



# International Journal for Innovative Engineering and Management Research

A Peer Reviewed Open Access International Journal

www.ijiemr.org

**COPY RIGHT**



**ELSEVIER**  
**SSRN**

**2021 IJIEMR.** Personal use of this material is permitted. Permission from IJIEMR must be obtained for all other uses, in any current or future media, including reprinting/republishing this material for advertising or promotional purposes, creating new collective works, for resale or redistribution to servers or lists, or reuse of any copyrighted component of this work in other works. No Reprint should be done to this paper, all copy right is authenticated to Paper Authors

IJIEMR Transactions, online available on 20 th June 2021.

Link: <https://ijiemr.org/downloads/Volume-10/ISSUE-6>

**DOI: 10.48047/IJIEMR/V10/I06/24**

Title: **DECISION OF PROFESSIONAL MUSICAL METHODS IN THE ORAL TRADITION**

Volume 10, Issue 06, Pages:121-126

Paper Authors: **Nurdinov Qamardin Patidinovich**



USE THIS BARCODE TO ACCESS YOUR ONLINE PAPER

To Secure Your Paper As Per **UGC Guidelines** We Are Providing A Electronic Bar Code

## DECISION OF PROFESSIONAL MUSICAL METHODS IN THE ORAL TRADITION

Nurdinov Qamardin Patidinovich

Teacher of the department of music education at  
the faculty of art studies of Andijan state university

E-mail [qamarnur@yahoo.com](mailto:qamarnur@yahoo.com)

**Abstract:** This article covers the decision-making of professional music styles in oral tradition, and the development of a palaeus. The views of scientists are scientifically based, in addition to the rural community ceremonies can find information about public holidays and celebrations. The role of culture in cities with political, religious and creative centers has been touched upon. A scientific approach has been taken to the process of promotion of Professional music art.

**Keywords:** art, musicologist, pantomime, dance art, song, stringed instruments, holidays, Uzbek folk music, musical works, note writing, status, Orientalist. generation, it is necessary to know its lower stages, and professional education is closely linked with the folklore.

### Introduction

How do you do dear scholars and leaders of science, we all know that the science of art plays an important role in human life. As the first President I.A. Karimov emphasized, "Everyone living in our country, first of all, has a great importance for raising our spiritual and enlightenment activities to a high level among the general public and the population so that the new generation grows up harmonious, strong-willed and full of faith." "When we lose spirituality, we lose ourselves and our identity. If we raise our morale, we will find strong support in achieving our goals."

In this article, we will talk with you about the ways in which professional music styles in the oral tradition have been formed. Over the years, oral art has been voting for us from the history of our people for a long time, and we can also see the rise of music in today's era of the rise of professional art with folklore.

In this article, we will look at the importance of professional education and the methods of music in the oral tradition, the process of gradual transition. From the historical notes we can get acquainted with its deep historical roots. It means that in order to understand the role and level of professional education in the upbringing of the younger

The development of new enlightenment and spiritual traditions, national religions in the period of the emergence of a class society and the first states in Central Asia. From the first millennium BC, the process of formation of class societies and states in this region took place. Territorially, Central Asia includes the present-day republics of Turkmenistan, Uzbekistan, Tajikistan, Kyrgyzstan, and the southern regions of Kazakhstan. We mentioned that above. Archaeological research has shown that within this boundary there are many ancient cultural centers, which are generally characterized by three major periods of development: the natural gifts of our Stone Age ancestors - exons period of subsistence; the first agricultural period in which mankind began to be self-sufficient in food; the Bronze Age, when industrial and cultural practices accumulated in earlier periods began to be used. During this period, highly developed urban communities were formed in the south, and nomadic livestock farms were formed in the north.

The rock paintings found in the two regions of Central Asia serve as an extremely rich source in the study of the religious views of the Mesolithic people and the world of fine arts. Of these, the rock paintings of Kokhitang and Zardutkamar are located in the southern part of Uzbekistan. Another group of rock paintings is

in the Pamir Mountains, which depicts the hunting magic and art of primitive people.

### Main part

As R.I. Gruber points out in his book, "musicologists find it more difficult than other art researchers. If a researcher of fine arts has the opportunity to study an artistic object, that is, a material monument, the musicologist does not have such an opportunity: because the music of the past has not been preserved, and the study of ancient times is done only through indirect sources : that is, material music culture (instruments found during archeological excavations, etc.), information provided by mixed sciences, and especially some preserved examples of folk music ..."<sup>1</sup>{1.}. Theatrical scholar M. Rakhmonov writes, "In the early stages of human history, music was inextricably linked with the art of pantomime and dance. It was an integral part of the life and work of the primitive people living in the territory of Uzbekistan. The earliest songs of the early days were very simple. "The 'music' and 'songs' that carried out the 'hunting game' and the pantomime dance in various ceremonies consisted mainly of melodies and recitatives that repeated words and sounds over and over again"<sup>2</sup>{2.}.

The Greek historian Herodotus wrote about mass games in which people formed a circle around a campfire, then danced and sang<sup>3</sup> {3.}.

With the development of primitive society, drum (percussion), wind and stringed instruments of the ancient Uzbek peoples began to appear. The drum instrument in the hands of people dancing to the pantomime in the carved stone pictures proves this {29.}. With the development of human society, playful music, labor songs, various ceremonial songs, triumphant and heroic songs began to emerge from the very simple melodies and recitatives of antiquity<sup>4</sup>{4.}.

Mahmud Qashqari, in his *Devonu lug'otit*

turk, gives a number of examples of ancient labor and ceremonial songs. These songs are about the lives of people in primitive and later times, their source of livelihood, hunting, animal husbandry, farming activities, the labor process and human attitudes to it, the traditions of primitive society, the unity of tribal members in the fight against natural vagaries reflects moments of work and rest after hard work<sup>5</sup> {5}.

In Khorezm and Sogdiana, the worship of Siyavush, who died and was resurrected, was especially strong. The story of Siyavush is also found in Firdavsi's "Shohnoma".

The Greco-Bactrian state left its mark on the economy and culture of the peoples of Central Asia and created East Hellenism.

Of course, historical monuments and archeological excavations are very important, but the works of scholars of the past, who left history in written sources, are also of great importance. Many of the scholars we know from history, such as Aristotle, Pythagoras, and others, are historical figures. But the books and historical sources left to us by a number of ancient scholars, such as Herodotus, Xenophon, and Diodorus, are of great importance among the historians who have covered the historical processes related to the peoples of Central Asia.

Introduction of national holidays and ceremonies, along with tribal, rural community ceremonies. "Central Asia was divided into two major cultural and historical regions in the VI-II millennia BC. They differed from each other in their way of life and cultural traditions: one of them was inhabited by settled peasant and pastoral tribes, while the other was a nomadic tribe. It is known that in ancient times, culture developed in two directions: the peasantry, urban conditions and nomadic tribes. Although these directions intersected and interacted with each other, they did not later merge. This has led to the formation of different layers of heritage in the field of artistic creation (especially music). In material cultural monuments, the culture of the city is preserved to a greater extent than the culture of nomadic tribes. This indicates that they are not covered in

<sup>1</sup>R. I. Gruber. Universal History of Music I. "Muzgiz", Moscow, 1965, p. 4

<sup>2</sup>Rakhmonov M. Uzbek Theater. Ancient handrails of the XVIII asrga so much. "Theme", Vol., 1975, 49-p.

<sup>3</sup>Herodotus. History. I., M., pp. 201-202

<sup>4</sup>Bershtam A. N. Rock images of Saimalitash // "Sovetskayaekonomika", Moscow, 1952, No. 2

<sup>5</sup>Rahmonov M. Uzbek theater. From ancient times to the XVIII century. "Science", T., 1975, 50-p.

archeological and historical research”<sup>6</sup>{6.}. It is known that the study of the history of antiquity is based on three main sources:

1. Archaeological monuments (finds).
2. Written sources (ancient books, chronicles).
3. Samples of folklore.

Ancient myths describe the names of many people and events related to them. Information about ceremonies and holidays is especially valuable to us. One of the ancient holidays is Navruz, Mehrjan, Dionysius (named after A.Makedonsky).

Navruz is a new day of the year, a rebirth of nature. It is, of course, about all-round purification and re-creation. That is why this process is accompanied by the best intentions, a new day with good intentions. People's animosity towards each other is forgotten. The elders of the people were honored, their blessings were taken, and seeds were sown on the ground. On such holidays, it is customary to perform uplifting and joyful music and to greet the new day with the most beautiful melodies. In turn, such works have been created in accordance with the characteristics of such holidays, and similar traditions have been formed. There are instruments that add interest to such celebrations, and their performances and music.

Mehrjan is a holiday celebrated after the autumn harvest, and music played an important role in this holiday as well.

The origins of the Dionysian festival go back to ancient Greece, to the name of the grape god Dionysius. People danced and sang songs, adorning themselves with grape branches and fruits, so that the harvest of grapes would be abundant.

**The importance of cities with political, religious and creative centers, the role of urban culture.** It is known that the Achaemenid state was one of the most influential states in Central Asia in BC. The main faith and religion of the Achaemenid state was Zoroastrianism. The founder of this doctrine was Zoroaster, whose holy book is the Avesto.

The book "Avesto" consists of 4 main parts, each of which is named separately: the first - "Yasna"; the second - "Yasht"; the third - "Videvat"; and the fourth, Visprat. It is well known that such books of states, of course, show the solution of problems that are specific to all spheres of life and are necessary, and express the laws and attitudes. Music is also mentioned in the Bible, which appeared for the first time in human history as a source. The music of that period is reflected.

As mentioned above, the origin of these local styles in the historical development of Uzbek folk music depends on many things. In particular, in the long history of the formation of our nation, the rich and multi-tribal Turkic language merged with the ancient tribes, the great socio-political events of the people's long and recent history (for example, from the point of view of the statehood of the oases of Uzbekistan, in ancient and medieval times a number of large and small kingdoms, khanates and emirates entered or were divided into) balances, the role of agriculture, animal husbandry, crafts, the level of development of economic and domestic-foreign trade, economic, social and cultural ties with other nations and peoples, close ties - the role of the military. the side effects are significant.

Distinctive local features are directly reflected in the ceremonial music, folk songs and compositions, as well as in the creation of songs and instruments. These qualities can be seen to a greater or lesser extent in contemporary works based on traditional styles.

It is natural that such quality and qualities of our musical heritage, created by our ancestors and passed down to us through captivity, testify to the inexhaustible, endless creative potential, high artistic taste and deep thinking of the Uzbek people. After all, from ancient times to the present day, local artists have been constantly improving the forms and varieties of traditional art, carefully preserving its artistic samples, and constantly increasing their national and spiritual wealth through the efforts of new creative sites. . The artists have always given people spiritual nourishment, depicting the dreams, hopes, joys and sorrows,

<sup>6</sup>History of music of the peoples of Central Asia and Kazakhstan. M., "Music", 1995, p. 8

all the needs of the human soul with a high musical perception. They have always enjoyed immortal values, wanting to acquaint the listener with the subtlety and goodness of classical music.

In the field of professional music performance, artists have created a tradition of teacher-apprentice, which has long been used directly. Uzbekistan has been in close contact with famous singers, musicians and composers from different oases of Central Asia. It is known that they learned the basics of musicology, developed by our well-known scientists in the Middle East, with the help of experienced teachers, through many special theoretical pamphlets.

In any case, based on this humble information, it can be concluded that by the 1st century AD, the peoples of Central Asia had entered a society of slavery. They had closer ties with neighboring nations, developed political and economic ties, and had their own independent states.

**This period is the emergence of musicology, as well as philosophy and mathematics.** Oriental music of the IX-XIII centuries has a very rich history. Many of the pamphlets written during this period are of great importance in the development of music theory of the peoples of the world in terms of their content and weight. According to ancient treatises on Oriental music, scholars have made several attempts to compose notes. As a result, centuries of work on music theory led to the creation of the 13th century.

At first, our great compatriot Abu Nasr Farabi tried to create a musical record. In this regard, the table in his Kitabul Musiqi al-Kabr is noteworthy. This table lists a variety of vocalists that are reminiscent of the vocals (exercises) currently used in music schools to improve the vocal technique of singers. But Farabi's table is for musical instruments and musicians. This five-part table lists twenty-six different sound gammas. It should be noted that the vowel points in the table are represented by letters placed on the harp lads.

Abu Ali ibn Sina raised Farabi's musical and aesthetic views to a higher level. However,

despite the fact that musical works have the initial features and expressions of the note, they still could not be equated with the note. Finally, the famous musicologist Safiuddin al-Urmavi completed this work. He made a great contribution to the theory of oriental music and discovered several examples of notation. (These notes can also be thought of as harp and the rhythm measurements used at the time.) TGafurov, a musicologist, writes about this: "For the first time, with the help of tablature inscriptions, which are called "Oriental Sarlinosi" and contain Urmian letters, numbers and similar symbols, it is possible to seal the samples of the musical heritage of their time (XIII century) in traditional oral conditions."

Al-Urmavi's first note was a letter notation (system). The great achievement of the scientist was that he made it possible for the students to read the notation with a method of simple letters, the circle method and numbers.

Some of the elements used by al-Urmavi are also found in the notation system invented by the Khorezmian poet and composer Kamil Khorezmi in the second half of the 19th century. However, this system is not for the harp, but for the tanbur, and the double dots are placed vertically, not horizontally. Kamil Khorezmi wrote some parts of the Khorezm maqoms on this tanbur line, and his son and student Muhammad Rasul Mirzo wrote the maqoms in full.

**The impact of these on the rise of professional music.** The musical culture of the Uzbek people has a long history, as evidenced by the professional music of the people and the oral tradition, which has been established in the activities of many generations of musicians and singers. According to the monuments of material culture, on the territory of today's Uzbekistan there was an ancient civilization created by the ancestors of the peoples of Central Asia. Archaeological data, works of fine art (miniatures depicted in the works of oriental poetry), new research by orientologists and, finally, the translation of musical treatises by medieval Central Asian scholars help us to imagine the historical process of development of music culture of the Uzbek people. . The

musical origins of the ancestors of the Uzbek people are closely connected with the creativity of the fraternal peoples living in the territory of Central Asia, first of all, the Tajik people. Thus, folk art and the local professional tradition served as the basis for the birth of major professional works in the oral tradition in the future. It is no coincidence that some common maqom melodies have a Turkish name, for example, "Avji Turk". Probably, the custom of reciting lamentations in a declamatory manner by special narrators standing on top of the body of the deceased is inherited from the ancient Turkic tribes. Probably, Uzbek bakhshis used the methods of expression belonging to the works of Turkish folk singers, as evidenced by the diversity of Uzbek folklore, its melody and especially its rhythmic structure. Thus, by the VII-VIII centuries, the local musical traditions became clear, the form of oral traditions of folk and professional music was formed. The annexation of Central Asia to the Arab Caliphate was also to some extent positive. The Arabs, in turn, learned much from the locals in the field of music. According to A. Isfahani's "Book of Songs" written in Arabic, many Central Asian melodies were used by Arabs. For example, the first Arab singer, known as - Musadjiq, also visited Central Asia (among other countries), selected a variety of melodies and created a system of song performance on their basis. Another singer, Ibn Muqriz, was the first to learn Arabic verses from Central Asian singers. The fact that Al-Farabi studied the sound of various instruments and paid special attention to the Khurasan tanbur testifies to the importance of local musical instruments. According to Ibn Misyah, the ancient Arab music theory emerged under the influence of Persian and Byzantine music culture. It states that 8 basic word tones occur as a result of the use of fingers, and six of them are distributed in a rhythmic state. The earliest Arabic song, The Book of Song, was written by Unus al-Katib and appeared during the Omiuad dynasty. Another created his first scientific work and theory in his book The Book of Music. Ibn Surayya's "Seven Songs" has come down to us.

## **Creation of music brochures describing the myths and legends of the music profession, creative procedures, and the development of music theory.**

The collapse of the tribal society and the transition to a class society, the emergence of states in Bactria, Sogdiana and Khorezm, the military-administrative unification of the Achaemenids, the emergence of the Alexander the Great, the Greco-Bactrian kingdom from the VII century BC. It covers a very large historical period up to the IV century. This period is famous for the emergence of ancient oral musical poetic creation, dominated by epic mythological heroism. Heroic legends and epic songs are full of vivid depictions of the heroic struggle of the peoples of Central Asia for their independence. Excerpts from the legends of Sak, who tells about the unparalleled courage and love for the motherland of the shepherd Shirak, who sacrificed his life for the liberation of his people, have survived to this day. For example, songs about Rustam and his battles, his love for Princess Takhmina, and the death of his son Sukhrob, who was executed at the hands of an unknown father, have become independent ceremonial spectacles. Later, these songs were reflected in the great epic of the Tajik people - "Shohnoma". A cycle of legends about Rustam, Siyavush and other heroes was created. Singing was also performed in various ceremonies associated with the worship of gods. This is stated in the Avesta. The hymns of the Avesto (ages) are performed in the form of recitations. The hymns consisted of half-prose, half-weighted rhymes with a chorus and repetitive chorus.

In the rituals associated with the worship of the gods, songs and dances were performed around the sacred fire. People's holiday ceremonies, for example, the equinox in spring - Navruz - were widespread. Medieval writers also noted the role of music in labor ceremonies, man's attempt to connect music with the structure of the universe and the myths of death and resurrection in nature, which originated in the great powers of Central Asia. The rise of violence brought them closer to the surrounding countries. Central Asia (from the 4th century

BC to the 3rd century AD) was part of the state of Alexander the Great, and later the Greco-Bactrian kingdom. This period in Central Asian history is called antiquity. The image of Greek musical instruments has been preserved. For example, in the Ayrytom frieze there is a double avlos. Many musical instruments of ancient culture in ancient Central Asia (flute, harp, tambourine) showed the presence of purely local features. The intermingling of local traditions with Greek, Indian and other traditions is also reflected in the culture of that time. Although the influence of Greece on Central Asian music can be found in the musical treatises of medieval Central Asian scholars, this influence has faded over time. The small terracotta sculpture is a bright monument of ancient Central Asian culture. Many of the statues found in Afrosiyab (the site of the ancient city of Samarkand) depict musicians playing the flute, harp and tambourine. Numerous statuettes testify to the importance of music in the life of the Sogdians and their capital, Samarkand.

The fact that Al-Farabi studied the sound of various instruments and paid special attention to the Khurasan tanbur testifies to the importance of local musical instruments. According to Ibn Misyah, the ancient Arab music theory emerged under the influence of Persian and Byzantine music culture. It states that 8 basic word tones occur as a result of the use of fingers, and six of them are distributed in a rhythmic state. The earliest Arabic song, The Book of Song, was written by Unus al-Katib and appeared during the Omiud dynasty. Another created his first scientific work and theory in his book The Book of Music. Ibn Surayya's "Seven Songs" has come down to us.

Ibn Sina sought to base his music theory (mainly science) on the physical properties of sound. Farabi connects the theory with the laws of experience and perception. This shows the strengths and weaknesses of Ibn Sina's teachings. The weak point is that Ibn Sina tries to absolutize the internal structure and perception of music. Its strength is that it not only connects music to experience, but also

encourages its development through science and scientific thinking.

In the time of Ibn Sina, the term maqom was not yet widely used, and professional music samples were referred to as the above-mentioned names of rock, nabo, and lads. These were prototypes of maqomes. Ibn Sina's musical teachings reflected a number of important issues in aesthetics, theory and practice.

### **Conclusion:**

In conclusion, it should be noted that, as R.I. Gruber points out in his book, "musicologists find it much more difficult than other art researchers. If the researcher of fine arts has the opportunity to study an artistic object, i.e. a material monument, the musicologist does not have such an opportunity: because the music of the past has not been preserved, and the study of ancient times is done only through indirect sources: i.e. material music culture (instruments found during archeological excavations, etc., information provided by mixed sciences, and especially on some preserved examples of folk music ...". As mentioned above, folk music has always maintained its prestige over the years with its history, and the introduction of professional education on the basis of folk melodies testifies to the development of the art of music. Therefore, the role of folk music and composition in the development of Uzbek music is invaluable.

### **References:**

1. R. I. Gruber. Universal History of Music I. "Muzgiz", Moscow, 1965, p. 4
2. Rakhmonov M. Uzbek Theater. Ancient handrails of the XVIII asrga so much. "Theme", Vol., 1975, 49-p.
3. Herodotus. History. I., M., pp. 201-202
4. Bershtam A. N. Rock images of Saimalitash // "Sovetskayaekonomika", Moscow, 1952, No. 2
5. Rahmonov M. Uzbek theater. From ancient times to the XVIII century. "Science", T., 1975, 50-p.
6. History of music of the peoples of Central Asia and Kazakhstan. M., "Music", 1995, p. 8