

ABOUT MUSICAL ART IN HISTORICAL SOURCES

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Abstract: *the musical heritage of the Uzbek people, rich in content and incomparable in form, not only has an ancient history, but also a path of development in integral unity with similar science. The historical, theoretical and creative foundations of the music of Central Asia have been carefully analyzed since the distant past, as evidenced by dozens of treatises on music that have reached us. It is clear to all of us today that changes affecting all areas of human worldview leave almost the same mark on science, culture and art. As visual evidence of our opinion, we can cite a number of historical sources. In the 9th-13th centuries, Abu Nasr Farabi, Abu Ali ibn Sina, Fakhriddin ar-Rozi, Safiuddin Urmavi and others. The works of these scientists, whose names are known and famous throughout the world, present observations related to such sciences as mathematics, medicine, astronomy and music were equally given place.*

Keywords: *music, science, heritage, history, culture, art, poetry, education.*

О МУЗЫКАЛЬНОМ ИСКУССТВЕ В ИСТОРИЧЕСКИХ ИСТОЧНИКАХ

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Аннотация: *музыкальное наследие узбекского народа, богатое по содержанию и несравненное по форме, не только имеет древнюю историю, но и путь развития в целостном единстве с аналогичной наукой. Историко-теоретические и творческие основы музыки Средней Азии тщательно анализируются с далекого прошлого, о чем свидетельствуют десятки дошедших до нас трактатов о музыке. Всем нам сегодня ясно, что перемены, затрагивающие все направления человеческого мировоззрения, оставляют почти одинаковый след в науке, культуре и искусстве. В качестве наглядного доказательства нашего мнения мы можем привести ряд исторических источников. В IX-XIII веках Абу Наср Фараби, Абу Али ибн Сина, Фахриддин ар-Рози, Сафиуддин Урмави и др. В работах этих учёных, имена которых известны и знамениты во всем мире, представлены наблюдения, связанные с такими науками, как математика, медицина, астрономия и музыка одинаково отводилось место.*

Ключевые слова: *музыка, наука, наследие, история, культура, искусство, поэзия, образование.*

Another booming period of musicology corresponds to the 14th-18th centuries. (Qutbiddin Sherozi, Abdulkadir Maroghi, Abdurakhman Jami, Najmuddin Kavkabi, Darvish Ali Changi.) This period is mainly the period of the rise of Eastern classical poetry, and the education of beauty, elegance, and artistic taste is emphasized in music. A philosophical approach takes root.

By the second half of the 19th century, the madrasas of Bukhara, Khiva, and Samarkand, which once went to the Maghreb Mashreq, faced a crisis. The education given in these madrasahs was mainly devoted to religious matters, and worldly knowledge was left aside. According to scientists, the level of secular knowledge provided in the famous Kokaldosh and Mir-arab madrasas corresponds to the primary grades of European schools. The strengthening of religious approaches, pushing aside vital social issues, was also reflected in issues related to music. Most of the manuscripts of this period were in Persian and Arabic languages, and their main content was religious fanaticism. By the end of the 19th century, the accuracy and scientificity that ruled in the 15th and 16th centuries will no longer be a sign.

From this period, all problems are solved only in theological direction. Attitude towards music, its place in social life is studied only in this section. For example, in order to determine the importance of music, if we form a question according to the expression of the period, it will be approximately - "What is the attitude of Sharia to music?" will look like this. At the beginning of the 20th century, the answers to such a question provoked fierce controversy in the pages of the national press. As an example, we can cite discussions that have been published in "Al Islox" magazine for years. The scope of these discussions begins with a strongly negative approach to music: "... Let the tanbur and dutor, and chang, and rubob, and kanoon, and trumpet, and koshnay, and cymbals, and trumpets, and

similar instruments be together, and the voice be together abytot and sing love songs. Whether these abytots are Arabic or Persian or Turkish, all such useless entertainment is haram. In these articles, which are full of different approaches and sharp opinions, the authors refer only to religious books, and base their opinions on these books, not on their practical observations. The main goal of this analysis is to identify the reasons for inappropriate assessment of the arts, including music.

Articles in this category do not contain any information or problems related to music. They are replaced by general sentences. At the same time, it is our task to determine the cause of the negative attitude towards music in general. Observations indicate that none of the above-mentioned authors specify the form or direction of the music in question. So, let's dwell on the issue of music directions. It is clear from the historical documents that at the beginning of the century, everyday life could not be imagined without music - examples of "popular music", as we call it today, performed at weddings, holidays, teahouses and parties.

In the content of Uzbek national musical instruments, the spiritual and moral views that serve to ensure the perfection of the individual are embodied and have an important educational value. It should not be forgotten that customs, culture, and rituals formed over thousands of years did not develop secretly from other peoples. On the contrary, it has developed with the direct participation and support of the peoples who have been living side by side with us since ancient times. Each nation has its own unique place in the world culture with these customs, traditions, culture, roots that are deeply rooted in its past. The more ancient the history of the Uzbek nation, the more deeply rooted its national traditions, customs, culture, and rituals are. It embodies people's hopes, wishes, lifestyle, and moral norms. That is why it is an important task for every nation, nation, nation to preserve them carefully, develop them, and pass them on to future generations. Because these values are based on education. Each tradition, culture, ritual interprets its own methods of education. But can we appreciate the spiritual courage of our ancestors and remain faithful to their exemplary traditions? The bravery of Jalaluddin Manguberdi, Ibn Sina, Beruni's high intelligence, perseverance and will, Mahmoud Kashgari's "Devoni Lugatit Turk", Zahiriddin Muhammad Babur's "Boburnoma", "Alpomish" heroic epics, etc., contain information about folk games and national sports. today they seem like fairy tales. In fact, the Uzbek people have always paid attention to children's games, which are the main means of education. In our country, children are given a lot of attention, the best heritage created by mankind should serve to strengthen children's health and bring them to maturity. We must work hard and create conditions so that the younger generation can fully enjoy this legacy of our ancestors. The main purpose of studying our history, national values, and the lives of great figures is to follow them and form our life beliefs based on the example of their high human qualities.

The attitude towards "popular music" criticized by the authors of the period persisted for years. Later, it was continued in the modern press. However, unlike the previous authors, the Enlightenment Jadids are not limited to their criticism of this issue. They are determined to find ways out of the cultural crisis. As one of the main goals of the Jadidism movement is to get rid of cultural backwardness, they pay special attention to the issues of music. Among them, they work on issues such as raising the level of public culture, paying special attention to youth education, and improving musical taste. As a result of these researches, the idea of Abdurauf Fitrat, which has not lost its importance to this day, appears. Fitrat is the main ground in forming the taste of young people and indicates status.

In general, it would not be a mistake to say that these Enlightenment ideas laid the foundation stone for today's musicology. After all, their every action is oriented towards practice, and every thought is reflected in practical results. These include music textbooks, sheet music, and Eastern music schools.

Although in the first collections - Gulam Zafari, Elbek, mostly poetic texts were recorded, their accuracy and systematicity are noticeable. Later, research on this issue will be accelerated, and music will be recorded and notated. A. Fitrat's concept of "classical music" served as an important factor in the study of Uzbek music for later scholars. V.A. Uspensky, E.E. Romanovskaya, V.M. Belyaev, Ghulam Zafari's scientific research shows signs of innovation.

The political and social changes that began in the 30s of the 20th century also had an impact on music science. The trends that occurred after this period were under the pressure of the ideology of the system. Observations show that the conclusions reached on the basis of concrete facts, oriented only to practice - the purpose of which is education, do not become obsolete even over the centuries. On the contrary, concepts built on the basis of political, ideological, and even religious thoughts, which are relevant for their time, turn into nonsense when the situation changes.

In the 21st century, music science has developed rapidly, and today we can note that there are several independent scientific branches at the same time. Among these are music history, music theory, music philosophy, music criticism, ethnomusicology, and in our country, musical orientalism and musical source studies that arose in the early years.

To sum up, it would be appropriate for professors and teachers of the educational institution to conduct scientific and practical activities in harmony while studying our national music scientifically, teaching young people, and at the same time enjoying world music culture.

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