



THE PLACE OF THE HISTORY OF MUSIC IN THE CULTURE OF THE NATION

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ANNOTATION

The history of music is a branch of musicology (a science and academic discipline) that studies music, primarily European, by era, country, and school. Music, as part of a culture, is influenced by all other aspects of it, including socio-economic organization and experience, climate, and access to technology. The emotions and ideas expressed in music, the situations in which music is performed and perceived, and attitudes toward performers and composers vary by region and era.

KEY WORDS: music education, national culture, form of music, tradition, musical instrument, history of music.

DISCUSSION

The methodological tradition also referred to the history of music as musical palaeography, systematization of musical forms in their historical development, and instrumentology. In Western science, musical palaeography is studied by philologists, form is studied by music theorists, and instruments (their construction, historical descriptions, acoustic structure) are studied by all musicologists (historians, theorists, musicologists-folklorists, etc.) without exception.

It is assumed that the appearance of modern man occurred about 160,000 years ago in Africa. About 50,000 years ago, humans settled all the habitable continents. Since all the people of the world, including the most isolated tribal groups, possess some form of music, historians have concluded that music must have been present in the first people in Africa, before they settled on the planet. Music is thought to have existed for at least 50,000 years after its origin in Africa and has gradually evolved into an integral part of human life across the planet.

Prehistoric, or primitive, is commonly referred to as an oral musical tradition. Modern American and Australian Aboriginal music is sometimes also referred to as prehistoric, however the term is usually applied to European music. For prehistoric music of non-European continents, the terms folk, folk or traditional music are often used.

The flute is the oldest recorded musical instrument. One specimen was found next to sculptures that date back to 35-40 thousand years BC.

The prehistoric era ends with the transition to a written musical tradition. The next era was called

"music of the ancient world". The oldest known song recorded on a cuneiform tablet was found in the excavations of Nippur, it dates back to 2000 BC. The tablet was deciphered by professor A.D. Kilmer from the University of Berkeley, it was also demonstrated that it was composed in thirds and used the Pythagorean system.

Double pipes, such as those used, for example, by the ancient Greeks, and ancient bagpipes, as well as a review of ancient drawings on vases and walls, and ancient writing (see, for example, Aristotle's Problems, Book XIX.12), which describes the musical technique of that time, indicate polyphony. One pipe in probably provided the background, while the other played melodic passages. Instruments such as the seven-hole flute and various types of stringed instruments have been found in the Indus Valley civilization.

References to Indian classical music (marga) can be found in the scriptures of the Vedas. The sama Veda, one of the four Vedas, describes music in detail. The history of music in Iran (Persia) dates back to the prehistoric era. The great legendary king, is credited with the invention of music. Music in Iran can be traced back to the days of the Elamite Empire (2500-644 BC). Fragmentary documents from various periods of the country's history show that the ancient Persians had an extensive musical culture. Sasanian period (226-651 AD) E.), in particular, left us a lot of evidence indicating the presence of a lively musical life in Persia. The names of some important musicians, such as Barbad Mervezi, Nagisa and Ramtin, as well as the names of some of their works have been preserved.



On the walls of the pyramids, in ancient papyri, in the collections "Texts of the Pyramids" and "Book of the Dead" there are lines of religious hymns. There are "passions" and "mysteries". A popular theme was the "passion" of Osiris, who died and was resurrected every year, as well as women's songs-lamentations over the dead Osiris. The performance of songs could be accompanied by dramatic scenes.

Music played an important role in the life of the ancient Egyptians. The significance of music in ancient Egypt is reflected in the wall reliefs of ancient Egyptian temples and tombs depicting musicians. The ancient musical instruments of the Egyptians were the harp and flute. During the New Kingdom, the Egyptians played bells, tambourines, drums, and lyres imported from Asia. [6] Rich people arranged receptions with the invitation of professional musicians[7].

It is believed that it was in Ancient Greece that music reached its highest flourishing in the culture of the Ancient world. The word "music" itself is of ancient Greek origin. In ancient Greece, for the first time, a natural relationship between pitch and number was noted, the discovery of which tradition attributes to Pythagoras. Music as a subject of education and upbringing and as a component of social life was of great importance for the Greeks and, in general, for the entire later European civilization.

Ancient music is a general term used to describe music in the European classical tradition from the fall of the Roman Empire in 476 AD to the end of the Baroque era in the mid-18th century. The music within this vast span of time was extremely diverse, spanning multiple cultural traditions within a wide geographical area. Many of the cultural groups from which medieval Europe developed already had musical traditions of which little is known. The unifying origin of these cultures in the Middle Ages was the Roman Catholic Church, and its music served as a focus for musical development during the first thousand years of this period. Secular old music is also preserved in a large number of sources.

According to the evidence of numerous ancient documents and artistic images, the musical life of the Early Middle Ages (until the 800s AD) was quite rich and rich. However, history has preserved to this day mainly the liturgical music of the Roman Catholic Church, a significant part of which is occupied by the so-called Gregorian chorale, named after Pope Gregory I. Modern scholars consider the evidence of the musical contribution of Gregory the Great to be a legend. Most of the compositions of the Gregorian chorale in the period between the milestones of the activities of Gregory I and Charlemagne belong to unknown authors.

During the ninth century, several important events occurred in the development of Medieval

music. First, the Catholic Church began to make significant efforts to unify the various directions of the Gregorian chant and to bring them all within the framework of the Gregorian liturgy. The second important event was the appearance of early polyphonic music: the octave doubling (polyphony) used in ancient times was replaced by the accompaniment of the church melody by means of a second voice, which formed intervals from unison to a quart (two-voice organum, or "diaphony"). The third and most important event for the history of music was the attempt to recreate musical notation, which followed the end of almost five hundred years of research by composers in this field. For the first time, lines are used to record notes and the first 7 or 15 letters of the Latin alphabet are used. The founder of modern musical notation is considered to be Guido of Arezzo (died in 1037), who reduces letter and non-letter notation into one harmonious system.

In the period after 1100, several schools of polyphonic music stand out in music:

- The school at the monastery of Saint-Martial (Saint Martial) was characterized by the presence of one main stable theme and a fast-moving second voice in the form of a two-voice organum;

- * The School of Notre-Dame, which gave the world high examples of polyphony of that time and became the first school of European choral polyphony, with its founders, the monks Leonin and Perotin;

- school of Santiago de Compostela in the province of Galicia, the former at that time a centre for pilgrims, wandering pilgrims and a place of work of the composers of many musical traditions of the late middle Ages, much of the work which has reached our times in the writings Calixtine code;

- The English school, whose music is represented in our time in the Old Hall Manuscript and in the manuscript known as the Worcester Fragments.

Together with these schools of church music, there were also secular trends in the development of music of the Middle Ages, which were reflected in numerous compositions of troubadours, trouvères and Minnesingers. The musical forms and aesthetic ideas of secular musicians of the time gave rise to the development of early Renaissance music, but the minstrel culture itself was largely destroyed during the Albigensian Crusade in the early thirteenth century.

Ethnic music is a direction of modern music that combines traditional folk and folk music. An analogue of the well-known English term "world music" (music of the world). National music refers to both musical folklore and music written in the spirit of the nation and gained popularity in it.

This is music adapted to North American and European standards of commercial sound recording, as well as modern "Western" music with a



wide use of borrowed from traditional folk music (various cultures of the world) and classical music of non-European traditions of sound patterns, instruments, performance styles, etc. In the works of ethnic music, the sounds of "hoomei", djembe, duduk, sitar, bagpipes, didgeridoo and many other musical instruments are used. Sampling of folk instruments and singing is common.

The English term "world music" refers to all music that is not part of modern Western music and originates outside the cultural influences of Western Europe and English-speaking countries. World music can be defined as "local music from outside" or "someone else's local music".

The term became widespread in the 1980s as the name of a section of the classification of such phenomena in the music industry. This category includes:

- * Traditional folk music;
- * Folk music -modern popular music with pronounced elements of ethnic music (for example, Celtic music, Afro-Cuban music, reggae).

The term "ethnic music" adopted a compromise: the term "world music" sounds incomprehensible in translation. Therefore, the term "ethnic music" was taken, which in English historically describes a line of musical products produced specifically for Eastern markets and for emigrants from Eastern countries (primarily from India).

The appeal of Western civilization to the exotic traditions of folk music and the music of other civilizations can be confidently traced back to the Baroque music. There are many pieces of music at the intersection of ethnic and classical music. At the same time, it should be noted that the composer Antonin Dvorak wrote "Slavic Dances" under the influence of folk music of the peoples of Central Europe and "Symphony No. 9" ("From the New World") under the influence of folk music of Negroes and aborigines of North America.

On the classical and later jazz scene of the XX century, musical archaism is established as an independent direction in the form of neofolklorism. "Dance of the Seven Veils" from R. Strauss's opera "Salome" is called one of the first and most striking examples of the author's aestheticization of folklore. In 1913, Igor Stravinsky poetized paganism in the ballet "Sacred Spring", which was a kind of manifesto of neo-folklore. His influence has significantly affected the works of Sergei Prokofiev, Rodion Shchedrin and others in Russia, and abroad — Bartok and Kodai in Hungary, Martinu in the Czech Republic, de Falla in Spain, Vila Lobos in Brazil, Chavez in Mexico and many others.

Ethnic music (especially Oriental music) had a great influence on such American composers of the 20th century as Henry Cowell, John Cage, Lou Harrison and Alan Hovanes.

In the 1960s, many rock musicians resorted to the means of traditional music of the East. For example, Indian elements appeared in the music of The Beatles, and the band members were taught to play the sitar by the famous Indian musician Ravi Shankar.

In the same era, the reggae style, which is referred to as "world music" in English-speaking culture, originating in the sacred music of Jamaica, and its largest performer, Bob Marley, became widely popular.

In the 1980s, there was another surge of interest in ethnics in the West. On the one hand, Western musicians were looking for new influences and discovering folk music, on the other hand, ethnic music was promising from the point of view of marketing and the music industry. Then there were radio programs ("World of Music" on the radio station "Voice of America", "D. N. A: destination Africa" on "BBC Radio 1Xtra", the Andy Kershaw show on "BBC Radio 3", and others); festivals (WOMAD), labels ("Real World" by Peter Gabriel, founded in 1988, "Piranha Music", World Music Network, "Luaka Bop" by David Byrne) specializing in ethnic music. In Russia, there are also many labels specializing in World Music and ethnics: Sketis Music, Dom Records, Dolina Bortanga and others (due to the general decline of the physical media industry, only Sketis Music can be distinguished from the actual Russian world music labels).

In Russia, in recent years, the genre of ethnic and world music has become more and more popular. Bright images of the Russian world music scene were such groups and musicians as "Rada and Ternovnik", "Melnitsa", Inna Zhelannaya, Zaman, Theodor Bastard, TL "Ruda Navi", "Va-Ta-Ga", Namgar, "Volga", Raven Wing, "vedan kolod", "Volkov Trio", Sergey Starostin, Bulat Gafarov, Viktor Savenko, Ivan Smirnov, Stepanida Borisova (Yakutia), Yarga Sound System, Nino Katamadze, Pelageya, Drums ASHE, Godlav, Fudjin-HAO.

Uzbekistan is considered one of the cradles of human civilization, a country with a rich historical past. The culture of our people is one of the most unique and original, which has been formed for thousands of years. Since ancient times, various types of arts, including music, have developed on the territory of Uzbekistan.

Monuments of material culture and extant written sources testify to the ancient origins of the musical heritage of the Uzbek people. On the monuments of fine art related to the culture of the Kushan period, you can see images of musicians. One of them is represented on the frieze with a stringed harp-like instrument in his hands, another with a wind instrument similar to a flute, and the third with a double-sided drum of an oblong shape. From this we can conclude that the Kushans and



Sogdians knew the main types of instruments and used them both solo and in an ensemble.

In the IX-XII centuries ("The Renaissance») Samarkand, Bukhara, Merv, Urgench and other cities are becoming leading scientific and cultural centers. Local traditions in all fields of science, literature and art are being revived, and a huge number of scientific treatises are being created. The best examples of musical art received generalized coverage in treatises on the music of such Central Asian encyclopedic scholars as al-Farabi, Abu Ali Ibn Sina, al-Khwarizmi, Jami and others.

After gaining independence, one of the priority tasks of the state was the revival and preservation of the spiritual values of generations, careful attitude to the cultural wealth of the country, the veneration of great ancestors. In recent years, Uzbekistan has carried out significant work on the deep study and further development of musical art. The country has created the necessary legislative framework for training young talents, which provides an opportunity for the younger generation to get an education based on the traditions of Uzbek culture and art, world standards. It also serves to stimulate the work of teachers, scientific and creative workers in this field, as well as to strengthen the material and technical base of educational institutions of culture and art.

In all regions of the republic there are children's schools of music and art equipped with new musical instruments, palaces of culture, colleges and lyceums in the areas of art. A special place in this list is occupied by the State Conservatory of Uzbekistan, which is considered to be the oldest higher music educational institution in Central Asia. Since March 22, 2002, the university staff has been operating in the new building. Equipped with special modern equipment and instruments, this beautiful building has 305 classrooms and classrooms, 4 concert halls, 4 educational recording studios, a Museum of national Instruments, a specialized research center, a publishing house "Music", a music library, 4 sports halls. Thus, there is everything necessary for the implementation of fruitful educational, creative, research and performance work.

Also in our country, a large number of musical events of international importance are held, designed to promote the revival, preservation and enrichment of the traditions of musical folklore and academic performance skills. Among them is the International Music Festival "Sharq Taronalari" ("Melodies of the East"), held every two years in Samarkand. Musicians and performers from all over the world come here to introduce the participants and guests of the festival to the unique national musical culture of their peoples.

In addition, in order to develop the national musical art as an important means of educating

young people in the spirit of love for the Motherland, loyalty to the ideas of independence, respect for national traditions and values, various creative forums, festivals and competitions of republican significance are held in Uzbekistan. Such song contests as "Yagonasan, Mukaddas Vatan", "Nihol", "Mardi Maydon" contribute to the identification of young talents in the field of national song art, their comprehensive support and stimulation. To strengthen the creative cooperation of poets, composers and performers, various creative projects and forums are regularly held.

Throughout the country, monitoring is being conducted to identify and preserve centers of intangible cultural heritage, including such types of performing arts as "bakhshi", "lapar", "makom", "yalla" and others. The Directorate of Academic Folk and Artistic groups, which unites the State Choral Chapel, the Chamber Orchestra "Turkiston", the Classical Ensemble "Mumtoz", the National Song and Dance Ensembles "Uzbekistan", the Chamber Ensemble "Soloists of Uzbekistan", the State Orchestra of Folk Instruments named after-T. Jalilov and Symphony orchestra. All these groups actively participate in the holidays dedicated to Independence Day, Navruz, and also represent Uzbek musical creativity on various international stages.

Recognition of the unique value of the traditional musical and artistic heritage of the peoples of Uzbekistan was the fact that a number of phenomena of folk culture were included by UNESCO in the World Representative List of "Masterpieces of the oral and Intangible Heritage of mankind". In particular, this is the heritage of Baisun as an example of preserving all types of folk art in the region (traditional customs and rituals, oral poetic heritage, music); "Shashmakom" as a unique musical heritage of the makom art of the nation, a phenomenon of spiritual culture of the peoples of Central Asia; the original song genre of the Ferghana Valley "Katta Ashula" with its own peculiarities of musical and poetic language and performance.

Thus, the musical art of Uzbekistan, distinguished by its richness and diversity of forms and genres, is an integral part of the national culture, a unique way of communicating with the world community.

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