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EDUCATING THE YOUNG GENERATION WITH TRADITIONS OF NATIONAL MUSIC

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Annotation

This article describes the historical processes of the art of maqom, which is our national music. The theoretical views of our thinkers and scientists on the art of national music are described.

Keywords: national musical value, Uzbek national art, national music, maqom, series, idea, musical culture, phenomenon, melody, layer.

Introduction

The experience gained during the years of independent development, all the historical changes and innovations in the construction of a great state with its own path of development, recognized by the world community as the Uzbek model, are in the minds and pride of our people. has a huge impact. It is well known that art has a special place among the many factors in the spiritual upbringing of the younger generation. Because art influences a person's inner feelings in the world of emotions, in which morality serves to form the qualities of decency.

Examples of works of great and popular representatives of Uzbek music Jurahon Sultanov, Mamirjon Uzokov, Tavakkal Kadyrov, Yunus Rajabiy, Tukhtasin Jalilov, Komiljon Jabborov, Fakhriddin Sodiqov, Muhammadjon Mirzaev were presented to students. to arouse interest in and study of the values of the Uzbek people by introducing them to the works of music and songs created by well-known representatives of our art, and to arouse their interest in these values and interest in the history of Uzbek national art in general. consists of arousal.

Music culture has a great place in the spiritual life of our nation. The largest part of the genres of Uzbek national music is Maqom. What is maqom? What ideas or teachings are expressed in the categories of authority? For some reason, the art of maqom has been losing its essence, and therefore its artistic value, for many centuries, and such questions are in fact deeply intertwined and inextricably linked with cultural-historical-theoretical issues. it is difficult to give them a one-sided or one-sided answer. Therefore, it seems expedient to look for answers to these questions in these art salsa. Indeed, "any musical culture should be understood not only as a material-acoustic phenomenon, but, first of all, as a socio-historical phenomenon."

The history of maqom can be divided into two major periods. The content of the first period is the study of the roots of ancient origins of the maqoms in terms of space and time, the layers of the original melody.



Literature Review

Of course, the spirituality of any people or nation is inseparable from its history, unique customs and traditions, life values. In this regard, of course, one of the most important factors is the spiritual heritage, cultural riches, ancient historical monuments. In this sense, the use of the foundations of oriental spirituality expressed in the works of Imam al-Bukhari, Abu Nasr Farabi, Abu Ali ibn Sino, Alisher Navoi, in particular, the use of their teachings, ideas and views on music and its educational significance in modern interpretation. It serves as an important source in the formation of concepts of national music in the minds of students.

Abu Nasr al-Farabi's views on music are noteworthy here. Farabi calls music an educational science and says about its importance: "This science is useful in the sense that it regulates those whose character has lost its balance, perfects those who are not perfect, and maintains the balance of those who are not in balance. It is also good for the health of the body, because when the body is sick, the soul is weakened, and when the body is in trouble, the soul also suffers. Therefore, the healing of the body is carried out through the treatment of the soul, and under the influence of sounds, the mental powers adapt to their substance and come to order and balance.

According to scholars, the oldest examples of maqomes are inherited from the prophets. In particular, in the second half of the XVI century - the first quarter of the XVII century, our compatriot, famous musician and scientist Darvish Ali Changi in his pamphlet "Tuhfatus-surur" reported that at first there were seven maqomes associated with the names of seven prophets. In this case, narrations about the inheritance are narrated such as the maqom of "True" is from Adam, "Ushshaq" is from Noah, "Nava" is from David, "Hijaz" is from Ayyub, "Husayn" is from Yaqub and "Rahovi" is from Muhammad.

The author also states that he relied on the opinion of such highly respected teachers as Hodja Abdulkadir ibn Maroghi, Hodja Safiuddin ibn Abdulmomin, Sultan Uvays Jaloir.

It should be noted that the term "spirit", "tariqa", "ravish", which means "way" before the term "maqom" in the music of maqoms, can be used to support the information stated by Darvish Ali Changi. . The prophets, who were the messengers of Allah on earth, showed people the way to true happiness. The examples of spiritual teachings left by them were highly valued among the communities and passed down from generation to generation as a beautiful spiritual heritage. Even the most perfect lads, which are most pleasing and pleasing to the human ear and perception, were first created on the basis of this heritage (or during its theoretical study), and then various melodies were developed on the basis of these (lads) "ways". (or new samples of melodies have been created).

Thus, the perfect lad associations inherited from the ancient world played an important role in the subsequent formation of maqom systems, as well as in the development of composers and folk music.

Another layer of music in the maqoms is the ancient samples of folk music. Surprisingly, the maqoms contain "traces" of even the most ancient examples of folk music. In particular, we see these traces in the works of maqom named Navruz Ajam, Navruz Khoro, Navruz Sabo. Thus, on the basis of the melody of these works, the downstream melodies, classified by expert scholars as "the most ancient example of folk melody" ("primary line" - G. Schenker), are



clearly visible. This is not in vain, of course. It is known that many peoples of the East have long celebrated Navruz and performed certain melodies and songs. It is probably true that this category of melodies, which has a permanent place in the traditional life of the people as a kind of seasonal ceremonial music, was later included in the system of maqom and had its own highly developed appearance.

Research Methodology

We do not know exactly when and in what form the original maqom systems were. In this regard, the creative heritage of the famous musician Borbad (d. 627), who served in the Sassanid palace (during the reign of King Khosrav Parviz - 590-628), in particular, the system "Hisravoniy" attributed to him, attracts attention. Musicologists speculate that the "Khisravoniy" system was the basis for the later formation of makomat systems, or in any case, a certain influence of this system on the formation of makoms. However, it should be noted that no agreement has been reached on this issue. Experts emphasize that the emergence of powerful maqom systems is due to certain historical stages in the development of professional music (creativity, performance), as well as the presence of advanced musicology, philosophy and mathematics, as well as the necessary urban cultural environment. In particular, the qualified instructions of the well-known musicologist, doctor of arts Ishak Rajabov in this regard are noteworthy:

“Maqoms came into being at a time when human understanding of music, musical and aesthetic views were harmonious, people's consciousness and level were rising. The formation of the maqom system is closely linked with the development of world science. Oriental music scholars have suggested that music is related to medicine, philosophy and mathematics. According to Professor Ravshan Yunusov: "The maqoms of the East has an ancient, more complex philosophical-aesthetic, musical-theoretical and practical basis.”

It should be noted that the necessary factors for the emergence of maqom systems in the Eastern Muslim world were concentrated in the IX-X centuries. It was during this period that the exact sciences developed, the great contribution to the musicology of our compatriot Abu Nasr Farobi (871-950) laid the foundation of Oriental music, the practice of professional music rose to a new level, as well as the spread of religious and philosophical teachings and views. Under the influence of these direct and indirect factors, a system of twelve maqomes emerged in the large (central) cities of the Middle East. The classification of this system was first developed in the works of Safiuddin Urmavi and Qutbiddin Sherozi on musicology, and in the following centuries Abdulkadir Maroghi (XIV), Abdurahmon Jami, Zaynulobidin Husseini (XV), Najmiddin Kavkabi (XVI), Darvishali Changi (XVI-XVII). was creatively pursued by practitioners and supervising scientists.

Analysis and results. Maqom is the wisdom reflected in the sounds. At the heart of these wisdoms is the ascension of man to spiritual maturity and thus the attainment of truth.

Maqom is a perfect combination of lads, which is a unique musical expression of the stages of the sect, and a method of developing the theme of the melody in a certain way (from bottom to top).



These definitions of maqom are directly related not only to the Twelve maqoms, but also to the Shashmaqom, Khorezm maqoms and the Fergana-Tashkent maqom roads. In this case, The use of many mystical terms, such as "maqom" in their components, there are also "samo", "gardun", "kalandar", "samandar", "girya", "nola", "charkh", "faryod", "saqiynoma". as well as the singing of ghazals with high love (Hafiz, Jami, Sakkoki, Lutfi, Navoi, Mashrab, Bedil, etc.) in the main verses, as well as "pure" music on the basis of perfect scenes (tariqat). as an artistic reflection of the processes) can be cited as evidence of such factors as the principle of consistently developing the themes of the melody in a consistent manner and demonstrating their culinary qualities. But the most important proof is the music of maqoms, which is full of great love. Because in the content of music the pure beauty of the pure spirit, the spiritual attack on the true truth is reflected. Therefore, one of the main reasons why maqoms have not lost their artistic value over the centuries and at the same time has taken root in the hearts of millions of people is explained by their beautiful melodies and unique forms, which are full of deep meanings. . After all, any beauty deprived of spirituality is ultimately unpleasant.

This means that maqoms have become a great event not only for the music culture of the East, but also for mankind. After all, maqoms are our spiritual melodies that awaken in people pure, sacred feelings, and encourage the soul to rise above its barriers to lust.

Conclusions and Recommendations

In conclusion, it should be noted that our national musical heritage has two great directions from the past, namely, emerging from each other, complementing each other, as well as having their own unique characteristics. consists of the following directions: One of them is musical folklore, the other is professional music created by creative thinking. Both directions have their own internal laws, form, method of execution, place and time. It is worth noting a number of samples of music, which were created along with the major forms of traditional folklore, such as Bukhara shashmaqomi, Khorezm six and a half maqom and Fergana-Tashkent maqom.

In order to pass these unforgettable melodies to the next generation, it must be our highest goal to open a wide way for our national music to feel in our hearts. It is inevitable that following the program of the reforms of our President Sh. Mirziyoyev and leading the younger generation on this bright path will serve as a beacon for a bright future.

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