



## DECISION-MAKING OF PROFESSIONAL MUSIC STYLES IN THE ORAL TRADITION.

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<https://doi.org/10.5281/zenodo.11190743>

**Abstract:** This article provides historical and analytical information about the period of development of Uzbek music from ancient times to the present day.

**Key words:** Uzbek music, traditional singing, education, national music, folklore, singing art, singer, folklore, our classic tunes, wisdom.

Society cannot live without music, just as it cannot live without culture, art and values. When it comes to professional music, in order to have a complete understanding of it, it is necessary to know the essence of professional music and its history. The essence of the word "professional music" is that musicians and singers, even masters of other types of art (entertainment, puppetry, carpentry, etc.) have mastered this craft and are only engaged in this craft, get material and spiritual encouragement from this craft, it is understood to be interested (family vibration).

Professional music was founded during the period of the collapse of the primitive collective system, i.e., before the emergence of states and kingdoms, in places where large tribes gathered, songs, music, hobbies, some types of folk games, folk gatherings, holidays, and religious ceremonies - masters of art and sports who entertain people with laughter, music, and sports began to appear, and they were encouraged by the people through their craft. All kinds of literary and artistic people gathered in the royal palaces, and professional musicians and singers (khafiz) who worked in the palaces acquired this profession for themselves. They were constantly sought out for the development of their profession, and as a result professional complex musical genres, ensembles and status art began to emerge. High professional skill is required to create and perform such complex genres of music art.

The development of professional music during the Renaissance can also be seen from the fact that the number of artists who mastered the art and musicianship increased, and now they no longer fit in the palaces, and only the best performers of them performed in the palaces, and the rest were around the palaces they live in the neighborhood and attend people's weddings and celebrations. They used to show their skills at palace celebrations. This gradually increased the competition between them. As a result of such competitions, new instrumental tunes, songs and tunes of different themes and genres, songs of different themes and genres, and even additional songs, savts, interpretations, and aphors were attached to statuses.

So, during the renaissance period, there was a healthy environment for the development of the art of music in Mavarounnahr (Arabic - beyond the river) and great scholars like Farobi, Abu Ali Ibn Sino, Abu Bakr Rubabi, Alibergan Tamburi, Mavlona Rudaki, Changchi He produced skilled musicians and poets like Lucarius.

The art of makam also developed, enriched with new musical instruments and songs. New tunes such as "Rost", "Khusravani", "Boda", "Ushshak", "Kuchak" (Zirafkand), "Isfakhan", "Navo", "Tarona" were created, which will be the foundation for Shashmaqom to be created in the next period.

The musical art of our people is very rich and versatile. Rich and colorful, our melodious wonderful tunes bring joy and happiness to a person, peace of mind. They have the power to express the noble qualities of a person.

The maqam genre is a great treasure that holds a special place in the musical heritage of the Uzbek and Tajik peoples. In addition, statuses are works of high artistic and aesthetic power. The creation of maqams started from very ancient times, and the eras changed and improved from simple to complex, from small to large.

The maqams are evidence of the high level of musical culture in the Middle Ages in the East, and especially in the peoples of Central Asia. Al-Faroabi, Ibn-Sina, Safiuddin Urmavi, Abdul Kadir Maroghi, Abdurrahman Jami, Kavkabi, Bukhari, and Darveshali Changi, a scientist who lived in the 18th century, have repeatedly mentioned their influence on the human psyche. For example: Ushshaq, Busalik, Navo maqams and branches of Makhir, Nikhovand give a person courage and courage. These attractive, melodious status tracks were more popular in Central Asia. Navruz, Gardonia (Gardun) from Rost, Iraq, Isfahan maqams and sounds, Panjgokh and Zavuli from branches are delicate and pleasant maqam roads, which give a person peace and cheerful mood. Buzruk, Zirafkand, Rakhavi, Zangula statuses, Havasht, Shahnoz voices, Hisar, Humayun, Mubarka', Rock, Sabo, Bastai Nigor, Navruzi Arab, Ruyi Iraqi branches were able to express sadness, mental exhaustion, pain. Hijaz, Husayni from the positions, Moya, Salmak from the voices, Nukhuft, Navrozi Bayoti, Dugokh, Uzzol, Avj, Javzi, Nayriz from the branches evoke both joy and sadness in the listener.

According to some sources, the emergence of maqams is related to the twelve maqams of the year and twelve signs (months) (Rost-Hamal, Isfahan-Savr, Iraq-Jazvo, Zirafkand-Saraton, Buzurg- Asad, Khijaz-Sumbula, Buslik-Mezon, Ushshaq-Aqrab, Navo-kavs, Husaini-Ja'di, Zangula-Dalv, Rokhavi-Khut), and 24 branches are said to be tied for 24 hours of the day. In addition, the execution time of each status is shown in 12 hours of the day. But although these ideas have reached our days as a myth, there is a great truth behind it. Dedication of positions to 12 months should be understood in connection with Zoroastrianism, our religion before the Arab conquest, that is, with the sacredness of the constellations.

According to historical sources, the first foundation was laid for studying the theoretical and scientific foundations of musical culture in those times. According to the well-known scientist M. Khairullayev, musicology was considered a part of the science of mathematics at that time, and all scientists involved in the science of mathematics directly applied to the science of music.

Not all scientific treatises created by scholars in the field of musical science during the Renaissance have reached us. But the great encyclopedist Abu Nasr al-Farabi from history was very seriously engaged in musical science during his prolific career. His work "*The Big Book of Music*" became known and popular throughout the Middle Ages. It is also valuable because it contains a wealth of information about cultural principles, terms, and other important issues. In this book, the scientist divides two types of music performances: the reproduction of the melody by means of the human voice (singing art) and instrumental sounds. As a skilled performer, Farabi evaluated the musical instruments and said, "The variety of instruments

played in battles, dances, weddings, entertaining parties, and singing love songs and their significance not only in the court, but also in the city. and emphasizes the high level of respect among artisans (residents) of villages.

In his work, Farobi states that there are a number of confusions in some issues, in particular, in the theoretical foundations of the art of singing, and therefore he has set himself the goal of expressing his thoughts about them. For example, he says, *"When I read books written about music, I feel that some parts of the art of music have been left out, and what the people who wrote about music have said are not connected to each other, especially in theoretical matters, and need an explanation."*

On the basis of a deep study of the history of the field of music and its situation in the period under study, Farobi argues about theoretical music, practical music, and the creation of music words and melodies, and analyzes the development of this art in the Middle Ages. He mentions that some musicologists have an extraordinary power of imagination and conquer music or the sounds that make it up without resorting to music, and that some musicians are ahead of others in this work. Among them there were those who composed the melody without feeling the need for any means to create a melody.

However, some of them would suffer from weakness in such creation and would need the support of one of the sound devices. According to the story, when Ibn Surayj Makki tried to compose some music, the sound of the bells he wore corresponded to the sound of the song he was singing. At that time, Ibn Surayj (ibn Sarkh) began to move his arms, legs and body in a certain manner and put the sound into a melody.

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