

SCIENTIFIC AND THEORETICAL PERSPECTIVES ON THE ORIGINS AND  
EVOLUTION OF UZBEK FOLK MUSIC*Yusupov Kholmirza Ergashevich**Lecturer, Andijan State Institute of Foreign Languages*

**Abstract:** this article analyzes the historical development of musical art, the emergence and development of musical instruments, as well as the scientific-theoretical views of oriental scholars in the development of musical art and their role in educating the young generation with concrete examples.

**Keywords:** personality, talent, creativity, perfect person, musical art, art education, morals, education, folklore, culture, musical instruments

Musical culture is an integral part of the spiritual world of the people, and has served its spiritual needs in all eras. That is why our musical culture is a huge field of creativity today. Therefore, both in the classroom and outside of school, we must pay attention to our Uzbek national traditions, in particular, our classical melodies. Modern music is also necessary for this. This is the interconnectedness of both genres. As long as a person lives, he keeps pace with the times. Especially in the era of technology of the 21st century, the increase in modern technical means and the increase in attention to them are natural. Both modern and classical melodies and songs are needed for the development of musical art. The genres of Uzbek songs, chants and instrumental music form two groups according to the function they perform and the place they occupy in life:

Songs and instrumental melodies that are performed only at certain times or under certain circumstances. These are family - ceremonial songs, work songs, allas, etc., and instrumental melodies performed at various ceremonies, such as celebrations and performances.

Songs and instrumental melodies that are performed at any time and under any circumstances, that is, everywhere. They include the traditional musical folklore genres of the Uzbek people - terma, qoshikh, lapar, yalla and ashula, as well as instrumental plays of a similar type. Each group has its own characteristic features. For example, the first group of ashula - qoshikh genres, the performance of which requires a certain time or circumstances, is characterized by the fact that the theme of their own specific ritual or other situation is associated with it and almost does not deviate from it. The deviations that sometimes occur in the main theme are within the framework of lyrical thoughtfulness and generalized exhortations. As an example, one can cite "Yor-yor", which is usually performed when the bride is escorted to the groom's house: The theme of wedding songs is limited to praise for the bride, advice on married life, the rules of etiquette for the bride in the groom's house, and figurative poetic comparisons about the solemnity of the ceremony taking place.

The example of the form "Yor-yor" is structurally two-part, consisting of three complete melodic structures that encompass each verse. This structure of narrow-range melodies, arranged in a certain metrical-rhythmic order based on different melodies, is also characteristic of most local variants of "Yor-yor" (Tashkent, Andijan, Chimkent, etc.). In addition to those mentioned above, there are other examples directly related to one or another process of the wedding ceremony

(“Kelin salom”, “Toy muborak”, etc.). Each of them differs in its structural order, melodic character, emotional expressiveness. [2.-P. 69.] Labor songs also occupy a special place in Uzbek musical folklore. Although the nature of the labor process is reflected in them, the prose expression of lyrical thought is of great importance. Examples of these include: “Mayda”, “Yozi”, “Yorg’ichok”. For example, “Mayda”, which is performed in the field during grain threshing, can be cited. As can be seen in this example, along with verses describing the work process, lyrical quatrains are also characteristic of the magical caressing songs known as “Kho’sh-khosh”, “Churay-churay”, “Turay-turay”, which are usually sung when milking cows, goats and sheep. [5. -B.42.] Magical songs play an important role in performing certain rituals, for example, calling for rain, praying for the cessation of solar and lunar eclipses, and others. In contrast to the songs of the first group, in each genre of the songs of the second group we see the vividness of its theme.

Multifaceted love lyrics, satire and humor, historical themes, social discontent can form the basis of each genre belonging to this group - terma (or cho’plama), koshikh, lapar, yalla and ashula (although they differ from each other in clearly expressed characteristic musical features) [1.-B.85.]. Koshikh is one of the most widespread genres, distinguished by the diversity and versatility of its content. Smoothness and clarity of rhythm are characteristic of koshikh melodies. In a song, a refrain after each verse, as well as refrains after each subsequent stanza (or half of it), can often be found. Many of the features of musical poetic works are also characteristic of lapar. It is known from history that our musical culture, traditional songs, and maqom paths, which are the main link of our spirituality, have always been recognized as spiritual nourishment in the daily lives of our people. The people sought salvation in music during difficult times, and songs and music accompanied them even in times of joy.

Today, on the day of our blessed independence, in a period when we are realizing our identity, it is natural to rely on our musical culture, which is a part of our great spirituality, inherited from our ancestors, and to turn to our traditional songs. All this is of great importance in the harmonious upbringing of the generation and the formation of the spiritual worldview of young people. “Valuable information about the music of Central Asia can be obtained from written sources that have been preserved since the 9th century, which have preserved the names of many outstanding musicians, poets, and artists who lived in the Middle Ages. Since music in the Middle Ages was included in a single set of sciences along with mathematics and astronomy, many scholars devoted a place to it in their works, as well as dedicated special treatises to its theoretical foundations,” said the scientist Jan Picker. [3.-B. 27.] Among the famous musicians of Central Asia who attached great importance to music education, the encyclopedist Muhammad Farabi occupies a special place.

The scientist devoted a significant part of his works to the development of education, upbringing and education of the younger generation, which are closely related to philosophical and political issues. Al-Farabi is one of the founders of music theory, which was included in the mathematical sciences in the Middle Ages. Issues of musical creativity, considered in various fields, occupy an important place in Al-Farabi's works. His fundamental works "Kitab ul-musiqi al-Kabir", "Qalam fil-musiqi" and "Kitab-fi-ikhhsa-al-ulum va at-tahrif" were especially famous. These works had a significant impact on subsequent research in the field of music culture. The research in the field of music of the famous musician Abdul Kadir, who lived under Timur, is of great interest, as his book "Risolai dar ilmi musiqi" ("Treatise on the Science of Music"), which served as the basis for the creation of treatises on music by the famous Tajik scientist, philosopher,

musician and poet Jami. It deals with issues of rhythm, composition, pitch ratios, etc. The great Uzbek poet was knowledgeable. He helped to reveal the talent of a group of great musicians and guided them. Navoi's work played a huge role in the development of Eastern culture and art. Several pages are devoted to his work in the "Boburnoma".

Navoi's musical and aesthetic thinker and public figure Alisher Navoi's extremely broad views on the art of music were reflected in his works "Sabbai sayyor", "Majolisun nafais", "Mezon ul-avzon", "Mahbub ul-qulub", "Khamsa" and others. Darvish Ali's "Risolai muziqiy" ("Treatise on Music"), which appeared in the 17th century, confirms that theoretical and practical musical knowledge was passed down from generation to generation, from one scholar to another, through apprenticeship. [3.-B.27.] The author devotes a large part of his treatise to the biographies of famous poets and musicians of the East. For example, the author cites the biography of the famous poet Rudakiy. In it, he confirms that the poet came from the village of Rudak. Rudakiy was a great musician of his time. In the "Musical Treatise" we find the names of the talented musician, Mawlana Mir Guru, who introduced new rhythmic turns to music, the great musician, the author of the treatise on music, musical measures and periods, Mawlana Najmiddin Kavkabi Bukhari. Through the treatise, we get acquainted with the work of Mawlana Hasan Kavkabi, who lived at the palace of Temur Khan in Hisar, and Said Ahmad bin Mehairi Miraqi, who gained fame at the age of 17 and was appointed mehtar (leader of musicians at the khan's palace) of the city of Herat and held this position for 30 years, later leading musicians at the palace of Bukhara, and a scholar of music theory.

This work is of great importance and serves as a valuable source for the history of Eastern music. Darvish Ali's "Risolai muziqiy", despite its vague information about some historical events and chronological errors, is valuable not only for its exposition of the basics of music theory, but also for its information about the activities of a number of musicians who lived in different eras. The treatise introduces us to the musical culture of Central Asia at that time in many ways and gives an idea of the main trends in its development. Our people carefully preserve the wonderful monument of our national musical culture. Jami's treatise is of a theoretical nature. The author explains the great psychological significance of the musical art of his time, its ability to create various moods in the listeners, such as sadness or joy, despair or hope. "It so happens," writes Jami in his "Treatise on Music," "that one of the most secret states of the heart, such as sadness or joy, melancholy or hope, despair or elation, affects the sound by enveloping it in its color. Due to this, the listener becomes aware of this secret state and derives special pleasure from it." Jami lists 11 rhythmic patterns or rhythmic circles that were common among professional musicians of his time and were considered common knowledge.

The number of rhythms he describes reaches 19. In the concluding part of the treatise, the author speaks about the effect of melodies (lads) on the listeners and divides them into 4 categories according to this aspect. a) melodies that evoke courage and courage b) melodies that evoke joy and happiness c) melodies that evoke sadness and melancholy d) melodies that evoke joy and pleasure mixed with sadness and melancholy Classifying melodies according to their emotional impact, Jami notes 38 out of a total of 42 melodies consisting of 12 maqams, 6 voices and 24 shoba. [7.-P. 57.] Kaykovus' treatise "Qabusnama" about the behavior of musicians at the court of Sultan Mahmud, who lived in the city of Ghazni in the 11th century, is also very interesting. The book says, among other things: "Do not always play heavy maqams and do not always play light maqams, because one should not play the maqam in the same way, because not all people are the same, and their natures are not compatible with each other, because the people are diverse.

Therefore, the masters of the science of music arranged musical instruments in such a way that they first composed eloquent epics for the assembly of kings, and then they composed a weightless heavy maqam that could be sung with two melodies, and they called it the heavy maqam. This maqam is suitable for the nature of the elderly and educated people. This maqam was created for such a people.

Then (the masters) saw that not all the people were old and serious people. Therefore, they devised a road suitable for young people. Then they made easy roads for the lighter cities, and called them "light", and they put this light road after the heavy road, thinking that both old and young people would enjoy it. Then the young children and people of good nature were left out. They developed a song for this people, so that this people could also enjoy and enjoy it, because among all the songs there is no song more pleasant than a song." The text of "Qobusnoma" confirms the widespread view among Central Asian music scholars of music as a means of ethically influencing the listener, and later on, music was used as a means of healing. Music played a large role not only in the palaces of the rulers, but also in the lives of urban and rural people. It was played by national musical instruments in teahouses, folk festivals, public holidays, family holidays (weddings), in squares when puppet theater, drummers, and jugglers performed, and when folk customs and rituals were performed.

The poet Nizari, who lived at the end of the 18th and beginning of the 19th centuries, writes about this in his poem "Dasturnoma": "Free young men, friends, peers, glorious comrades rich in art, good character and good lifestyle. Smart, open-hearted and cheerful, quick to pick up subtle jokes and humor. Day and night, under the sounds of the harp, doira, oud and flute, with a cup full of wine in their hands, with poetry and poetic verses, with beautiful narration and pleasant stories, good singing and heart-tickling music, in general, make the place of entertainment and entertainment pleasant." Unfortunately, written sources that record the education system used in those distant times have not survived. There are only indirect materials and information reflected in artistic monuments, memoirs of contemporaries, and general works on the history of culture. The roots of the musical heritage created by the Uzbek people go back centuries. The monuments that have come down to us thanks to the fascinating visual art of our ancestors show that Uzbek instrumental music began in ancient times. In October 1932, a priceless treasure of our country's past - a stone slab with a colorful image - was taken aboard a Russian ship. It depicts a woman musician in a blue background depicting a natural landscape: one of the ulpar holds a harp, the second a lute, and the third a musical instrument resembling a drum.

Other finds with images of musicians, excavated from the ruins of the former city, located 13 km above Termez, are rare monuments known in science under the name of Ayritash. These finds are a bright trace of the long-forgotten path of ancient musical culture, which is still unknown. In 1946, another image of a woman playing the harp was found in the ancient Tuproqqala, in the heart of the Khorezm oasis - on the plain where the southern ridges of Mount Sultan Uveys begin. According to musicologist-archaeologist R. Sadokov, these finds date back to the 3rd-4th centuries. These historical sources indicate that musical art was highly developed in Central Asia. It seems that Uzbek music and songs were popular already in the first millennium AD. Because, the 11th century historian and linguist Mahmud Kashgari mentions the names of many musical instruments in his work "Devonu lug'otit turk". He especially emphasizes the widespread use of the ud and qobiz. The scientist confirms that the performance of songs and maqoms during this period was very advanced, writing the following: "qoch - a special rule for raising and lowering the voice in a melody, maqom, or song" [ 4. -B.253.] Music was not only widespread from time

immemorial, but also quite sophisticated. Mashshaqs played delightful melodies on musical instruments, both individually and in ensembles.

It is known that in the Middle Ages and later many scientific works on music were written. Some of them, for example, the work of the great mathematician Abu Abdullah Muhammad ibn Musa Al-Khwarizmi "Treatise on Music" has not reached us or has not yet been found. In conclusion, it should be noted that the importance of folklore genres in the development of Uzbek musical culture is great, reflecting the way of life and social life of the people. It also served as the basis for the creation of modern musical genres.

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