

Ancient Processes of Development and Improvement of Uzbek Music

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Abstract:

The article describes our rich spiritual heritage, its sources, our national music and the history of its development.

Also, comments on the discovery of national musical instruments, their variety and improvement are made.

Keywords: music, art, Avesta, national spiritual heritage, ceramic sculpture, crafts, musical instruments, ancient world, music of our ancient generations, flute, wind instruments.

The Uzbek people are one of the oldest peoples of the ancient Turkistan region. Its spiritual culture and art of music are as old as itself. It was this country that had a special impact on the rise of world culture. Man has appeared in this country since ancient times. At the same time, the desire for artistic creativity was awakened in him early. Most of the written sources of this high culture were destroyed as a result of the invasion of the conquerors, the wars between the local rulers who fought for power.

The music culture of the Uzbek people has a centuries-old history, the folk art of musical tradition based on the work of many musicians and singers, as well as the art of master music in the oral tradition, testify to this. Material culture monuments confirm that there was an ancient civilization created by the ancestors of the peoples of Central Asia in today's Uzbekistan. Archeology data, works of fine art (miniatures depicted in works of Eastern poetic art), new researches of orientologists and, finally, the translation of musical treatises of scholars who lived and created in Central Asia in the Middle Ages help us imagine the historical process of the development of the musical culture of the Uzbek people. The music of the ancestors of the Uzbek people is strongly connected with the creativity of the brotherly peoples living in the territory of Central Asia, first of all, the Tajik people. This music represented a unity of works until the 10th-11th centuries (that is, until these

peoples were actively bordered), later it served as a common basis for the formation of Uzbek and Tajik musical cultures [1]. The first signs of our national music, information about the path of development can also be found in Avesta. The beginning of folk poetic and musical art goes back to those times. The Avesta book and other ancient written monuments, their life, their customs, and the elements of their stories testify to the fact that the art of folk poetry and music was initially in a syncretic state.

Such was the fate of Avesta, which is considered a unique example of the oldest culture in the peoples of Central Asia and Iran. This holy book was created in the 6th century BC. According to our great compatriot Abu Rayhan Beruni in his work entitled *Al asor ul-Baqiya an il-karun il-hamiya* (Memorials left from past centuries), the handwritten Avesta, such a holy book written in gold letters on the skin of twelve thousand cattle, was written by Fatih Iskandar Zulqarnayn. (IV century BC 325) was burned by order. The Avesta was compiled in various commentaries during the stability of the Sassanid power in Iran in the IV-III centuries AD. That's why they called it Zand-Avesta. Although the Avesta was later restored, almost three-fifths of it is missing. According to Beruni, it consisted of thirty nasks (books), of which twelve nasks have been preserved. Also, while conquering the land of Khorezm, the Arab commander Qutayba promoted the local culture in various ways, he burned the works of science, literature, art, and libraries. Other foreign conquerors, such as Alexander, Qutayba, also found and liked the spiritual and cultural examples of local peoples at this age. The same can be said about the fate of cities such as Bukhara and Samarkand, which are considered to be centers of ancient science and culture. The conquerors could not completely wipe out the science and culture of the indigenous peoples from the face of the earth [2]. As a result of the archeological research conducted by the archeologists, the ceramic vessels representing the figures of animals and plants, the figures of people, the images depicting the figures of musicians playing various musical instruments, and the ceramic figurines indicate that people lived in this ancient land 4.5 thousand years ago and that it was a great civilization.

Information about the music and singing of our oldest generations can also be found in Avesta. The hymns (spoons) of the priests have been preserved in Avesta, but it is difficult to give a definite opinion about the melody and text of these spoons, of course. The fact that live information about various musical instruments of our compatriots of the ancient world has been preserved is very interesting. One such archeological find is a bone tube found among gold and bronze ornaments in a village of Samarkand province, belonging to the Bronze Age. It is valuable as an example of the culture of our oldest generations.

Examples of sculpture, painting, clay pottery found in the course of archaeological excavations are achievements of the great culture, created by our oldest generations and known to the whole world [3]. The oldest examples of such an ancient rich culture, the center of Sugdiyona was a strong fortification surrounded by high walls in the 4th century BC in Marokand. Archaeologists confirm that especially craft culture developed in Africa in the 1st millennium BC. Ceramic objects and ceramic figurines found in Afrasiyob testify to the high level of local craft culture in ancient Samarkand.

Music is important in people's lives, their various ceremonies, wedding ceremonies, and prayers are not complete without music. Ceramic figurines of musicians are 9-10 cm figurines made of small clay and baked in a steam oven. Their clothes also consist of long shirts, trousers and boots typical of that period. Their appearance, facial features, appearance characteristics are visible. Most of these figurines have a head, and some of them only a part of the head has been preserved. Most of these findings belong to the 1st century BC and the 5th-7th centuries AD.

Among the findings found as a result of the archaeological research of Afro-Siob, there are also types of wind instruments called kondalang flute and boylama flute. It is not difficult to find out the gender of the musician from the figurines found. Features such as the fact that one side of the

instrument in the hand of the musician is placed on the musician's lips, the position and position of the fingers of the musician's hand on the instrument, this musical instrument belongs to the wind instrument (it is called the flute because it is played lengthwise). The body of this type of flute is about 700 mm, open on both sides, and the flute made of garov or reed stems is probably the oldest of the musical instruments currently called sibizga in Uzbek, kurai in Tatar and Bashkir, sibizgi, tuyduk in Turkmen, sibizgi in Cherkasy, and acharpin in Abkhazian. The existence of these various flute-like musical instruments in most nations is the result of ancient cultural contacts between these nations [4].

Summarizing the above-mentioned points, the oldest generations of the Uzbek people discovered various musical instruments in ancient times. It is known from the findings depicted in numerous statues and wall pictures of our ancient generations that the musical instruments known in modern music practice were divided into three groups, i.e. string instruments, wind instruments and percussion instruments. Also, the various district musical instruments mentioned are ancient generations of musical instruments currently in use. It shows how about the process of their formation and development.

Therefore, based on the information given above, every musician, singer and creative person who is studying in the field of music should learn a few musical traditions and be sure of how important this knowledge is in properly continuing the tradition of future generations.

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