

## Historical Theoretical Foundations of Uzbek Classical Music

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**Abstract:** This article discusses information, theoretical foundations and stages of its development related to the musical culture and history of the Uzbek people. The article is covered on a scientific basis, it reflects eastern musical culture and its development, the creativity of many thinkers, their scientific views, their fruitful contribution to the development of musical science.

**Keywords:** musical culture and music, classical music, musical treatise, musical tone, views on music, connoisseurs of Eastern classical music, problems of our musical culture.

Uzbek classical music culture has a long history of many years. Yao's study of Uzbek classical music and its use in practice in the Souran period of the last century did not allow much. From the first days of independence, the emphasis on Uzbek classical music increased in the state politics of our country. In general, the art of singing, which forms the basis of our national classical music, is the product of social thought, ideas and worldview formed over the long historical periods of Man, and the roots of nationalism in our musical culture are being brought back to our people. Therefore, teaching the young generation of our country a wide range of Uzbek classical music, in particular, music education of higher education, in terms of its history, stages of development, is one of the most necessary tasks in the current age of globalization. Because, by our century, many of our national values are going through a transformational process, this situation is also taking its toll on our Uzbek classical music culture. While the tone, content, sound and methods in our national musical culture give an idea about our nation, the “concept of developing a national idea “ was adopted in this regard at a new stage of the development of Uzbekistan, adopted in 2019 as the criteria for ensuring national spirit, national tone, nationality, and set the goals, objectives, principles, as well as priorities of national As given in the concept: preserving the national heritage, bringing it to the next generations, thoughts are brought about: “ deprivation or neglect of the National Heritage inevitably leads to the joining and absorption of the nation into other nations. A disregard for one's own national heritage creates a tendency in the nation's representatives to assimilate the spirituality of other nations, that is, nations that have made progress at a higher level than one's own. The task of preventing this negative state is fulfilled by the awareness of the self that has absorbed national spirituality” (1). It is in the development of our national musical culture that such cases can be found.

According to historical sources, in the land of Central Asia and Uzbekistan, located in its center, there existed a science of incredibly rich and colorful musical art, centuries ago and several centuries ago. In this regard, it is important that in the development of our Eastern musical culture, National Art developed in harmony with various spheres of national culture, first appeared in the form of folk art, and then acquired professional orientations due to the need for the interests of different classes. In fact, the music begins with being performed literally as a badiyat, art, and hearing it. When the speaker is the creator of the melody, the listener is its receiver. In today's era, we can openly say that music and art developed on national grounds until the Russian conquest of Turkestan. In the mid-10th century, the art of singing developed in the style of folk instrumental music and the professional music field, which relied on the work of folk uzaki, and many historical examples can be given in this regard.

The period from ancient times to the 1st century AD is characterized by the emergence of musical creativity, in which the mythological heroism of an epic character is superior. Fragments from Sak

legends telling about the unparalleled courage of the shepherd Shirak, his love for the Motherland, who sacrificed his life on the way to the liberation of his people, have been preserved until our days. The most characteristic aspect for us is that the arrow roots of our musical heritage are stuck in the depths of ancient history, the starting points of which are represented by conditional dates. During these times, melodies and songs such as “Qini Siyovush”, “Bogi Shirvon”, “Navrozi Buzrug”, “Gulzor”, “Mehrgan”, “Dilnavoz” were created among the el, and the music went through a phase of unimproved development.

Paying attention to another aspect of the issue, we can say that in the history of Central Asia, there were dozens of singers and singers who added themselves to the development of music culture, creators of melodies, who created the theory of Uzbek classical music art. Borbad, a major singer and singer of Central Asia, famous all over the East, described in the classical works of Oriental literature, has a great personality in the development of our national musical culture. The composer, singer and songwriter Borbad has performed hymns, historical songs, telling songs about military victories all his life.

Abu Nasr Forabi's treatises” book in the Music Hall“, Al Khwarazmi's” key to the sciences“, Muhammad Nishopuri's “Brocholai-dar scientific musical “ contain references to Borbad's “Khusrawani” series, and the so-called “Doston” in many categories of melodies. In Borbad khaki, many interesting facts are given in the Firdavsi “Shahnama”, an example of 10th - century Eastern poetry, about the fact that he was a musicologist, composer, hofiz and poet, who practiced dong in the world of the East, sought to sing the unique beauty of Navruz and the Nashida of life. For example, Borbad, a connoisseur of music, created a”Husravoniy”, thirty songs in comparison with the 30th day of the month, and a tarona dedicated to the 360th day of the year, in dedication to the seven days of the week. (2). Another reference is that in the “Shahnama” of Firdavsi, a magnificent narrative was also created in the khagai of Borbad. The records show that King Parvez Khusrav, a lover of classical music, one day wishes to gather and test the jamiki Hafiz in the kingdom. In order to make the most of such an opportunity, as well as to gain the title of court singer, all Hafiz of the country begin to fall in love with the capital. Meanwhile, this habar also reaches Borbad. Having overcome a number of difficulties and obstacles, he goes to the Royal Court and draws the attention of King Khusrav through his mysterious musical echoes, and is appointed king of the Hafiz” (3).

The historical, scientific, theoretical foundations of eastern classical music were studied in detail by Abu Nasr Farabi, Ibn Sina, Safiuddin Urmawi and other Eastern thinkers, and especially the role of classical Eastern music in social life, its historical forms, performance skills and educational significance were widely covered. Sources indicate that in the science and practice of Farabi music, Tarak dong was certainly influenced by the formation of his musical views, the culture of Central Asia, musical customs. Therefore, Abu Nasr Farabi zabardast was a composer, and a skilled performer of ud, tanbur, ghijjak, nay, dust and law instruments. His performance and composing work reached such heights that many legends even arose among the people in this straight. There is a tradition that phorobias played the tune and bewildered the people, that goho sent the exuberant into a raw state, sometimes sleeping the pilgrims and admiring the shinowans. Another influential aspect of Faroese philosophy is that, having also created many works in the science of music, in recent times the “Great Book of music” has been translated into several foreign languages. In the 30s of the 20th century, the “great music book Rudolf D. It was translated into French by erlange, and through this translation, the Faroese heritage was widely introduced to Europe.

Of course, speaking about the Uzbek classical musical culture, we have no choice but to speak about the musical philosophy of Ibn Sina. Abu Ali Ibn Sina's musical views were among the most advanced views of medieval musical thought, widely studying musical instruments, as a result of which the human voice was considered by the scientist to be the most perfect instrument, and he studied other

instruments in comparison. Adib touches on the performance characteristics of his works by providing information on the gijjak, ud, tanbur, rubob, nay, surnay and the instruments of the law.

In the 11th century, Yusuf touched upon the knowledge of the existence khaki through a work that bore the name “ Qutadgü-bilig “ (4), a rare example of the word art created by Khosh Khojib. Joseph says that there is something that the inherent Pilgrim man cannot know, there is no puzzle that cannot be solved with knowledge, because of knowledge the path to heaven will also open: to know, one must learn without interruption. The most important purma'no wisdom of ADIB is that, after the principle of etiquette through” Qutadgü-bilig”, the criterion of Chief etiquette in terms of music comes from the term navo in two senses: melody in the first narrow sense, melody. The second is spiritual nourishment in a broad moral sense, spiritual bahra, through which it is described as” striving for the spiritual world, theology, finding a way”:

Kimki erur qalbi benavo,

Na o‘lukdir, na tirikdir, dardi bedavo.

Of course, there is a deep philosophy in these words , which says that the human race is great with its psyche.

Another outstanding Eastern scholar of music was the qomusi scholar Fahriddin Roziy, who bore the title of “great master Shaykhi Sharif”, and in his time in the 60 Sciences of the Muslim East, the qomusi work "Jome' al-ulum" (5), which also included exactly the soxa of music, was of particular importance in the history of musicology and is an important source for later generations.

Eastern classical music science is precisely the skillful performer, Hafiz and the famous composer Safiuddin Urmawi, who wrote works, reflecting on the status phrase and its features in music science, was a Baghdadi, who also greatly contributed to the development of classical musical culture. More precisely, the “12 Maqam” system, common in Eastern music in Urmawi's time, is also associated with his honorific name.

Paying attention to another historical source, the following information is given in the work “the traps of Timur”, which speaks of the history and culture of Amir Timur: “ I commanded-that each of the twelve great emirs be given one flag and one drum. Flag and nohora to Amir ul Umaro. Let the fog tugh and chortug present. Let them give a feather and a trumpet to a thousand heads. Let the Centurion and the rightist be given one large drum. To the emirs of the Rings, let them present one burgundy. Let the four begs give each of the beggars one flag, a drum, a chortug, and a horn “ (6). It can be seen from this that in the army of Amir Timur, musical instruments were not only considered a spiritual symbol , but, in more cases, mainly meant military perseverance, a badge of courage, a military rank sign of Warriors.

We know very well that Navoi, Hussein Boyqaro, Mirzo Ulugbek, Babur Mirzo, who were among the exponents of the culture of the Timurid era, were also directly involved in the creation of music. Among these, Alisher Navoi in particular paid attention to the issues of music and its performance as an educational factor. Alisher Navoi, who was at the beginning of his educational work, ordered the major musicologists of Herat to create four treatises to teach musical lessons to the timuriyodas under his hands in his work “Khamsat ul Mutahayyirin”. Navoi, who understood the extreme complexity of music science and the need for research, was not satisfied with these treatises and asked his mentor Abdurahman Jami to finish another perfect century, and and and the treatise will come into the world. Nawi's work divides music into history, theory, aesthetics, as well as forms of singing, performing arts , and many other fields, which cite specific points of view in the work of the Beaver, “The Beaver”. In addition, one of the most famous musicologists of the Navoi period, Darweshali Changi, recognizes that one of the current methods of that time was attributed to Ulughbek, 12 to Hussein Boyqaro, 7 to Alisher Navoi's pen.

Paying attention to the historical theoretical foundations of the Uzbek national music culture, the decay of the Timurid Kingdom has also seriously affected this area and its scientific thinking. Supposedly, Darvishali skis, Kavkabis creativity in the range of musicologists with difficulty continued their creativity and wrote works. One such work was "Risolai music", strong in content and essence. In the musical treatises that arose after them, the scientific theoretical potential was also greatly reduced, and due to the cultural educational crisis that arose, many skilled musicologists left Movaraunnahr for different states.

In conclusion, the role of our classical musical culture, such as other means of education, in enriching the spirituality of young people after the independence of our country, in educating them aesthetically, in leading young artists who have a passion for music to maturity, is incomparable. In this regard, it is important that the following main tasks are carried out in order to develop the art of music in our country, perfectly studying the traditions created by our ancestors, their musical scientific theories:

- Preserving our classical musical heritage and learning scientifically perfectly;
- Embellishing musical heritage to the younger generation;
- Regular hosting of competitions, Festivals, International Music anumans that sing our classical musical culture;

Attention to the creation of modern national songs using masterpieces of our people.

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