



THEORETICAL OF NATIONAL MUSIC CULTURE FUNDAMENTALS

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Received: 10 th July 2021	This article deals with the theoretical foundations of national music culture, the convergence of national musical cultures, the theoretical works of musicologists of Central Asian musicologists, the emergence of independent musicology in the Middle East, as well as the work of Amir Temur throughout Movarounnahr, the Middle East. which has led to the further rapprochement and development of the culture and time of their peoples.
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It shows the dominance of two main trends in the study of the peculiarities of cultural development today. On the one hand, there is an increase in the desire to preserve national and cultural identity, to restore national values under the influence of ethnic awakening in different parts of the world, on the other hand, the deepening of international integration is more common in national cultures than in them. Serve for the resolution of aspects, broad rooting is doing. This process has own positive in appearance, there is no doubt that it serves the mutual rapprochement and enrichment of cultures, including musical culture.

Speaking about the interaction and enrichment of musical cultures, ethnocentrism, that is, the perception of one's own national culture as an example of high culture, the interpretation of one's own national values as a standard, the low regard for other cultures, the assessment of them as uncultured phenomena, is seriously damaged necessary. Naturally, when unique national-cultural values are interpreted and evaluated in terms of certain cultural criteria, it is extremely difficult to hope for interaction and enrichment. However, it is necessary to approach another culture on the basis of the historical path of the nation, the environment in which it lives, production and lifestyle. Only then will it be possible to understand its essence, the universal content it expresses, to correctly assess its unique place in the system of national cultures.

The works of the classical period of Central Asian musicology are described in archeological finds, performed on ancient folk holidays, the sacred book of Zoroastrianism "Avesto", "Shohnoma" by Abulqasim Firdavsi (X century), "Devonu lug'atit-turk" by the great 11th century linguist Mahmud Kashgari, "Devonu lug'atit-turk" (897-967) The books of Greek scholars on music and music theory described in the "Book of Great Songs" served as the basis and source [1,12]. In particular, about the musical elements of the culture of Central Asia and ancient Iran, the culture of the great epic "Shohnoma" by Abulqasim Firdavsi is a valuable source of information, and many of the musical forms reflected in it ("Zam-zama," "Boj grifan") were later called by other names.

Abulfaraj Isfahani himself lists the written sources that used dozens of works of his predecessors in writing the Book of Songs. In particular, the "Book of Songs" includes books of songs by the famous Persian musician, lyricist and poet Yunus Kotib (692-765), works by Ibrahim Mawsili (742-804) and Ishaq Mawsili (767-850), originally from Khorasan, on the history and theory of music are served as the main sources. In his Book of Songs, Abulfaraj Isfahani mentions Abdullah ibn Surayya ibn Surayj (670-726) and Gharid (died 717), the Muslim Muslim ibn Muhriz (651-715) and Abu Ibad ibn Wahhab Temple (673-743), all of whom were of Turkic descent. cites the names of many famous musicians, as well as comments on ancient novice ways of performing. The play provides solid evidence of the influence of the music of the ancient peoples of Central Asia and Iran on pre-Islamic Arabic music.

While the Arab philosopher Ishaq al-Kindi (800-874) and his followers added to and developed the ideas of the ancient Greek scholars in musicology, Farabi, Ibn Sina, Ibn Zayla, and Abu Abdullah Khorezmi, from the mathematical views of the Greek scholars, effectively used in solving theoretical and analytical problems such as dividing, adding, and rejecting the Pythagorean theory of linking the movement of celestial rocks to music, saw the emergence of music as a natural human need. Although their musical theory was enriched by the views of Greek scholars, their music theory was based on the teachings of Central Asia, Iran, and it was based on Khorasan musical practice.

For example, it is impossible to imagine today's development of world scientific thinking without the works of our great ancestors, such as Khorezmi, Fergani, Farobi, Beruni, Ibn Sino. In particular, Farobi's "Great Book of Music" is one of the works that played a key role in the emergence of an independent musicology in the Middle East and laid the foundation for the formation and development of a system of terms related to the music of the peoples of this region.

Before we dwell on the content of the "Great Music Book," let's take a look at some of what some experts have to say about the role of world music heritage. In the time of Pharaoh, some ideas of ancient Greek authors about music were known. Prior to Farabi, al-Kindi was involved in the study of music theory. As Al-Kindi points out, he is a Muslim musicologist, and we can see that some of his works have a recording of melodies. Farabi's work not only surpassed the works created before him, but also marked the development of music theory in the East and the West to the point of several centuries.

In his book *The Great Music Book*, Farabi analyzes a broad definition of music, revealing its basic concepts as well as the elements that make up a piece of music. A serious study of it serves as a valuable resource for the priority solution of the problems of makam and Oriental music, the priority basis of modern Uzbek national music. According to Farabi, the scientific study of music and its related objects is called "The Art of Theoretical Music."

One of the music theorists of the 15th century, the great poet of the East Abdurahman Jami in his book "On Music" Farabi is mentioned as a great musicologist. Farabi's legacy in the field of music and his contributions have been studied to some extent by Western researchers in music theory, noting that this cultural heritage had a positive impact on the development of music culture in Europe. G. Sarton, a scholar who made a great contribution to European literature and history in his time, described Farabi's services in the art of music: also, the author sings ancient songs considered to be Farabi" [2,13-14]. French Arabic scholar Carra de Voo also recognizes Farabi as a great music theorist. In particular, we are grateful to Farabi for the most important works he has written on the theory of Eastern music.

Ibn Sina says: "Music is a mathematical science that studies the states of melodies in terms of their likes and dislikes and the amount of time that passes between them (melodies) in order to learn how to compose melodies. The science of music covers two issues. One of them is the discussion of the state of the tunes, which is called "adaptation", and the other is the debate about the amount of time that passes between the tunes. It is called the science of rhythm."

Although the scholar is known to the world primarily as a physician, his valuable insights into education have reached us in many of his works and have retained their power to this day. In particular, music is one of the most important tools used in the formation and education of the spiritual image of man he thought. He also highly values the power of music to affect the human psyche, emphasizing that it is a source of healing that serves to treat mental illness.

Like his predecessor Farabi, Ibn Sina had a deep understanding of the educational nature of music, mastered it among other disciplines, and wrote special treatises on this subject. For example, the scholar's encyclopedic book "Kitab ush-Shifo", "Musical sciences collection", "Kitab un-Najot" encyclopedia, "Summary of music science", "Book of knowledge" included in the "Mathematics" section, and has not reached us. "Introduction to Music is one of them.

The scientific works of Central Asian thinkers on the science of music played a decisive role in the emergence of an independent musicology in the East [1,20]. Thus, "Oriental music - Eastern philosophy is an integral part of the Eastern world. The role of Oriental music in the world cultural heritage is immense" [3,366].

The classical period of medieval Central Asian musicology, i.e. the most important period in the development of high-level musicology, is considered by some modern researchers to be the period of the Oriental Renaissance or Muslim Renaissance [4,473] in the X-XIII centuries.

The XIV-XV centuries were also a new stage in the development of musical culture of the peoples of Central Asia. New melodies and songs, musical instruments and works on music theory were created. Skilled musicians, composers and hafiz grew up. Among them are Abduqadir Nayi, Kulmuhammad Shaykhi, Hussein Udiy, Shahquli Gijjaki, Ahmad Konuni, Yusuf Andijani. Ulugbek, Jami, Navoi and binoys wrote works on musicology and created new melodies. These are the 12 statuses formed in the IX-XII centuries improved over the period. Also, theatrical performances for the general public, clowns, puppets, puppets performed their art at folk festivals.

During the Timurids, the fields of science, literature, art and culture in Central Asia reached the stage of maturity. When we talk about the lower echelons of the classical period of medieval Central Asian music culture, we must first mention the services of Amir Temur and the Timurids in this regard. Sahibkiran Amir Temur and the Timurids Shohruh Mirzo, Ulugbek, Hussein Boykaro were the only leaders. Bobur is not only one of the famous representatives of the art of music but also the work of Amir Temur in his time led to the further rapprochement and development of the culture and time of all the peoples of Movarounnahr, the Middle East. Amir Temur protected the representatives of science and art. Due to this, many scholars and artists grew up in Samarkand during the reign of Amir Temur and Abdulkadir Marogi, who rose to the rank of a famous hafiz, musician, composer, and musicologist due to his financial incentives, writes in his "Musical Objectives".

Before becoming a musicologist, Abdul Qadir Maroghi became famous as a memorizer of the Qur'an, a musician and a singer. According to sources, he was fluent in Turkish, Arabic and Persian, and was a literary, literary and scientific work in these languages did Marogi created works of poetry in the genre of "tuyuk", which is a form of lyricism in the classical poetry of the Turkic peoples, and raised the artistic value of his poems to a high level by playing word games through homonymous words. Marogi recommends to perform his poems, especially Turkish poems of the "chicken" genre, in the positions of Segoh, Ushshak, Navo. Abdulkadir Maroghi began to write theoretical works on musicology in the palace and shelter of Amir Temur. In order to create conditions for the scientific work of Sahibkiran Abdulkadir Marogi, who carried with him his theoretical works on musicology, Amir Temur allowed him not to take part in the Indian march from April 1398 to April 27, 1399, to stay in Samarkand. recommends writing a theoretical paper on the subject at a time. " Under the protection of Amir Temur, Abdulkadir Maroghi was the first in Central Asia to develop 12

theories of status. In 1405, Abdulkadir Marogi completed the "Music Collection". "Music Collection" the names and order of the "Twelve Statures" are given as follows: (Ushshak); (Navo); (Rohaviy); (Hijaz); (Husseini); (True); (Buslik); (Zangula) (!) Isfahan; (S) Zirofkand (- (second, additional -> (kuchek)); Buzurg.

By the decree of Amir Temur, Abdulkadir Marogi was appointed head of the palace musicians in 1397. All opportunities were created for his creative maturity. In his works on music culture, Abdul Qadir Marogi described the methods of musical research of Abu Hajj Farobi (873-950), Abu Ali ibn Sino (980-1037), Abu Mansur ibn Zayla (died 1049) continuing and developing, he takes a creative approach to Safiyuddin Urmavi's (1216 1294) Book of Periods.

Marogi's musical treatises play an important role in the development of Eastern music practice and theory, in which the music system "Duvzdah maqom" - "Twelve maqoms" is theoretically developed and provides practical instructions on the performance of songs and instruments. Moroccan works were used creatively by scholars of the later period - Husseini (XV century), Kavkabi (XVI century), Changi (XVII century), and they praised his treatises on Moroccan music.

Abdulkadir Marogiy (1353-1435), a famous hafiz, musician, composer and musicologist, was one of the first to theoretically develop the "Duvzdah maqom" - "Twelve makom" music system, which was a raw material of "Shashmaqom" and made a great contribution to the development of Eastern music culture and Turkish music.) services play an important role in the development of Uzbek national music culture.

In the framework of the X International Music Festival "Sharq Taronalari" held in Samarkand on August 27-30, 2015 at the International Scientific-Theoretical Conference "Commonality of Musical Culture of the Peoples of the East", Iranian scientist, Dr. Babak Khazrai Abdulkadir Marogi's descendants have also gone astray, including his youngest son Abdulaziz's book on music theory, Nagma and Tola Advor, and his grandson Muhammad's book, Maqosidul Adwar, which is currently in the Nuri Ottoman Library in Istanbul. So, Amir Temur's recommendation to Abdulkadir Maroghi is Abdulkadir Marogiy generations is the proof of our opinion by done.

Music is national, international, universal in culture which had methodological significance when it came to the elements a matter attention should be paid. "Nationality", the categories of "internationalism" and "universality" are mutually exclusive with such categories as "loneliness", "specificity" and "commonality" forms a dialectical unit. Privacy and generality the categories are similar to each other according to categories of internationalism and universality as distinguished both are so different from each other.

In general, the musical culture of mankind is a unity of national cultures that manifests itself through transnational and universal characters. In the development of cultures, the unity of nationality, internationalism and humanity as a whole and multifaceted process develops on the basis of universal social laws and emerges as a result of the historical and cultural activities of different peoples coming.

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