us over the centuries.

Sources state that the IX-XII centuries were a period of change in the musical culture of Central Asia. However, very little is known about the names of musicians, hafiz and composers who created in the X-XII centuries and their creative activities. We need to focus on some of them, based on the written sources of master musicologists. According to information about Fakhlobod Borbad, a Central Asian who lived in the VI-VII centuries, he is considered to be an incomparable artist in the field of musicology, composition, music and singing. Writing about his legendary performance skills, the teacher says that along with the great performance skills of the musicologist Ar-Razi Borbad, he was also the creator of musical lyrics. Borbad writes that the musical instrument was widespread in Khorasan and Turan in the 10th and 12th centuries and had four strings.

Ancient manuscripts mention the names of Abubakr Rubabi, Bunasr, Buamir and Changchi Lukori and other musicians and hafiz who wrote in the 10th and 12th centuries.

Ancient manuscripts show that the great poet Abu Abdullah Rudaki, who lived in the IX-X centuries, was good at playing the

dulcimer words of his time, especially when he recited the poem "Boyi Juyi Muliyon". Literary scholar N.Mallayev on the basis of ancient manuscripts in the X-XII centuries tambour, rubab, drum, kobiz, tabl, tanburok, zir, flute, chagana, shaypur, zurna, karnay, argunan, kanun such as stringed, percussion and wind instruments have become widespread in our country and have been developed and improved.

The great scholar of that time Mahmud Kashgari's work "Devoni lug'otiy turk" gives examples of folklore and songs of ancient Turkic peoples, labor songs in celebrations and ceremonies, heroic songs which show that the singing genre flourished at that time.

Unique information about the art of music and singing of the X-XII centuries can be found in the work of Yusuf Khos Khojib's "Kutadgu bilig". Abu Nasr Al-Farabi (873-950) was a great encyclopedic scholar of the 10th century and a great inventor of musicology and European scholars also wrote a number of works based on his works in the field of music. In addition to researching the science of music, Farabi worked on the development of physiological basis and invented new musical words such as "Kanun" and "Gijjak" (violin). His theoretical works in the field of music including "Kitab ul muzika al-kabir" ("The Great Book of Music"), "Kalom fakultet-il musiqi" ("A word about music"), "Kitab fi ixsoal ibkoh" (A book on the classification of melodies). "Kitab fi-naqra muzafa ilal ibqah" (The book about the shifts added to the rhythm) are known. Academician Muzaffar Khairullayev's work "Forobi" provides valuable information about his musical work.

Farabi was born in Farob (Otrar), Turkestan, and his father, Muhammad Tarkhan, was from a Turkic tribe. He studied first in Otrar and then in Baghdad, where he

studied philosophy, natural sciences and music. He studied the worldviews of the ancient Greek philosophers Plato and Aristotle and reworked their teachings. This gives him the name "Master Son" (Second Master) after Aristotle. He was one of the sharpest musicians and composers of the time, and a major figure in music culture in Central Asia and the Middle East. Farabi was also very popular in the performing arts at the time. His theoretical works in the field of music laid the foundation for the future development of music in Central Asia, and at the same time made a significant contribution to the development of world music.

Another great scholar, Abu Ali Ibn Sina (980-1037), also studied music theory. Mahmud al-Hawf's book on Ibn Sina's music, published in Berlin in 1931, describes Abu Ali Ibn Sina as a great music theorist and his discovery of musical instruments. The book also includes a translation of the great scholar's work on music, *Kitab un Najot*, from Arabic into German. Abu Ali Ibn Sina in the fields of medicine, philosophy, music wrote a number of works, such as "On Music" "Alqonun fit-tib" ("Law of Medicine"), "Kitab ul shifo" ("Book of Healing"), "Encyclopedia", "Risala fial musical tour mo fi al shifo" (A treatise other than those given in "Healing." Ibn Sina's comments on music are included as a separate part in the book *Kitab ush shifo*. In the above works, Ibn Sina focuses on the aesthetic significance and impact of music, and introduces in his practice methods of healing some physical and mental ailments through music. It also shows that the art of music reached its peak at that time. Abu Ali Ibn Sina was born in the village of Afshana in Bukhara. His father, Abdullah, was originally from Balkh, a wealthy and cultured man, who paid great attention to his son's education from an early age, seeing his abilities, talents and

intelligence. During his stay in Bukhara, Ibn Sina used the rich library of the Samanids and read Greek books. After the overthrow of the Samanid state by the Karakhanids in 999, he came to Urgench and became one of the Khorezm scholars. Mahmoud later traveled to many cities under pressure from Ghaznavi and died in 1037 in Hamadan.

Muhammad Ibn Al-Khwarizmi, who lived and worked in the 10th century, wrote a work on music and added it to his encyclopedia *Mafotikh ul Ulum* as one of the main chapters. Alisher Navoi also testifies to the fact that Khorezmians have long been fans of music and dance. In the following verses, he quotes a musicologist from Khorezm in his epic *Sab'ai Sayyar*.

It is obvious that Khorezm has been growing in the world of music since ancient times. Chapter 36 of *The Kabusnoma*, born in the 11th century, is also devoted to the art of music, in which the author of the book *Kaikovus* tells musicians and singers how to choose a melody and when, where to perform it, and the artist's etiquette and culture. His advice shows that the development of the art of music at that time was at a high level.

When we look at the history, we see that culture and art developed during the reign of our great ancestor Amir Temur.

In particular, the appointment of Abdulkadir Maroghi as the leader of the palace musicians from the country of Damascus testifies to his passion for 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 theorist of the East at that time. When he arrived in Samarkand, he directed the palace theater and music. He established his own school in Samarkand, trained many students and made a significant contribution to the development of music. His books

“Zubdatul Adwar” and “Maqasidul Ilhan” are reported to have been written, and Darwish Ali states that he has also compiled a collection of music called Miatayin.

Amir Temur is the tenth category of craftsmen in his charter. He brings them to the state room and distorts them by saying that there are places in the middle. Written sources also mention the great composers of the period, such as Sayfitdin Nayi and Qutbi Nayi, Said Yusuf (kobuz), and Darvish bek.

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

During the reign of Professor Abdurauf Fitrat Ulugbek, Darvish Ahmadiy Qanuni, Sultan Ahmad Nayi, Hisor from Karakul, Abu Vafo from Khorezm, musicologist Mawlana Sahib Balhi, composer from Shakhrisabz Abul Baraka, teacher of the famous musician Khoja Yusuf Burhan, Navoi's uncle Muhammad ali Gharibi, like famous artists of that time. According to the famous musicologist Hafiz Darvish Ali's book "Tuhfatus surur", Ulugbek Mirzo himself was one of the music scholars.

The book Muhit at Tavorih states that he composed such great musical works as Bulujjiy, Shodiyona (which has come down to us), Akhlaqiy, Tabriziy, Usuli Ravon, and Usuli Bahri. The city's artists are said to include women performers and dancers.

Folk singing traditions: At the end of the 16th century, during the reign of the Shaybanids in the 17th century, artists from different parts of the world continued to gather in Bukhara. When Ubaydulloqhan (who left the devon as a poet) conquered Herat, the famous Hafiz Ahi brought Garavi to Bukhara and established a school of maqom performers in Bukhara. According to Darvish Ali, the Ahi Garavi school brought up hafizes from different parts of Movarounnahr, such as Khoja Hamza Tashkendi, Khoja Bobo Changi,

Darvish Mahmudi Andijani, Hafiz Ushshaki. One of the great musicians, historians and theorists of the 17th century was Darvish Ali Changi. He authored a 12-volume work, The Musical Music. This work is an important source for studying the history of music of that period. It focuses on maqoms, maqom branches, methods, and music theory. Darvish Ali's treatise is about musicians who lived in different periods and the musical instruments of that time were tambur, dulcimer, flute, zurna, kanun, harp, barbad, rubab, kobuz, rud, violin, ishrat, kungura, dutar, setsor, trumpet, bolobon, drum, trumpet, tambourine. During this period, unknown authors also wrote works on music theory, such as "Risolatun fiilmil musiqiy", "Risolai karamiya". By the second half of the seventeenth century, the art of music was again in decline. The division of Movarounnahr into three khanates and emirates had a significant impact. As a result, cultural and musical life is divided. Nevertheless, in the Khiva khanate, in the Bukhara emirate, and in the Kokand khanate, the musical art environment continued on its own and some successes were achieved.

The Emergence of Traditional Music: Due to the lack of musical notes in the past, the existing folk classical melodies and songs that have been passed down by word of mouth are now recorded, and this good deed has been performed by scholars such as V.A. Uspenskiy, ye.Ye. Romanovskaya, I.A. Akbarov, M. Yusupov, academician Yunus Rajabi. In this regard, especially the services of teacher Yunus Rajabi are invaluable. As a result, a number of multi-volume musical collections such as "Uzbek folk music", "Shashmaqom", "Khorezm maqoms", "Gulyori Shakhnoz" were born and became a real spiritual treasure of our people. In these collections, maqoms and traditional folk songs are performed by master hafizs and skilled

musicians with prose and melody. It should be noted that our musicologists have made a great contribution to the scientific analysis of the great musical heritage of our people, the art of folklore and its transmission to the people, in their books and monographs, manuals, textbooks, articles and speeches. They substantiate it from a scientific point of view. The work of such well-known musicologists as Fayzulla Karomatov, Ilyas Akbarov, Ishaq Rajabov, Tokhtasin Gafurbekov, Rustambek Abdullayev, Abdumannon Nazarov, Oqilhon Ibrahimov, Otanazar Matyokubov, Ravshan Yunusov is invaluable.

Hafiz, which is an integral part of our musical heritage, has long been considered sacred in our country. In the Islamic world, scholars who memorize the verses of the Qur'an, our holy book, and memorize them, are called "memorizers of the Qur'an."

"Hafiz" is an Arabic word meaning "to remember". Hafiz is also described as one of the 99 names of Allah. Our classical hafiz were well versed in Islamic knowledge and poetry. That's why the songs they performed were so impressive and captivating. It is natural that the title of "Hafiz" for the songs sung by our classical poets, which have a unique meaning, is also symbolic.

In the 20s and 30s of the 20th century, a second generation entered our traditional singing, and these great singers enriched the treasury of our art with their classical songs. Their blessed names should be mentioned with reverence and respect: from the Khorezm oasis Matpano ota Khudoiberganov, Kurji ota Avazmatov, Madrahim Yakubov (Sheroziy), Jumaniyaz Hayitbaev, Hojikhon Boltaev, Komiljon Otaniyozov, Bukhara, from Samarkand Ota Giyas Abdulgani, Mikhail Tolmasov, qori Karomat, Tillaboy hafiz, Usta, Boruh Zerkiyev, Shorahim Shoumarov from Tashkent, Inogam and Ilhom hafizlar,

Abdulkahhor, Sultankhan, Yunus Rajabiy, Bobokhon and Akmalkhon Sufikhonovlar, Torakhoja hafiz from Khojand, Abduqayum hafiz, Karimjon hafiz, from Fergana Hamroqul qori Turakulov, Erka qori Karimov, Bolta hafiz Rajabov, Mamadbobo Sattorov, Sherkuzi Boykuziyev, Haydarali Hikmatov, Kholqora hafiz, Berkinboy Fayziyev, Abdulla Fayzullayev, Jurahon Sultanov, Mahmurjon Uzokov, Ortikhoja Imomkho jayev, Akbar Haydarov, Boborahim Mirzayev, Ashurali hafiz, Umrzoq polvon Saidaliyev and others created the style of singing, and at the same time enriched the treasury of our singing with their compositions. The works of Khoji Abdulaziz Abdurasulov, Matpano Khudoiberganov, Khodzhikhon Boltaev, Komiljon Otaniyozov, Jorahon Sultanov, Yunus Rajabi are a good example of this. Sodirkhan became known as "Ushshaki Sodirkhan" performed by Hafiz. The song "Guluzorim" composed by Haji Abdulaziz, the songs "Guluzorim qani" and "Naylayin" composed and performed by Jorahon Sultanov, as well as our traditional heritage, have a strong place in our musical treasury.

Conclusion:

In short, the timbre features of traditional musical instruments, their specificity, historical theory were studied by the great oriental scholars Muhammad Al-Khwarizmi, Abu Nasr Farobi, Ahmad al-Fargani, Abu Ali ibn Sino, Pahlavon Mahmud, Umar Khayyam, MirzoUlugbek, Zahiriddin Muhammad Babur, We can see that Abdurahman Jami, AlisherNavoi, Pahlavon Muhammad, NajmiddinKavkabi, Darvish Ali Changi and other great ancestors mentioned it in their treatises. It is gratifying that the fact that our rich heritage is still being polished and propagated by the scientific community is a testament to the fact that the art of music has

developed and has not forgotten its historical processes. Therefore, the purpose of covering and interpreting this topic for you was to introduce you to the historical theory of traditional forms of performance. In our next topics, we will try to cover it with more musical notes and notes.

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