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Historical Roots Of The Formation Of The Art Of Music

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ABSTRACT

In the context of the reforms being implemented in the new Uzbekistan, in order to popularize national musical art and musical instruments, restore musical melodies and musical instruments created by our ancestors, and especially to form a spiritual environment among young people, new music schools and higher educational institutions are being established, and international music festivals dedicated to national musical art and musical instruments are being organized in various directions in the cities of Samarkand, Shahrisabz, Boysun, and Khiva. Therefore, it is important to study the many years of experience accumulated by our people in creating national musical art and musical instruments in our country.

Keywords:

international music festivals, National musical art and musical instruments, “Navruz”.

Introduction.

Art in Uzbekistan has been formed since ancient times, and after our ancestors created art forms based on various melodies, it has been enriched and improved over the centuries. Due to the development of art, its theoretical foundations have achieved new achievements over time, and the dreams and hopes of our people have led to the development of art forms, the improvement of the foundations of art theory, and as a result, such main directions as art history, art criticism, and art journalism have emerged. National musical art and musical instruments play an important role in the growth of the spiritual maturity of the peoples of the world, ensuring the rise of their material and spiritual culture.

Results And Discussion

In the current cultural changes, national musical art and musical instruments are one of the important factors in further enhancing the spiritual potential of people. In particular, in

order to educate people in the spirit of loyalty to their homeland by increasing their cultural level, the role of national musical art and musical instruments in the formation of ideas of hard work, patriotism, humanity, and mutual respect is gaining special importance. Because developing countries are creating their own action programs for the popularization of national musical art and musical instruments. As a result of the improvement of art history, its connection with other disciplines, namely, art acoustics, art psychology, art aesthetics, art paleography, art sociology, art oriental studies, art bibliography and notography, and other disciplines, has developed. The theoretical foundations of the science of art were formed by studying the rules of structure, musical language and compositional features of the works of great composers, and some expressive means of music began to be studied in such disciplines as harmony, polyphony, analysis of

musical form, orchestration, and instrumental studies.

The first information about the history of the emergence of art - the musical art of the Zoroastrian and Buddhist periods (IV-III century BC, VII century AD) is given in the work of Abu Bakr Muhammad Narshahi "History of Bukhara": "Afrosiyob killed his son-in-law Siyovush. Siyovush had a son named Kaykhusrav". The inhabitants of Bukhara created a wonderful song on the occasion of the death of Kaykhusrav's father Siyovush. It is reported that the musicians called this song "Qini Siyovush" ("Siyavush's revenge"). This song was sung by everyone in unison: The reciters (kavallon) call these songs (surud) "The Witch's Cry" (gristani mugon). More than 3,000 years have passed since that event." During the Zoroastrian era, the practice of performing court ceremonial music reached a high level. An example is the singing of "Kiri", which was performed not only in the palace, but also among the general population. According to the information provided by Abu Raykhan Beruni, during this period, the local population in Central Asia celebrated 7 types of holidays throughout the year. Among the holidays, "Navruz" was supposedly celebrated as the birthday of the king. During this period, the kifara, flute (nay), harp (chang), the oldest instruments such as the dulnogora, large reznogora, military drum, small drum, doyra (dapp) tablak, Indian tablasi, kus, tabira, etc. were widely used. In Bokhtar and Sogd, singing in a group, singing alone, accompanied by a cymbal, doira, flute and other musical instruments, the art of dance developed. There were also small angular harps with six strings, two-stringed matna instruments and two-sided doul. During the Kushan period, the role of female instrumentalists in the musical art of ancient Buddhists was of particular importance. With the participation of women, the oud, barbad, tabla, doyra, changqovuz, zang, sanj, harp and conical instruments were developed, and the styles of hafiz were also greatly developed. Men's performances are associated with instruments such as the nagora, the big nagora (double-sided drum), al-tabras, kus, dapp, small tablas, Indian tablas, gong, dunay,

shokhfir, koranay, safednay, and big sanj, and were mainly performed during parties and military campaigns.

According to historical sources, in the 4th-7th centuries, the festivals "Samoiy Navruz", "Sozi Navruz", "Musiqai Navruz", "Nozi Navruz", "Navruz Haro" were held. In the 7th century, the famous eastern artist, theorist and practitioner Borbad played a very significant role in the art of music. He was originally born and grew up in the ancient capital of Parthia, Nisa. Borbad was a connoisseur of religious and folklore songs, and he skillfully performed songs such as "Siyovush Qasosi", "Erik Qasosi", and "Yazdonofarin", which were popular at that time, during holidays. Borbad Marvazi's work was especially rich in military songs. His songs had their place and status throughout the East. Songs were often performed to the accompaniment of percussion instruments.

Sources indicate that Borbad created more than 360 songs dedicated to each day of Navruz. The 30 songs he created are known under such names as "Moon Calm", "Jamshid Osayani", "Kirish Bog", "Rukh Yollari", "Takht", "Tavdlst Mine", "Kum-kok", "Sarviston", "Marvarid Soyabon". The names of 148 of them are still mentioned in various sources. Of the military songs from the time of Borbad, the song "Mozandaron" is especially popular, and was performed on battlefields and during victory celebrations. In Central Asia, percussion instruments improved over time and played an important role in the life of the people. According to the historian an-Nasafi, during the festivities held at the palace of Khorezmshah Alauddin Muhammad, 27 captured rulers from different countries and regions lined up and played the "Nubai Zulqarnain" method on drums. During the reign of the great Amir Temur and the Timurids, instruments were used as symbols of military rank. Amir Temur's military orchestra was enriched with percussion instruments such as double drums, kus drums, dovul (dukhol), and wind instruments such as the copper koranay (modern trumpet), Rumi flute, bug, nafir, tirsakki, karnay, and surnay. The historian Ali Yazdi describes it as follows: "...in it (the fortress) 300 men were engaged in playing the

dukhol, qoshnay, naqqon, nadir, tablak, tabal, and trumpets-trumpets." Percussion instruments were also widely used in hunting ceremonies.

Both in the decisive battle with Tokhtamysh Khan and during the campaign in India, Amir Temur attacked the entire battlefield under the intense noise of trumpets, bugles and large and small drums. During the Timurid era, it was customary to build special drum houses above the main gates of the palace. It is known that the leaders of the palace musical groups, consisting of trumpeters and drummers, were personally appointed by the ruler and called them "Mektars". According to sources, Mirzo Ulugbek, as a mathematician, wrote five musical works based on formulas and notes, including Buluji, Shodiyana, Ekhli, Usuli Ravon and Ulugi, performed on large and small drums. "Burgu" later entered Indian culture as a symbol of the music of Babur's armies. A traditional instrument of the Turkic peoples, the "kovarka" (in Navoi - kovarga), was played by musicians during the time of Sahibkiran. The Turkic peoples also had the "Chabgich" and "Shon" instruments. According to Khoja Abdulkadir Marogi, the "chabgich" was a horn-shaped wind instrument. The famous musician of that time, Khoja Abdulkadir Marogi, who was brought to Samarkand by Sahibkiran Amir Temur, created more than 200 works as a composer, but only their names have survived to us.

Conclusion

The emergence and development of musical art and musical instruments are of particular importance in that they have made a worthy contribution to the cultural life of the peoples of the world. In the art of music, creating new melodies, performing them, and introducing them into the minds of the people on the basis of deep moral ideas is a pressing issue today. Creating musical melodies, adapting them to the times, and attracting young people to musical melodies requires extensive scientific research and an objective historical analysis.

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