

O'ZBEKISTONDA MUSIQIY VA ADABIY YUKSALISH DAVRI.

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THE PERIOD OF MUSICAL AND LITERARY UPSURGE IN UZBEKISTAN.

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ПЕРИОД МУЗЫКАЛЬНО-ЛИТЕРАТУРНОГО ПОДЪЕМА В УЗБЕКИСТАНЕ.

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Annotatsiya: Ushbu maqolada necha zamonlardan meros an'ana ustoz – shogird an 'analari asosiysi – musiqiy ilmga oid maxsus risolalar. Qo'shimchalarini musiqa haqidagi fikrlar, xalq og'ziga tushgan afsona va rivoyatlardan tortib – yozma bayon etuvchi tarixiy va adabiy manbalar, shuningdek, tasviriy san'at asarlarining qadimiy namunalari tashkil qiladi. Bizning mavzu nuqtai nazaridan, uning ma'no- mohiyatiga oid risolalar yetakchi ahamiyat kasb etishini inobatga olib, oldin qo'shimcha manbalar xususida qisqacha to'xtalib, so'ng bevosita musiqa ilmi masalalari haqida batafsilroq so'z yuritishni qulay ko'rdik. Maqolada musiqiy pedagogika tushunchasiga ya'ni musiqa o'qituvchisining ijodiy faoliyati talabalar bilan ishlash jarayonlarida pedagogik yondashuvlariga ham alohida urg'u beriladi.

Abstract: This article presents the main part of the traditional teacher-student tradition - special treatises on musicology. Supplements are written historical and literary sources, from folk tales and legends to thoughts about music, as well as ancient examples of works of fine art. From the point of view of our topic, taking into account the leading importance of treatises on its meaning and essence, we found it convenient to first briefly touch on additional sources, and then talk in more detail about the issues of musicology itself. The article also pays special attention to the concept of musical pedagogy, that is, the creative activity of a music teacher and his pedagogical approaches in the processes of working with students.

Аннотация: В данной статье рассматривается традиция учителя-ученика, унаследованная от многих времен. Основная традиция — специальные трактаты по музыкальной науке. Дополнения музыка из мнений, мифов и легенд, попавших в уста народа - письменное изложение исторические и литературные источники, а также старинные произведения изобразительного искусства формирует образцы. С точки зрения нашей темы, ее смысл учитывая, что трактаты по существу имеют ведущее значение, сначала с кратким упоминанием дополнительных источников, а затем непосредственно музыковедение. Нам показалось удобным обсудить эти вопросы более подробно. В статье рассматривается понятие музыкальной педагогики, то есть творчества учителя музыки. деятельность и педагогические подходы в процессе работы со студентами уделяется особое внимание.

Kalit so 'zlar: Usul, kuy, doira, ilm, nazariya, risola, jarayon, nafis san'at, maqomlar, yangicha uslub, ijro йўллари, замонавий мусикий безаклар, динамика, ифода воситалари.

Keywords: Method, melody, circle, science, theory, treatise, process, fine art, maqams, new style, ways of performing, modern musical ornaments, dynamics, means of expression.

Ключевые слова: Метод, мелодия, круг, наука, теория, трактат, процесс, изобразительное искусство, статусы, новый стиль, способы исполнения, современные музыкальные декорации, динамика, средства выразительности.

The sources outside of musical works can be conditionally divided into two categories: primary and additional. The primary ones are special treatises related to music theory. The additional sources include ideas about music, legends and tales passed down orally, written historical and literary sources, as well as ancient examples of visual art. From the perspective of our topic, considering that treatises related to the meaning and essence of the subject hold leading importance, we decided to first briefly touch on the additional sources and then delve more deeply into issues concerning the science of music.

Musical treatises are usually focused on theoretical aspects, where general rules and principles are described in abstract mathematical language. The subtle qualities of creativity, especially the specific characteristics of melodies and songs from different peoples, often fall outside of theoretical concepts. Therefore, additional information, although secondary to primary musical treatises, provides a more comprehensive and detailed impression of the musical life of a certain era by complementing the theoretical principles when studying history.

In scientific treatises, there are definitions of the history of modes, genres, forms, instruments, and the influence (ethos) of maqamat and subdivisions, as theoretical models (modules). We can find the practical application of these definitions in historical and literary works, artistic creations, and examples of visual art. In fact, after familiarizing ourselves with treatises by Abdulqodir Marog'iy or Abdurahmon Jomiy (1414–1492), we might form certain understandings, and then when reading Alisher Navoi's (1441–1501) "Majolis-un-nafois," Vosifiyn's "Badoe'-ul-vaqoe'," Sultoniyn's "Majolis-ul-ushshoq," or Babur's "Baburnama," the principles and systems of scientific and theoretical thought appear vividly as if they are intertwined with life events.

It is almost impossible to imagine the gradual development of classical music genres that achieved a certain level of advancement without separating them from scientific opinions about them. In ancient times, the wisdom "there is no more practical application than mature theory" was famous. Indeed, if we look at both distant and recent history, we observe that although the genres and forms of classical music have regularly changed and transformed, the scientific foundations, measurements, and systems underlying them—in other words, the governing laws—have remained consistently preserved. The most coherent and productive way of expressing these laws is through scientific treatises.

In this respect, Uzbek musical culture represents an invaluable treasure of scientific values. Forabi (870–950), Khwarizmi (10th century), and Ibn Sina (980–1037) are universally recognized as the great scholars of the Eastern Renaissance period and the founders of musicology. Their scientific perspectives on music are, of course, of universal character. However, many of the evidences aligning with these theoretical views can be found in our present living musical heritage, particularly in the roots of our consistently developing maqom

traditions. This proves that our musical practices today are nourished by the legacies of these master musicologists.

Another noteworthy finding is that after Forabi, Khwarizmi, and Ibn Sina, from the 13th century onward, during what is recognized as the "Second Renaissance," a doctrine emerged that influenced not only Eastern but also Western musical thought. This doctrine, based on rational foundations, became one of the brightest pages in the book of universal human musical values. This is the "ilm al-adwar" ("the science of circles"). In the verses of Ulugh Khwaja from Khwarazm, cited in Alisher Navoi's "Sab'ai Sayyor," music is divided into two branches—scientific-theoretical (ilm al-adwar) and practical (fanni musiqiy).

The science of circles essentially refers to the foundations of classical music that spread widely throughout the Islamic world, which involve the patterns and systems of melodies and modes. The circle of melodies (jam') is formed by the combination (exchange) of the initial four-step and twelve-step melodies. From a theoretical perspective, the total number of melodic circles is 84 ($7 \times 12 = 84$). In some cases, the number of five-step modes is considered to be 13, making the total number of circles 91. Each melodic circle is identified by its arrangement numbers, and sometimes, based on its nature, it is also known by metaphorical names like Rost, Ushshoq, Buzruk, Navo, etc. The same applies to rhythmic modes, which emerge from the interaction of basic beats (ruks, juz, or far') and patterns.

The twelve most advanced circles of melody, which include pure bo'ds (like zulraba-kvarta, zulhams-kvinta, and zulkull-octave), are separated into a special superior genre, known as "mashhur jam'lar" ("famous collections"), which later became known as "maqomat." Since then, referring to the "ilm al-adwar" as the "twelve maqoms" has become customary among musicians. Today, European scholars also refer to this theory as "maqom theory" or "maqom principle." Interestingly, Western musicologists now see the maqom theory not only as a theoretical framework but also as a potential method for practical creative expression.

The science of circles begins with rationally conceived numerical sciences, such as Safiuddin Abdulmo'min Urmavi (1216–1294), who, being a highly skilled theorist and a master in music, aruz (poetic meter), and astronomy, worked on the theoretical foundations of this science. His work became a common scientific and practical teaching, which elevated musicological practice. During the golden age of the adwar doctrine, the outstanding musicologist Abdulqodir Marog'iy (1354–1435) was instrumental in advancing this doctrine. His work, alongside others, contributed significantly to the music of the Timurid era, enriching the scientific understanding of music.

This process holds particular significance for us, as it coincided with a time when scientific and artistic development reached its peak in the Timurid capitals of Samarkand and Herat. As noted by Fitrat, "Under the protection of Husayn Bayqarah and Alisher Navoi, the golden age of Chagatai literature and music began." Marog'iy's contributions to this development, especially in music theory, are particularly notable.

The classical music system that later took root in Central Asia draws its core principles from this "golden era." Thus, we can confidently assert that there is a direct succession between the "ilm al-adwar" from Navoi's time and the present-day maqom traditions.

In conclusion, the introduction of Shashmaqom principles into practice marked the beginning of a new era in Central Asian music theory. The theory of circles gave rise to its own unique theoretical and metaphorical framework, which was later applied in the works of

figures like Safiuddin Urmavi, Abdulqodir Marog'iy, and Abdurahmon Jomiy. With the emergence of Shashmaqom, practical knowledge became predominant, leading to the full development of the maqom system that is still in practice today.

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