

## UZBEK MUSIC HISTORICAL THE ROLE OF FOLKLORE CREATION IN DEVELOPMENT

Omadjon Rakhimov Nurmuhammadovich

Teachers of Fergana State University, Faculty of Art History,

Jamoldin Muydinov Sharobidinovich

Teachers of Fergana State University, Faculty of Art History,

Mahmudov Ismoiljon Isroilovich

IRC Employee of Namangan State University,

Usmanova Shoxista Shavkat qizi,

Student of the Faculty of Art History, Fergana State University.

### ANNOTATION

The Uzbek people have done a lot to develop music since ancient times. The role of composers and musicians of that time, who combined the traditions of the Uzbek people and folk music, is invaluable. In addition, leading philosophers of his time published various pamphlets on musicology and developed Uzbek music.

**Keywords:** folklore, Avesto, musical instruments, singer, musician, writing, letter, letter system.

### INTRODUCTION

The musical heritage of the Uzbek people, developed in the oral tradition, is distinguished by its artistic perfection in form and content. Direct information on the art of music can be found in a number of sources. There are even descriptions of various rituals of the peoples living in the areas inhabited by modern Uzbeks in the Avesta BC, the most sacred of which is the "gats" inherited from Zoroastrianism.

Archaeological excavations in Uzbekistan and neighboring countries provide concrete evidence of music. Musicians at the Ayritom Pyramid, scenes from Panjikent murals. These include monuments found in Afrosiyob, Dalvarzintepa and other areas. Local musical life in BC is also reflected in the works of Greek historians Herodotus, Ctesias, Xenophon, Strabo, Ptolemy, and the Aryans. Schools of professional musicians were formed in the cultures of the ancient world - Egypt, Sumer, Babylon, Central Asia (about the 1st millennium BC), China, India, Greece, Rome, based on slavery and the first feudal system. They created based on knowledge and rules in science, such as special composition, musicology. As a result, musical instruments, dances, epics and other genres emerged.

Various musical instruments: dust, oud, tanbur, lyre, kifara, puffing and percussion were developed, which had stable sounds and shapes. Although music developed mainly in the oral tradition during this period, its first written hieroglyphs, letters and other systems were invented, and the doctrines of music refinement and theory were formed: in China - Confucius, in Greece - Pythagoras, Heraclitus, Democritus, Aristotle, Plato, Aristoxen etc. In Central Asia, philosophers such as Borbad developed their own musical teachings.

Various ceremonies and labor themes have long been a priority in the work of composers. An example of this is the work of the famous Central Asian singer, musician and composer Borbad Marvazi (ca. 585-638). After all, he first worked among the people, reflecting in his works certain customs, some legends, and even the calendar of the whole year, 360 days, weeks and months. During his years at the Parviz Palace, King Khusraw II of Iran created the first multi-part series, Khusrawani, in the history of composition.

The earliest manifestations of musical creativity also took place during the primitive community, mainly through the labor and rituals of people who lived by hunting and gathering. The emphasis of mass games. Magical phrases, imitations of animal voices, and alarm bells are gradually replaced by musical means of expression. They develop mainly in the form of rhythmic structures and methods that reflect the movements of the human body, as well as melodies based on the sensitivity of the human voice and speech intonation. At the same time, natural objects such as stones, bones, wood, shells, and horns began to be used as the first musical instruments, "musical instruments." Among them are various surviving idioms such as rattle, zuvilcha, puff whistle, trumpet, sibizga, percussion, hurricane.

During the transition to farming and animal husbandry, the first forms of loudspeakers, curtain structures, measurements and weights were formed on the basis of sound ratios that did not previously have a definite order and a certain pitch. In this process, simple, in particular, seasonal ceremonial songs, instrumental melodies with a specific theme are decided. The origins of primitive art include game styles, magic spells, soundtracks, folk songs, and musical instruments. It differs from other types of music mainly in that the process of life is directly related to customs, ceremonies, celebrations, and so on. Most examples of musical folklore are not defined in the sense of purely aesthetic phenomena, but as artistic forms that perform the functions of everyday life, domestic, labor, ceremonies, and so on. Many examples of folk music are syncretic, in which the melodies are combined with lyrics, folk songs, lapars, dances, performances, and musical performances.

Samples of folk music based on certain artistic traditions and form patterns vary in different periods and conditions, for example, depending on the composition of the listeners or performers, the time, place and environment of the performance. Therefore, each sample of folk music has several variants. In folk music, there are regional, national and local styles, for example, in Uzbek folk music Bukhara-Samarkand musical style, Surkhandarya-Kashkadarya musical style. In terms of artistic content, musical folklore is divided into epic, musical fairy tales, hymns, short stories, mythical melodies, dramatic musical performances and lyrical songs, lapar, yalla, hymns, depending on the conditions of performance - household, ceremonial songs, labor songs. Samples of folk music live as a product of the artistic consciousness of the people and are performed individually by an amateur singer, musician, drummer, dutar player, as well as in an ensemble or collective. Folk music is the basis of the national musical style, the work of composers and composers, an important source of popular music. Musical folklore, in turn, develops in close interaction with the art of professional music. Nowadays, there are ancient and modified samples of folk music, as well as new ones based on them. In modern Uzbek musicology, the rich musical heritage of our people is divided into two types in terms of simplicity and complexity. However, until recently the works of the latter type were called Uzbek classical music by Abdurauf Fitrat, Abdulhaqid Cholpon, Gulom Zafari and others.

As a result of the transfer of a number of melodies and songs from one oasis to another, which are common in folk and classical music, they merged into local musical dialects. As a result, to date, traditional Uzbek performance and creativity have local musical and methodological features typical of the Fergana-Tashkent, Bukhara-Samarkand, Surkhandarya-Kashkadarya and Khorezm regions.

Similar musical styles play an important role in our music. And many similar sources are now serving as an important resource for the younger generation in the study of music science.

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