

THE PLACE AND IMPORTANCE OF THE WORDS UD AND TANBUR IN UZBEK MAQOM ART

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ANNOTATION

In recent years, new opportunities have been created in our country for the further development of music and culture. One of the most important tasks is to find young talents in various fields of music culture, to take care of the development of their creative activity. "... The role and importance of music in raising the spiritual level of our people, educating the younger generation in the spirit of high human ideas, love and devotion to the motherland, national and universal values is incomparable."

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After all, reviving the traditions of musical performance of the past, preserving them in modern conditions, exhibiting Uzbek national musical works and words abroad, creating new traditions in music education, preserving and transmitting the spiritual heritage of the people to future generations, analyzing the role of music culture in society is an urgent task. Uzbek folk music has a unique folk and classical musical heritage, which is unique and perfectly formed in its national processes.

The art of Uzbek national music has come a long way. Instruments and instrumental melodies, which are the art of music and its main parts, have had rich and complex pictorial possibilities from the past. Early-century sources - works by historians, fiction, and ancient monuments found by archaeologists, including musical instruments and sculptures depicting musicians - are evidenced by paintings on walls and other monuments. In particular, in the late XIX - early XX centuries, depending on the scale, ways of performance, forms, complexity, traditional music was divided into professional musical works (maqom, big song, epic) and folk melodies (lapar, yalla, song, hymn). Therefore, during this period, the activities of the Uzbek people's music continued to develop in two directions: the first - palace musicians who served the nobles and rulers, and the second - artists who served the common people. Due to this factor, it is assumed that Uzbek music is divided into classical music and folk songs. Classical music samples are mainly created by mature hafiz, musicians and composers, and due to the complexity of their genres and performance traditions, they are distinguished by the art of maqom and epic performance styles, schools.

Maqoms play a very important role in the musical heritage of the peoples of the East as one of the genres of music that has existed since time immemorial. The maqom direction of traditional music has developed in Bukhara-Samarkand, Fergana-Tashkent and Khorezm.

In the palace of the Emir of Bukhara, the authorities were treated with great interest. Amir Said Alimkhan appreciated maqom music, he also knew how to play the dutar and performed Shashmaqom melodies. In the emirate, talented children were selected from among folk musicians and handed over to experienced musicians. For example, famous masters of Bukhara, such as Usta Shodi Azizov, Boboqul Fayzullaev, Shokhnazar Sohbov, were educated by palace musicians.

In each century, a certain musical instrument has played a leading role in the performance of national music. For example, in the peoples of the East, including Central Asia, from the 7th to the 18th centuries, a series of works called "Twelve maqoms" were performed, with the instrument "Ud" being the main one. One of the oldest musical instruments in the performance of the peoples of the East is the instrument "Ud", which has been a leading word in the performance of music of all eastern peoples for almost X century and is widely used in

practice. Various details have been given about the creation of the Ud musical instrument. The lexical meaning of the word "ud" is "Black Tree". (* That is, a musical instrument made of ebony). The first copy of the ud is said to have been invented by the Greek scientist Fishogurs (Pythagoras). Ud's second name, "Barbat," has two meanings. Bar - stature, bat - duck; that is, it means a musical instrument similar to a duck's body. It is known in the history of music that the founder of oriental music, musician, singer, composer Barbat Marvazi, who contributed to the development of oriental music culture, lived in the Central Asian city of Marv (Mari). It is said that he worked in the royal palace and composed musical works named "Khusravoniy" in honor of the king, and that these works have long been performed by the peoples of the East. So Barbat was a mature performer of the Ud (Barbat) instrument. Therefore, it is possible that the oud was given a second name, Barbat, or that Barbat Marvazi was given the nickname "Barbat", the second name of the oud.

In general, the musical instrument "Ud" from the XII century to the end of the XVIII century in the musical performance of all the peoples of the East were performed works of maqom called "12 Maqom". The performances of "12 Maqom" were performed in accordance with the words and scenes of the musical instrument "Ud". In all musical works written from the VII to the XVIII century (books, pamphlets, other sources) only information about the musical instrument "12 Maqom" and "Ud" is given. This information can be seen in the works of Farobi, Urmavi, Jami, Navoi, Sherazi, Kavkabi, Husseini, Darvesh Ali and other thinkers dedicated to the science of music. Farobi and Urmavi also created their first recording system "Sharq nota" taking into account the performance of "12 Maqom" and the words, curtains, strings of the musical instrument "Ud" in general. During this period, the word "Ud" first had 4 strings, then 5 strings and 7 strings. called by such names. Many of the described musical pamphlets contain information about the different types and names of "Ud": Ud, udi komil, udi qadim, taraf rud, rud, shokhrud, Barbat and so on. By the 18th century, the works of "12 Status" in the performance of music began to be interpreted and performed differently in different countries. For example, the works of "12 Maqom" are called "Dastgoh" in Iran, "Mugham" in the Caucasus, "Raga" in India, "Shashmaqom" in Bukhara, Central Asia. setor, komoncha, Indian setori in the performance of "Raga", and tanbur in the performance of "Shashmaqom" became the main musical instrument. The maqom works "12 Maqom" have survived to this day only among the Uyghur peoples, and these works are performed on the Uyghur tanbur. So, in the XVIII century, the performance of musical works called maqom began not on the instrument "Ud", but on the above musical instruments.

At the end of the 18th century and the beginning of the 19th century, Shashmaqom was formed in Bukhara, one of the most developed cities in Central Asia in terms of literature, art and culture.

In the late 19th and early 20th centuries, the Khorezm oasis was famous in Uzbek music for its performing and singing traditions. In the oasis, maqom performance developed in the direction of epic ways, folk songs. During this period, famous composers such as Kamil Khorezmi, Mirzo, Muhammad Rahimkhan Feruz, Niyazjon Khoja created in Khorezm. Kamil Khorezmi Khorezm created a tanbur note line. In Central Asia in the late XIX - early XX centuries, musicians, in particular, trumpeters, trumpeters, drummers, actors were highly valued.

Musicologist-ethnographer V.Uspensky and V.M.Belyaev were among the first to study the history of Uzbek musical culture. They collected and published a wealth of information about the Uzbek classical music and its peculiarities, the role of music in the country, the lyrics.

In conclusion, it should be noted that in the late XIX and early XX centuries in Turkestan, Bukhara Emirate and Khiva Khanate there were significant changes and innovations in the art of music. European musicologists focused on the study and notation of classical music and folklore in the Bukhara Emirate and Khiva Khanate,

the collection of folk musical instruments. Musical societies were established in the cities of Turkestan and amateurs were attracted. The study of Uzbek folk songs by Russian musicologists, their notation, and their publication in foreign media contributed to the development of music in their time. At the same time, the implementation of the necessary measures to preserve the traditions of Uzbek music in Bukhara and Khorezm has contributed to the development of Uzbek classical music traditions. Nowadays, it is necessary for our state to pay special attention to the art of maqom, to open maqom music schools, and to teach the art of maqom in schools and even kindergartens. Because the art of maqom embodies national pride, a sense of patriotism, moral values. The role of the art of maqom in educating the younger generation so as not to be influenced by popular culture is invaluable. For example, in the art of maqom lies the spiritual nourishment that a person needs, such as the people's past, future, moral values, education, breast milk.

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