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## FROM THE HISTORY OF THE FORMATION OF THE ART OF MUSIC

Submission Date: March 20, 2024, Accepted Date: March 25, 2024,

Published Date: March 30, 2024

Crossref doi: <https://doi.org/10.37547/ijhps/Volume04Issue03-13>

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### ABSTRACT

The development and improvement of national music art and musical instruments in the world is one of the leading factors in increasing the national prestige of countries at the international level. A clear example of this is the fact that UNESCO's Department of Culture conducts regular activities to study the ancient national music art and musical instruments of the peoples of the world, as well as to create modern types. The article contains information about the formation of musical art.

### KEYWORDS

Music, Abu Bakr Muhammad Narshahi, "Navroz", musical instruments, Khoja Ahrori Vali.

### INTRODUCTION

In order to popularize the national art of music and musical instruments, to restore the musical melodies and musical instruments created by our ancestors in the context of the reforms implemented in the conditions of the new Uzbekistan, to create a spiritual environment, especially among young people, new music schools, universities educational institutions are established, international music festivals are organized in Samarkand, Shahrisabz, Boysun, Khiva in various directions, dedicated to national music art and musical instruments. Therefore, the necessity of the topic is determined by the research of the long-term

experience accumulated by our people for many years in the creation of national musical art and musical instruments in our country from the perspective of a new theoretical methodology of the science of history.

### MATERIALS AND METHODS

In the short period after the independence of the Republic of Uzbekistan, fundamental positive changes were made in all spheres of social and political life. In particular, at a time when national ideology and the idea of national independence are being formed, a lot of scientific research is related to the history of our

ancestors, the formation and development of music in the Surkhan oasis, as well as the scientific analysis of its material and spiritual culture. works were carried out. Among such works are I. Jalilov[1], H. Hamidov[2], S. Ro'zimboev[3], H. Rozmetov[4], M. Jorayev[5], M. Saidov[6]., Sh. Shomusarov [7], it is permissible to cite the researches of scientists.

## RESULTS AND DISCUSSION

The first information about the history of art - Zoroastrian and Buddhist era music art (IV-III century BC) is given in the book "History of Bukhara" by Abu Bakr Muhammad Narshahi: kills And Siovush had a son named Kaikhusrav." The people of Bukhara created a wonderful song on the occasion of the death of Kaykhusrav's father Siyovush. It is reported that the musicians called this song "Kini Siyovush" ("Siyovush's revenge"). Everyone sang this song in unison: Declaimers (kavallon) call these songs (song) "Witch's cry" (gristani mugon). More than 3,000 years have passed since this event." During the Zoroastrian era, the performance of music for the Palace ceremony rose to a high level. As an example, the singing of "Kiri" can be cited, which was performed not only in the palace, but also among the general population [8].

According to the information provided by Abu Raykhan Beruni, during this period, local residents of Central Asia celebrated 7 types of holidays throughout the year. Among the holidays, Navroz was celebrated as the king's birthday. In this period, kifara, flute (flute), harp (chang), among the oldest instruments, dulnogora, large reznogora, military drum, small drum, doyra (dapp) tablak, hind tabla, kus, tabira stringed instruments such as The art of dancing has developed, accompanied by singing in the bokhtar, sugd, and singing individually accompanied by a cymbal, circle, flute and other musical instruments. There were also six-stringed small angular harps, two-stringed string

instruments, and two-sided douls. During the Kushan period, the role of female musicians in the ancient Buddhist music was of special importance. With the participation of women, it is played on oud, borbad, tabla, doyra, chanqovuz, zang, sanj, harp, and conical instruments. The men's performance is with instruments such as drum, big drum (two-sided drum), al-tabras, kus, dapp, small tablas, Hindi tabla, gong, dunay, shokfar, koranay, safednay, big sanj. depended on, and was mainly performed at parties and military campaigns [9].

According to historical sources, "Samoi Navroz", "Sozi Navroz", "Musical Navroz", "Nozi Navroz", "Navrozi Haro" were held in IV-VII centuries. In the 7th century, the famous eastern artist, theoretician and practitioner Borbad played a very important role in the art of music. He was originally born and grew up in the ancient Parthian capital of Nisa. Dorbad was a connoisseur of religious and folk songs, and he performed songs such as "Siyovush's Revenge", "Erik's Revenge", "Yazdonofarin", which were popular at that time, with great skill. In the work of Borbad Marvazi, there were especially many military songs. His songs had their place and position in the whole East. The songs were often performed with the accompaniment of percussion instruments [8].

According to the sources, Borbad created more than 360 songs dedicated to each day of Navroz. He created 30 songs "Oi sokinligi", "Jamshid mirror", "Entrance garden", "Rukh yollari", "Takht", "Tavdlst mine", "Blue-blue", "Sarviston" It is known by such names as "Pearl umbrella". The names of 148 of them are still mentioned in various sources. Among the military songs of the Barbad period, the song "Mozandaron" is particularly popular, and it was performed on the battlefields and at victory celebrations[11].

In Central Asia, percussion instruments have improved over time and have taken an important place in the life of the people. According to the historian al-Nasafi, 27 captured rulers of different countries and regions lined up and played the "Nubai Zulqarnayin" method on drums during the festivities held in the palace of Khorezmshah Alauddin Muhammad. During the time of the master Amir Temur and the Timurids, instruments were used as a symbol of a military title. In Amir Temur's military orchestra, there are percussion instruments such as a double drum, a kus drum, a hurricane (dukhul), wind instruments such as a copper qoranay (now a trumpet), a rumi pipe, a steamer, a nafir, a tirsakki, a trumpet, and a trumpet. was enriched with them. Historian Ali Yazdi describes it as follows: "...there (in the fortress) 300 men were engaged in playing dukhul, kosnay, naqqan, nadir, tablak, tabal and trumpets." Percussion instruments were also widely used in hunting ceremonies.

In the decisive battle of Amir Temur with Tokhtamysh Khan and in the campaign in India, he was attacked all over the battlefield under the fierce noise of trumpets, drills and large and small drums. During the Timurid era, it was customary to build special drum rooms above the main gates of the palace. It is known that the leaders of the Palace musical groups consisting of trumpeters and drummers were personally appointed by the ruler and they were called "Mektar" [10].

According to the sources, Mirzo Ulugbek, as a mathematician, wrote five musical works based on formulas and notes, such as Buluji, Shediwana, Ethical, Methodi Ravan and Ulugi, performed on large and small drums. "Burgu" later entered Indian culture as a symbol of the music of Babur's army. One of the traditional instruments of the Turkic peoples - "kovarka" (Navoyida-kovarga) was played by musicians during the Sahibqiran period. The Turkic

peoples also had "Chabgich" and "Shon" musical instruments. According to Khoja Abdulkadir Maroghi, "chabgich" was a horn-like wind instrument. The famous musician of that time, Khoja Abdulkadir Maroghi, who was brought to Samarkand by the owner Amir Temur, created more than 200 works as a composer, but only their names have reached us.

- For example, during the reign of Sultan Husayn Boygaro, composers played one tune on 200 instruments.

- Khoja Ahrori Vali was a person who could deeply feel the subtle layers of music. Khoja Ahror is proud of the fact that he wept while listening to the piper Khaja Kuchak, who invited a famous performer of that time to relieve the pain of his sick grandson Darvish Ahmed...Khoja known as "Hazrat Eshon" Hazrat Ahror is the most influential figure after Bahauddin.

### CONCLUSION

In conclusion, it should be emphasized that the formation of the art of music and the emergence of musical instruments include the highest intellectual qualities of human civilization, and the art of music is suitable for the spiritual maturity of people and the rise of their worldview. contributed and their musical masterpieces have not lost their importance, but have improved over the centuries.

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