

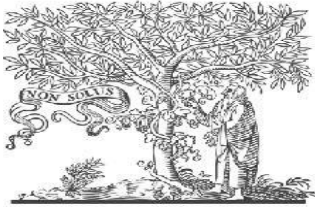


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## HISTORICAL AND THEORETICAL IMPORTANCE OF TRADITIONAL PROFESSIONAL MUSIC

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**Abstract:** The emergence of traditional musical creativity, in a syncretic state, the degree and degree of research of traditional musical creativity, the interaction of theoretical and historical approaches in the science of music folklore are discussed.

**Keywords:** song, holiday, ritual, songs of Labor, songs of philanthropy, genre, musicologist, music science, classical song, composer, performer, art, singer, hofiz, singer, singer, sailor, great singer, happiness mutrib, tear.

### I. Introduction

In particular, a number of exemplary works have been carried out in our country aimed at preserving, reviving and developing highly classical professional music. In this regard, the Ministry of Culture of the Republic of Uzbekistan held national competitions of performers named after Yunus Rajabi in 1991, 1995 and 1999, "Eternal Voices" in 1992 by Jurahon Sultanov, Saidjon Kalonov, Nabijon Hasanov, Komiljon Otaniyozov, Fakhriddin Sodikov and Janak Shomurotov. Young traditional performers "Asrlar Navosi" named after Haji Abdulaziz Rasulov, Komiljon Otaniyozov, Mamurjon Uzokov were organized in Samarkand, Khorezm and Fergana together with the regional administrations of the Uzbeknavo tour-concert association, as a result notable achievements have been made in the end. At the same time, it seemed that the classics created by our great ancestors - "singers of sophistication" were revived, and they are taking their rightful place in our national-spiritual treasury.

The second direction of Uzbek music, professional music in the oral tradition, differs from folk music. The structure of professional music is complex, with high pitches and complex rhythmic techniques. To play professional music, you need to have a wealth of experience, high performance skills, and a wide range of voices.

### II. Literature analysis and methodology

In this regard, the research work of our scientists on classical music, the published monographs, teaching aids and textbooks are also noteworthy. In particular, the methodical manual for secondary and higher educational institutions "Fundamentals of status" by the well-known status scientist I.R. Rajabov (1992), the scientific monograph of R. Yunusov "Status and dignity" (1992) and "Uzbek Educational-methodical manual "Folk music creativity" (2000), A.Nazarov's "On musical rhythmic of Farobi and Ibn Sino" (1995), O.Ibrokhimov's "Maqom and place" (1996), B.Matyokubov's "Khorezm epic", the scientific pages of F.Mamadaliyev "Problems of national music performance" (2001) in 1993, Abdurauf Fitrat's "Uzbek classical music and its history" were published.

In 1997, Abdurahmon Jami's "Musical Risolai" (translated into Uzbek), in 1998, the treatises of Mulla Bekjon Rahmon ugli and Muhammad Yusuf Devonzoda "Musical Historian of Khorezm" were republished.

### III. Discussion

**Historical and theoretical importance of traditional professional music-**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 tunes of his time, especially when he recited the poem "Boyi Juyi Muliyon" in a melodious way. Literary scholar N.Mallayev on the basis of ancient manuscripts in the X-XII centuries tanbur, rubob, drum, kobiz, tabl, tanburok, zir, nay, chagona, shaypur, surnay, karnay, argunan, kanun such as stringed, percussion and wind instruments have been widely used in our country and have been developed and improved. The great scholar of that time Mahmud Kashgari's "Devoni lug'otiy turk" gives examples of folklore and songs of ancient Turkic peoples, labor songs in celebrations and ceremonies, heroic songs. shows 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 "Kutadgu bilig". Abu Nasr al-Farabi (873-950), a great encyclopedic scholar of the tenth century and a great inventor of musicology, wrote a number of works based on his works in the field of music. In addition to studying music, Farabi worked on the physiological basis of music and discovered new musical words such as "Law" and "Gijjak". His theoretical works in the field of music include "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). ), The book "Kitab fi-n naqra muzafa ilal ibqah" (The book about the shifts added to the rhythm) is known. Academician Muzaffar Khairullayev's work "Forobi" provides valuable information about his musical work.

2. The emergence of traditional music is often syncretic. It is natural that the title of "Hafiz" for the songs sung by our classical poets, which have a unique meaning, is also symbolic. The following lines from Majzubi Namangani are exemplary:

*Dema tanbur nolasin qo'l tashlaganda tordin*

*Bilki kelmish bu tarona san'ati Jabbordin.*

Apparently, Islamic scholars have acknowledged that music enters the human body with the soul, and that there is divine

power in it. The great scholar Alikhantora Soguni testified in his History of Muhammad that when the Prophet (peace and blessings of Allaah be upon him) migrated from Mecca to Medina, the young women played the flute and sang the following songs:

*To'lin oy chiqdi bizlarga Vido tog'ini ustidin,*

*Kerakdur shukrini aytmoq, bu dunyo boricha bizdin,*

*Kelibsiz, xush kelibsiz, ey yubormish tangrini nuri*

*Qabul etmak erur bizdin, xudo amri kelur sizdin.*

*Bani najor ahlining yosh qizlari bo'lurimiz,*

*Muhammadning kelganin baxtimiz deb bilurimiz.*

*Xush keldingiz bizga siz, qadamingiz muborak,*

*Oyoq bosgan izingiz ko'zga surma qilurimiz.*

It seems that singing, alyar, and lapar have been inherited from the time of our Prophet (S.A.W.).

3. It has a high degree of interdependence of form and content. The works of folk composers and lyricists of all epochs have been in tune with the times in the birth and performance of maqom and traditional classical songs from the past. Examples of this are the works of such famous composers and performers as Borbad Marvazi, Abu Hafiz Sogdi, Abu Bakr Rubabi, Abul Abbas Bakhtiar, Abdulkadir Marogi, Darvishali Changi, Pahlavon Muhammad. The great thinker Alisher Navoi also played an important role in the art of music. The following is an example of the poet's radiant poem "Hafiz":

*Chekti bulbul kibi ming lahz ila doston Hofiz,*

*Yo'q aningdek yana bu davrda xushxon Hofiz.*

*Hofiz etgan kibi xalq lutfi oni Qurhonda,*

*Bo'ldi koning dog'I har hoida Qurhon Hofiz.*

*Sendadir nahmayi Dovud ilain hofi Masih,*

*Bor durur yo'q esa davron farovon Hofiz.*

*Ey Navoiy, demalaxniga nedin bo 'lding sayd,*

*Xalq saydiga koni o 'yla xush ilhom Hofiz.*

The lines of the ghazal express Navoi's deep respect for the people of the hafiz, the glorification of the singer's art, and the qualities of the happy hafiz. As a child, David was a musician. That is why the phrase "Nahmayi David" is used in this poem. Performers of works based on genres of Uzbek folk music have long been called by different names: singer, hafiz, singer, yallachi, great singer, laparchi, interpreter, maqamkhan, savtkhon, baxshi, poet, zokir, muganniy, mutrib, yirovchi, goyanda, etc..

**General methods and levels of study of traditional music.** Performers of works based on genres of Uzbek folk music have long been called by different names: singer, hafiz, singer, yallachi, great singer, laparchi, interpreter, maqamkhan, savtkhon, baxshi, poet, zokir, muganniy, mutrib, yirovchi, goyanda, etc.

These performers are divided into several groups, for example, maqom performers are called maqomhon, hafiz, singer, savtkhon, doston, music performers are called bakhshi, poet, dostonchi, yirovchi. Popular genre performers include yallachi, laparchi, ashulachi, and singer.

It should be noted that all the maqom performances and famous songs were created by different composers at different times. These performances became popular and became a spiritual treasure of the people. That is why the famous songs of our time, created in our time, were created by composers and became popular among the people. For example, Yunus Rajabi's "Ne navo", "Kuygay", Tokhtasin Jalilov's "Kokiling", "Oynasin", Komiljon Jabborov's "etmasmidim", Imomjon Ikramov's "Solim", Saidjon Kalonov's "ey sarvi ravon" Hundreds of songs, such as Doni Zokirov's "O Sabo", Arifkhon Hatamov's "Hoh inon, hoh inonma", Rahmatjon Tursunov's "Gamzasin" are examples of this.

If we look at the history of traditional song performance, we can see that in the second half of the 19th century and the beginning of the

20th century, a whole generation of performers of this sacred art grew up in our country. Among them are such talented singers as Ota Jalol Nosirov, Ota Giyos Abdulgani, Khoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Levi Bobokhonov, Sodirkhon hafiz Bobosharifov, Zohidkhon hafiz, Madali hafiz, Mulla Toychi Tashmuhammedov, Matyokub Harratov.

**On the relationship between theoretical and historical approaches in the field of music folklore.** In the past, the note was not developed, and instead of European musical terms, our singers used the so-called "Gulligi", "Binnigi", "Shikami", and "Khonaqohiy" breathing, exposing, and performing ways, depending on the rhythm of the sound. The singers of that time performed more "Shikami" because of their strong voices. It's very difficult to perform on this track, and it's very popular with fans. Because the hafiz sings with the sound of his voice coming out of his abdomen. That is why "Shi'kami" differs from such songs as "Gulligi", "Binnigi" in that it is based on deep breathing, clear and resonant.

The master singers practiced in special domed buildings that echoed to improve their performance skills, thus polishing their voices. In contrast to the Shikami line, there is the Khanakahiy line, in which the hafiz pronounces the words of the song clearly and conveys the meaning of the ghazal to the listener.

The programs of our master singers also include songs performed at various ceremonies. For example, Sodirkhan Hafiz sang songs without words, with both palms on his ears, in the form of a painful "Lonely Cry", in the way of "Khanaqahiy". He chose his songs according to the seasons and even the specific times of the day. In the spring mornings he sang "Amin nasrullovi", "Qiyiq", "Qora tong", in the afternoon "Gulyori Shahnoz", in the evening "Sarparda", "Rok baland", "Dilxiroj" and others.

In addition, our master singers have mastered the maqoms while performing songs, enriching the maqoms with new branches as a unique author. For example, Ota Jalol Nosirov, a master of maqom, arranged the difficult parts

of Shashmaqom, expanded and developed some sections of maqom, and created additional parts. In particular, one of them is called "Savti Jalali". Madali Hafiz from Margilan enriched the treasury of our art with new performances, adding new interpretations to such performances as "Abdurahmonbegi", "Kalandar", "Tanovar". In this way, our lifelong maqom is further refined and supplemented by the performance of our master singers.

This good work has continued in our time. For example, the famous lyricist and composer Fattohkhon Mamadaliyev spoke about the music of "Nasrulloji" and created its interpretation, ufori, sokinoma. He restored the ancient performances of the Ushzaks by adding the five lines of the Miskin, the five lines of the Chorgoh, and the memoirs of the Umrzaqpolvon Ushshak. Interpreted Buzruk's trumpet ways. As a result of the research, the traditional performance of the people was enriched in several ways, one of which was recognized by our performers and scholars as a series called "Savti Fattohkhon".

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.

### **Results**

Today, the traditions of performance of the maqom ensemble in the republic continue in new forms. For example, the Yunus Rajabi Maqom ensemble of the Uzbek Television and Radio Company, one of the leading creative teams in the country, retains the position of tanbur and tambourine instruments, which play an important role in this classical performance. is coming. The Shashmaqom series, which is the main part of the ensemble's repertoire, and the artistic traditions inherited from master artists Yunus Rajabiy and Fakhriddin Sodiqov are being continued in the performance of the Fergana-Tashkent maqom road. This was the case, for example, in the late 1980s, when the ensemble was led by the well-known musician A. Ismailov. This creative work, which is currently being carried out, can be described as

recording on magnetic tapes, gramophone records, as well as on modern laser discs. The ensemble's many years of performance skills and creative energy are enough to solve such tasks.

### **Conclusion**

In short, in recent years, a number of important steps have been taken to study, master and promote the musical heritage of the Uzbek people, and, consequently, to further develop it. In this regard, the Decree of the First President of the Republic of Uzbekistan I.Karimov "On improving the activities of music education, culture and art educational institutions in the Republic" of December 1996 played an important role.

It should be noted that now our national musical heritage has been introduced into the system of culture and art education as a special number of disciplines. On the positive side, our national music has taken a worthy place not only in special schools (culture, art and high schools, music and art schools), but also in the educational system of secondary schools.

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