

History of Collection and Recording of Samples of Uzbek Music Folklore

Mamarsulzoda A Zulhumor¹, Mamarsulova Mukaddas²

¹Teacher, ²Student,

^{1,2}Jizzak State Pedagogical Institute, Jizzakh, Uzbekistan

ABSTRACT

The issues raised in Uzbek music treatises are close to modern elementary music theory. But they also have issues related to the practical aspects of the East peoples' music in the past, which is not the case in modern music theory. Medieval scholars have increasingly defended maqam music in solving problems of music theory. In doing so, they analyzed in the example of the sound section (tones, half tones, and quarter tones) in maqam.

KEYWORDS: *music, nagma, maqam, folklore, tone, music theory, sound, status, bud, ilmi-talif, ilmu-iyqo, musical instrument*

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The earliest examples of folklore appeared long before writing, and made an important contribution to the formation of written literature. They did not reach us in their original form or the ones that arrived were also creatively reshaped in the process of passing from mouth to mouth, from generation to generation. On this issue, the study of the musical heritage of the peoples of Central Asia was conducted by musicologists I. Rajabov, F. Karomatli, O. Matyokubov, A. Nazarov, R. Abdullaev, O. Ibragimov, S. Saidiy, R. Yunusov. Their research on the study is noteworthy.

Communities that existed during the Great Kushan Empire: 1. Bukhara ancestral art, today's "Shashmaqom" 2. Musical instruments and singers; 3. Dancers; 4. Actors and clowns; 5. Cryers; 6. Guards¹. According to Abu Rayhan Beruni, Navruz, one of the most widely celebrated holidays in Central Asia during this period, was celebrated as the king's birthday. In particular, the same holiday and other

traditions and ceremonies of this kind, in turn, led to the formation of new traditions. During this period there were kifara, flute [nay], harp [chang]. Among the oldest instruments are the percussion instruments such as the drum, the large rez drum, the military drum, the small drum, the doira [daff], the tabla, the Indian tabla, the qos, the tabira. The peculiarity of Bukhara musical culture is darboriy [palace] music, which is the classical art of Bukhara [later Shashmaqom series], religious and ceremonial music traditions, types of military music, music of wrestlers, urban handicraft music, Rustoy and Dehat, which consisted of samples of folklore. In Central Asia and the Middle East, music culture and fine arts developed much earlier than in Europe and some Eastern countries. [2. 30. 43-46], [2. 26-19-23]

During the Zoroastrian period, the practice of performing ceremonial music in the palace reached a high level. Archaeological finds in the art of music are also associated with a general culture of performance. For example, the scenic Riton [Buddha statue] pulpit dates back to the IV-V centuries BC. In N. Hakimov's research, the styles of musical arts

¹ Hakimov N. Istoriya ispolnitelstva na narodnix instrumentov Sredney Azii.- D.: Irfon, 1989.- 160 s

under the main influence are classified as follows: 1. Palace ceremonial styles, which are harem and palace styles; 2. Palace military styles -a) warning mode [fireworks, meeting marches]; b) military orchestral styles; 3. Cultural styles - a) vocal culture. b) musical culture. 4. The culture of Kushan musicians -a) urban style, b) country style, v) vocal and instrumental style, g) military style [urban guard], d) ceremonial style². [2. 26-21-27]

The similarity of the musical traditions of the peoples of Central Asia was the basis for their further development. This was especially the case with the influence of palace music at that time. "The Dabiristan" school, in particular, has a rich tradition of performing arts. Darbari music brought together talented and famous performers of that time in the palace and developed a certain professional high school of professional performance. Religious music, on the other hand, requires everyone to re-learn the 21 books of the Avesta, the Gatho, in a special tradition.

³ Military music was performed under the guidance of a master musician and studied in a teacher-student system. The Pahlavis did not have separate music schools, they were mainly educated in religious and darboric schools. The professional music of the master was well developed in Bukhara, so, musicians, singers from other regions and countries have been trained as teachers-students. [2. 30. 89-90]

The oldest examples of folklore of the central asian peoples are preserved only in some historical monuments, memoirs and scientific works. They consisted of myths, war legends, epics of heroism and bravery, songs and proverbs. The peoples of Central Asia experienced many invasions throughout history. For example: the Achaemenids, the Sassanids, Alexander the Great of Macedonia (334), the Chinese Hakans (IV century), the Arab Caliphate (VII century 665), the Mongol consumers (XII century 1219), the totalitarian period of the late XVIII-XX centuries until the 90s of the century. During this period, many parts of Bukhara, Khorezm, Surkhandarya, Kashkadarya, Samarkand and the Fergana Valley were destroyed. Archaeological excavations in Khorezm, Afrosiyob, Kholchayon, Termez, Varakhsha, Bolaliktepa, Dalivarzintepa in Uzbekistan consisted of the remains of many literary, artistic and cultural instruments, copies of photographs depicting singers and musicians are found [2. 8. 67-69].

² Saidiy S.B. Zardushtiy va buddaviylar davri musiqa san'ati //J. Moziydan sado.- T.- 2003.- №№ 3-4. 28-29 b.

³ Hakimov N. Istoriya ispolnitelstva na narodnix instrumentov Sredney Azii.- D.: Irfon, 1989.- 160 s

The smallest unit of the elements that make up a piece of music is called "Nagma" in the theoretical books in which some musical sounds (tones) have come down to us. A sound that lasts for a certain period of time at a certain point due to its pitch is called a "nag'ma".

In music theory, "nag'ma" is very different from other non-musical sounds. They have certain characteristics. For example, the rough voice of a person, the sound of unadjusted instruments can not be considered a tune (nag'ma).

There are two kinds of tune (nag'ma):

- Nag'mai qavliy – that is, the human voice:
- Nag'mai fe'liy – artificial sound coming from musical instruments.

The "bud" is formed from two different types of tunes, which differ in height. Bud means an interval between two melodies and two sounds. Thus, there are various expressions that are not widely used in Eastern music theory [2. 16. 45-47].

The pamphlets written by scholars of the past on the theory of music were based on the monodia (advanced monophonic music) of the art of music. The first part of these pamphlets (ilmi talif) was the study of the relationship between sounds and sound strings, and the second section was the study of (ilmu iyqo), the doctrine of musical rhythm. The Tajik poet Abdurahmon Jami (1414-1492), who continued and developed the main scientific ideas on the theory of music of his contemporaries Al-Farabi, Ibn Sino, Abdulkadir Maroghi in the second half of the XV century, wrote "Musiqah qida risola" (A Pamphlet on Music) [3. 1. 34-37].

Abdurahman Jami, like his predecessors, shows how the intervals and interrelationships of sounds form the main gender-sound series (tetrachord and pentachord) without the proportions of the parts of the chord, and how to form jams (curtains) from them.

The product of professional music in the oral tradition - the total number of basic sound lines is divided into seventeen parts, forming a seventeen-step gamma, which was later found to be based on a seven-step gamma in accordance with the mixolid mode of Uzbek music. found to form a seven-step gamma according to the mycolic scale. The inventor of these was Jami. Thus, the theoretical ideas in the above-mentioned pamphlets grew and developed on the basis of the professionalism of medieval composers, who were the creators and performers of rich, advanced musical art, popular in the palace and the city. The strict rules of composition were the result of

additional creative reworking of folk music practices.

The civil wars of the second half of the 16th century led to the weakening of the Uzbek people's musical culture in the 16th and 19th centuries, the desolation of cities, and the impoverishment of the people of Central Asia.

In the seventeenth and eighteenth centuries, feudal disintegration intensified. The great state was divided into separate khanates: Bukhara, Khiva and Qoqan. This division is reflected in the musical culture of the Uzbek people. Musical life in the Uzbek khans' palace continues the traditions of the Temurids in the palaces of Herat and Samarkand, and many poets and musicians move to the Shaybanid palace in Bukhara and some to Khorezm. This explains the further development of the mixed Uzbek and Tajik musical poetic traditions of Bukhara and Khorezm.

16th Century Poets and Musicians: Najmiddin Kavkabi Bukhari's work is of great interest in the scientific circles of 16th century poets and musicians, musicologists. His treatise "Musiq haqida risola" (A Pamphlet on Music) was a musical poetic guide for his student (Haji Muhammad, Mawlana Rizo Samarkandi), who continued the traditions of his teacher in Samarkand and other cities. The palace musician and theorist of the seventeenth century was Darveshali Changi. [3. 5. 10-12] His pamphlet is notable for its richness of ideas on music. Unlike others, the author not only describes the basics of music theory, but also devotes much of his work to the activities of a number of musicians who lived and worked in different periods, as well as to the musical instruments available in the palace.

Later, along with music-theoretical pamphlets, "Bayoz" also appeared. They were a collection of lyrics to specific melodies. Pazukhin, a Russian merchant who was a guest of the Bukhara khan in the 17th century, says, "At lunchtime, musicians would look at the book and sing along" [2. 9. 45-49].

The genres of oral professional music, which have ancient origins and are enriched with various elements of folk art, were also clarified on the basis of folk art and the Bukhara's Shashmaqam was formed in the XVIII century.

Despite a hard life in poverty, hardworking folk art continued, the genres of music and performance were rich, and musical instruments improved. Different types of folk music have been used in Uzbek folk theaters. Folk clownery, witticism,

puppetry and darbazlik are widespread. Artists performed at folk festivals and public ceremonies. Sometimes the songs were humorous. Feudal oppression called the people to fight against them, and this event was reflected in the songs of social protest.

Booklets on music written in the XV-XVII centuries contain rich materials about the creation of melodies and songs and their creators. This indicates that the tradition of the composer, which played a decisive role in the development of the maqam, has been growing since the XIV century, and in the XV-XVII centuries this tradition not only continued, but also found new creative methods and tools.

During the XIV-XVIII centuries the ground was laid for the formation and settlement of the shashmaqam.

Apparently, in addition to recording folk melodies and songs, work began on processing them and adapting them to choirs and orchestras. In 1922, the first symphonic and reworked works of V. A. Uspensky and N. N. Mironov were ready. Mironov's "Turkestan" and Uspensky's "Anecdote" and "Zar Kokul" folk songs which adapted for the orchestra were performed at the "Oriental Music Nights" concerts to audience.

In December 1919, the Art and Ethnographic Commission was established under the Art Department of the People's Commissariat of Education of the Republic of Turkestan to record and reproduce the national musical heritage. One of the initial tasks of the commission was to record music folklore, which involved all other types of work, as a result of which the commission was renamed the Music and Ethnographic Commission. G. Zafari, N. Mironov, V. Uspensky were members of the commission.

Along with Uspensky, other musicians also tried to harmonize Uzbek folk melodies. By the end of the 1920s, the Samarkand Uzbek Institute of Music and Choreography (Ilmuzkhoruz) under the leadership of NN Mironov became the organizational center of folklore in Uzbekistan.

Among them are N. Mironov's "Music of Uzbeks" (1929), "Review of the musical culture of Uzbeks and other peoples of the East" (notes by M. Ashrafiy, Sh. Ramazonov and T. Sodikov, 1931, "Songs of Fergana, Bukhara and Khiva" (1931)). Each published book opened with Mironov's introductory articles and consisted of a collection of folk melodies recorded by their students.

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