GOSPODARKA I INNOWACJE

LABORATORIUM WIEDZY Artur Borcuch

Volume: 22 | 2022

ISSN: 2545-0573

MUSICAL LIFE IN THE SAMANID PERIOD IN THE IX-X CENTURIES AND UZBEK MUSIC IN THE XI-XV CENTURIES

Marufjon Ashurov Abdumutalibovich

Andijan State University named after Zahiriddin Muhammad Babur, Faculty of Art History, Associate Professor of Music Education

ARTICLEINFO.

Keywords:
Uzbek people, center of culture, science, Farobi, Ibn Sino, capital, Samarkand, Amir Temur, music, national song, national anthem. Material culture, spiritual wealth.

Abstract

Musical life in the Samanid state In the ninth century, power passed to the Samanid dynasty due to the fierce struggle of the peoples of Central Asia against the oppression of the invaders. During the Samanid period, Central Asia was not attacked by foreign invaders for almost a hundred years, which allowed the development of the country's economy and culture. During this period, great scientists, poets, musicians: the famous mathematician and astronomer Ahmad Fergani, one of the first musical treatises in Arabic, the founder of the science of algorithms Abu Abdullah Muhammad Khorezmi became famous.

The article covers the musical life of the Samanids in the IX-X centuries and Uzbek music in the XI-XV centuries.

Introduction. From ancient times the Uzbek people have a special place with their rich national and cultural values, traditions, as well as their great contribution to world culture. In the development of world culture and art, the culture and art of the Turkic peoples, including the Uzbek people, have long been known in Central Asia as a center of culture and science. The great scientists who grew up on this land have made a great contribution to the development of world science, architecture, literature and art.

Traditional music samples of various genres and forms created by our great ancestors have become an integral part of our artistic and spiritual heritage.

The main part. Musical culture in the Samanid period. Musical life in the Samanid state (IX-X centuries) Due to the fierce struggle of the peoples of Central Asia against the oppression of the invaders, in the IX century the power passed into the hands of the Samanid dynasty. During the Samanid period, Central Asia was not attacked by foreign invaders for almost a hundred years, which allowed the development of the country's economy and culture.

During this period, great scientists, poets, musicians: the famous mathematician and astronomer Ahmad Fergani, one of the first musical treatises in Arabic, the founder of the science of algorithms Abu Abdullah Muhammad Khorezmi became famous. It is known that Muhammad Khorezmi was the leader of the Mamun Academy (Bayt ul-Hikma) in Baghdad. According to the narrations, when there was a

discussion among the scholars about the methods of healing, one of the students asked Khorezmi, "What do you prefer in treating people, whether it is medicine or surgery?" Then the words of the teacher "in my country, the healing power of music prevails over both of them" became history. From ordinary people and craftsmen of Khorezm to the highest class, he was close to the art of speech. According to Beruni, Muhammad Khorezmshah (Ma'mun II) was a king who had a deep understanding of music and poetry, and gave subtle advice to the poets and musicians around him. The history books also mention the names of scholars in the field of musicology within the Mamun Academy. Khorezmshah Sultan Muhammad himself used to find pleasure in barvat (ud) by playing navva (a series of works). Even before embarking on important state affairs, the Khorezmshah began to prepare himself mentally, to sing, to adjust his mind and emotions. The encyclopedic scholar Fakhriddin Razi, who received the title of "The Great Teacher - Sheikh Sharif", has a special place in the history of musicology. The musical part of his encyclopedia Jame 'al-Ulum is a very important gap between Farobi and Ibn Sina and later. Razi's treatise differs from the Arabic works of Farobi and Ibn Sina in that the use of expressions in local languages, such as the ancient name of the oud, was "barbat." Numerous sources, such as those mentioned above, show that Khorezm is a place where musical traditions have long been respected and developed. According to the narrations, "Before Genghis Khan destroyed the Old Urgench, the capital of Khorezm, in ancient times, most of the people who lived in the ancient city of Urgench chose music as a profession. "Even in the city of Old Urgench alone, there are about a thousand people who sell their beehives on the basis of these trades." . Farobi lived and worked with Abu Rayhan Beruni (973-1048), Abu Ali ibn Sina (980-1037), the great scientists of Central Asia in the X-XI centuries, who made a great contribution to all the sciences of the Middle Ages. Bukhara became famous among the cities of the Samanid state. Bukhara became a center of economy and culture, literature and music developed. The main genre in the works of court poets and musicians was a poem that praised and honored the ruling personalities. An introductory part (nasib) would be accompanied by a musical instrument. The instrument could sometimes be performed separately from the poem on any intimate night. Ghazal was born from Nasib, an independent form of musical and poetic art, performed by a musician, a singer, a mutrib. In addition to musical anthems, songs were written to express advanced social views and moods. Sometimes in comedy songs, poets and musicians laughed at the greed and contempt of kings and officials, and at the jealousy, hypocrisy, and bigotry of priests. Often, the bold days calling for freedom would be hidden behind irony and ridicule. Such songs spread very quickly among the masses, and authors such as the great master of poetry and brilliant musician blind (according to legend) Rudaki, who lived in the first half of the X century, became famous. By this time, there was a growing interest in ancient epic myths and legends, which were depicted only in folklore. There are professional heroic epics based on the rhyming of two verses with eleven syllables. Firdavsi used the epic of the peoples of Central Asia in his wonderful epic "Shohnoma".

Community Scholars - ABU NASR FOROBIY (873-950) Farobi (pseudonym, full name Abu Nasr Muhammad ibn Uzlug Tarhan Farobi) - the greatest representative of the medieval Eastern music culture. Unfortunately, very little is known about the life and work of Farobi in science. He was born in 873 in a place called Farob in the Syrdarya (present-day Shymkent region of Kazakhstan). Farobi's father served in the military. It is known that he spent his youth in his homeland and in his youth visited Tashkent, Bukhara and Samarkand, where he studied. Later, Farobi traveled to Baghdad, the cultural center of the caliphate, to further his education. He also visited the Iranian cities of Isfahan, Hamadan and Ray. For about 940 he lived in Damascus. The next years of Farobi's life were spent in Aleppo. He served in the presence of Sayfuldav and Hamdami and won his favor.

According to sources, he was a master composer and performer of oud, tanbur, gijjak, nay, chang and legal instruments. Due to his sharp taste and great musical ability, Farobi was closely acquainted with the musical culture of various peoples living in the Middle East. The musical heritage of the peoples of Central Asia and Iran, in particular, had a great influence on the formation of his musical views. The

scientific and practical aspects of the musical heritage of these peoples are deeply rooted in the works of Farobi. Farobi is equally famous in the science and practice of music. His performance and composition have reached such a high level that there are many legends about it. One of the legends says that Farobi sang, sang and confused people, and sometimes made the enthusiastic people sad, and sometimes put the smart ones to sleep and amazed the fans. In science, he created works of universal significance and left an indelible mark on the history of musicology.

Farobi wrote many works on music. Sources include his "Classification of Sciences" ("Ihsa al-Ulum"), "The Great Book of Music" ("Kitab al-musiqa al-kabir"), "Introduction to Music" ("Mad-hal fi-l-musiqa"), " The Book of Classification of Rhythms ”(“ Kitab ixsa al-iko ”) and many other works. Some of these works are kept as manuscripts in various libraries around the world. Two works of music by Farobi have been widely introduced into modern science. These are the music section of the Classification of Sciences and the Big Music Book. The "Great Book of Music" is one of the masterpieces of world science, which is unique in its time in terms of comprehensive and in-depth coverage of the problems of musicology. In this work, Farobi raised music, which had previously been an integral part of other disciplines, to the level of an independent science.

There are several copies of the Great Music Book in various libraries around the world. On the occasion of the 1100th anniversary of Farobi's birth, the perfect text of the book was prepared and published by Arab scholars Zakariya, Yusuf and Mahmud Daphni on the basis of available manuscripts. This book has been known in the world of music for many centuries. It has always been one of the rarest and most central works in the music of the Middle East. In Oriental music, it is difficult to find any prominent scholar who is not related to Farobi's work. The "Great Book of Music" has long been known in Europe. It was first translated into Latin in the 12th century by Zahid Guldislab. • The Great Book of Music has recently been translated into several modern languages. In 1840, the German orientalist Land translated part of the book on musical instruments into Latin. In the 1930s, the "Great Book of Music" was translated into French by Baron Rudolf D. Erlange and published in the collection "Arabic Music".

Through this translation, Farobi's legacy was widely introduced to Europe. Various chapters of the Great Book of Music have also been published in Persian and Turkish. This work has been partially translated into Russian, Uzbek and Kazakh. In the preface, Farobi states that the "Great Music Book" consisted of two parts. The first describes the theoretical and practical foundations of this science, and the second - to explain the "mistakes" of past scientists in the science of music. This last part of the book has not reached us.

The surviving copy of the Great Music Book consists of two parts. The first is called "Introduction to the Art of Music" ("Madham sinoatu fi-l-musiqa"), the second is called "The main part" ("Juzbi asl"). The Introduction to the Art of Music is divided into two chapters, each consisting of two chapters. The main part consists of three chapters, the first - two, the second - three, and the third - three chapters. Thus, the Great Music Book consists of a total of 12 chapters.

As mentioned above, Farobi divides the science of music into theoretical and practical parts. Theoretical science considers the basics of music (fundamental laws) and methods of studying them. In any theoretical science, three things are necessary for human perfection:

1. Mastering its basics.

2. To be able to draw the necessary conclusions from the basics of this science.

3. To be able to find erroneous results in this science, to be able to understand the views of other scientists, to be able to discover the good from their bad thoughts, to be able to correct mistakes " .

Pharoah's science explains each of the above categories in detail. Science begins with the study of the musical and physical properties of sound. Sound is defined as a physical phenomenon caused by the vibration of any hard or soft body.

Then the acoustic properties of sound, ie the relationship between the volume of the vibrating body and the pitch of the sound, are explained on the example of various musical instruments, and the factors of their quantification in a mathematical style are explained. “Songs are compared to poems and poems. In poetry, the primary element is the letters, the reason for which, just as verses and bytes are formed from their combination, the structure of melodies also has primary and secondary elements, from which the melody is compared with the poem and the poem. The only thing that plays the role of letters in poetry is melodies, ”Farobi wrote. So, the concept that comes from sound is nagma (musical sound, tone, curtain). Farobi discusses the causes of low-pitched melodies, the factors of proportionality and the influence of emotions through these features (Farobi. "The Great Book of Music", Coxira, published in 1967). category is one of the central concepts of science and writing. Because the curtain itself can not be a separate part of the melody. Farobi explains the formation of intervals by measuring the size and volume of the oscillating body and expressing the resulting fractions in numerical terms. The factors that determine the pitch of the sound are different, the length and thickness of the string on stringed instruments, the length, height and width of the body vibrating on wind instruments. However, the most important of these is length. Therefore, the amount of length is mainly measured.

ABU ALI IBN SINO (980-1037) - Music plays an important role in the multifaceted scientific heritage of the great thinker Abu Ali ibn Sina. Ibn Sina successfully mastered the works of his predecessors, the Greek philosophers Aristotle, Ptolemy, Euclid, as well as Eastern scholars Khorezmi, Kindi and Farobi, and created an independent doctrine in musicology. The significance of Ibn Sina's teaching, which was unique in its time in terms of the breadth of its issues and the depth of its coverage, is not limited to the period, but it is Shark. and plays an important role in the further development of Western music.

Abu Ali ibn Sina mastered the science of music from a young age. According to the biography of Ibi Sino, at a young age he studied mathematics. As you know, music is an integral part of mathematics. Ibn Sina was acquainted with the works of the great mathematicians and musicologists Ptolemy and Euclid. Ibn Sina's youth was spent in his hometown of Bukhara. During this period, Bukhara was one of the most developed cities. One of the most remarkable aspects of the cultural life of the Samanid capital was the rise of the caliphate and the growing interest in local traditions. Under this general direction, it was widespread in the peoples of Central Asia and Iran, and in the time of Ibn Sina, it was re-adopted in accordance with the new requirements. Rost, Zangula, Zirafkand, Rahobi, Navruz and other ancient ways have become part of the new structure of professional music in the Middle East - maqoms.

During this period, in Bukhara and later in the central cities of Urgench, Ray, Hamadon, where Ibn Sino lived and created, the introduction of composers, masters, singers and musicians, the status of the highest examples of musical thinking, created a great need for music. The works of Ibn Sina are of great importance in this regard. Issues related to the science of music are reflected in many works of Ibn Sina. Unfortunately, not all of them have reached us. For example, Ibn Usaywa's Madhal San'ati al Musiqa (Introduction to the Art of Music) and Ibn Sina's Kitab al Labahiq (Book of Supplements) in his book Shifa. the works are still unknown to science. Ibn Sina's musical legacy has come down to us through his major encyclopedic works: "Healing." a section of his book entitled Jabomi ilmal-musiqa (The Collection of Music Science); Summary of the book "Salvation" ("Brief information about the science of music"); Musical parts of the encyclopedia. Ibn Sina's other books, The Laws of Medicine and The Treatise on Love, also contain information on music. Ibn Sina's views on music are more complete in Jabami ilm-al musiqa; reflected. The musical parts of "Mukhtasar ilm-al musiqa" and "Donishnoma" are based on this work.

The main feature of Ibn Sina's views on music, as well as one of the differences from Farobi's teachings, is that Ibn Sina sought to build his music theory (mainly science) more on the physical properties of sound. Farobi connects the theory with the laws of experience and perception. This shows the strengths and weaknesses of Ibn Sina's teachings. The weakness is that Ibn Sina tries to absolutize

the internal structure and perception of music. Its strength is that it not only connects music to experience itself, but also encourages its development through science and scientific thinking.

In the time of Ibn Sina, the term maqam was not yet widely used, but professional music samples were referred to as the above-mentioned names of rock, naba, and curtain. These were prototypes of statuses. Ibn Sina's musical teachings reflected a number of topical issues in aesthetics, theory and practice.

Ibn Sina's aesthetics, based on the understanding that music is a product of human activity, a means of communication, is one of the most advanced forms of medieval musical thought. Ibn Sina begins his work "Jabumi ilm-al musiqa" with a direct rejection of idealistic views: because it is the habit of those who cannot distinguish one science from another. He was a great scholar in the Middle Ages, supporting the progressive trends of music, protecting it from idealistic views. In Ibn Sina's theory of science and literature, all its categories, from sound to complex structures, are considered. His scientific explanation is based on the following sound system.

In the Farobi Table, the basis of the sound system is natural intervals. This has led some scholars to call Ibn Sina the creator of the "pure curtain system" in music. In fact, Ibn Sina did not yet understand the "pure curtain system" as the basis of polyphonic or harmonic deficits. The preference for these intervals was due to the desire to bring music closer to the natural basis. Ibn Sina's views on science are also noteworthy. He attributes the beauty and inner nature of the melody in many respects to the proportional weight, and therefore considers weight to be an important factor in music. The scientist was famous in his time.

1. According to the law of acoustics, each sound contains many sounds. They are called overtones and are arranged in a certain order. The order of the overtones is called the natural interval, and the intervals are called natural intervals.

2. There are three main curtain structures in music. They are called Pythagorean, pure and tempered curtain systems. In this regard, Ibn Sina is a follower of the Aristotle tradition, a sage who continued the issues of music and poetry in the context of Eastern culture. Noting that weight is the greatest bridge between poetry and music, Ibn Sina paid special attention to the issues of weight and the problems of the natural harmony of music and poetry. He considered the weight of poetry and music to be one of the most important conditions for the perfection of a piece of music. Ibn Sina also studied musical instruments. It is noteworthy that the scientist considered the human voice to be the most perfect instrument, and compared other musical instruments to it. It is said that Ibn Sina's instrument was a sledgehammer. He considered the gijjak to be the closest natural and beautiful musical instrument to the human voice. He also gave information about oud, tanbur, rubab, nay, surnay and legal instruments, their performance features, and many issues related to their interaction. Ibn Zayla (died 1044). A famous musicologist who was a student of Ibn Sina. According to medieval sources, Abu Mansur ibn Zayla died in 1044 at a young age. However, during his short life, he was considered one of the leading scholars of his time by his contemporaries, who called him al-hakim (the Wise) because of his work in various fields of science. Ibn Zayla's only work in musicology is the Complete Book of Music (Kitab al-kafi fi almusiqa). Ibn Zayla's work was greatly influenced by Ibn Sina's musical views.

Safiuddin Urmavi (died 1294) is the greatest representative of Eastern musicology, after Farobi and Ibn Sina. Safiuddin Abdulmomin Urmavi, like the great Farobi, was equally successful in the science and practice of music. He was born in the ancient city of Urmia in Azerbaijan (120 km south of Tehran). "Since Beijing spent most of his life in Waghdad, the capital of the Abbasid Empire, Arab scholars call him Safiuddin Urmavi Wagdadi. At the age of 19, Safiuddin Urmavi became known as a talented performer, hafiz and composer. Safiuddin There are many legends about the art, knowledge and skills of Urmavi music in his time and in later times. Safiuddin was also famous in other sciences, especially in the exact sciences. The works of the great mathematician of his time Nasriddin Tusi had a great influence on Safiuddin's work and led to the rise of rationalist ideas in his musical views. He

creatively mastered the heritage of his predecessors Farobi and Ibn Sina and raised the science of music to a new level. Safiuddin Urmavi's famous treatises on music are Sharafiya (Kitab al-Sharafiya) and Kitab al-Adbar (Kitab al-adbar). Urmavi's views on science and writing are still relevant in Oriental music. What is the nature of this teaching? If Farobi and Ibn Sina built the curtain system of music on an empirical basis (that is, based on experience), Urmavi puts forward ideological ideas in this regard. While Farabi and Ibn Sina's curtains are based on curtains of different sizes, Urmavi introduces an equal distribution of them. According to the previous theory, because the sex membranes were different, it was possible to connect only those that matched. In the Safiuddin system, since the rock intervals are formed from a single base, it is possible to combine them all, and as a result, the range of sets formed from the rocks is greatly expanded.

In Safiuddin Urmavi's vowel, the pre-known interval I baqiya (ratio 243/256) is taken as a basis. All the curtains of the genus (absolute-savboba and savboba-binsir) are divided by it. from each whole curtain two residues and a small residue - phase interval are formed. The important thing is that the phase is not used as an independent curtain, but joins the structure of other intervals and changes their essence. The significance of the phase can be compared to the degree of softening and separation of the Russian alphabet. Although these characters do not have an independent phonetic significance, they can be added to other letters to radically change the meaning of a word. With the help of phase, large and small variants of whole and half curtains are formed. Baqiyayi sirar Baqiyayi kubar Mujannav Tanini 90 cents 114 cents 180 cents 204 cents.

Thus, instead of different curtains, their variants are used equally. Due to the different order of these intervals, Safiuddin Urmavi forms 7 networks of four-stage rocks and 13 networks of five-stage rocks. As mentioned above, in the Safiuddin system, all rocks can be interconnected. So, theoretically, the number of sets is 91 (this number is due to the multiplication of four-step and five-step rocks 7x13 = 91). But these are not all jams used in practice. The ones used in practice are divided into types depending on their melody. The proportion of jams is determined by the number of pure intervals in it. If the sum of pure intervals (octaves, kbinta, kbarta) in the set is equal to or more than the number of steps, this category is called status. Thus, 12 out of 91 jams fall into the category of status. In the science of music it is used in relation to the highest varieties of jams.

The term maqom was first used by Safiuddin Urmavi. This is the beginning of the system of "12 maqoms", which is widespread in Eastern music. The famous Tajik thinker Abdurahman Jami (15th century) later considered the 12 maqoms to be the most ancient ways of professional music. Due to the closeness of the musical views of Urmavi and Shirazi, without going into detail about the theory of Shirazi, a comparative table of circles described by them can be found in I. Rajabob's book "On the question of status". .

Seventeen-step vocalists are still popular among modern musicologists. Some believe that the features of Oriental music, including Uzbek music, can be reflected only in this seventeen-step vocalist, and that its theoretical foundations should be based on it.

Instrumental performance and its development in the Samanid period. At that time, stringed instruments such as the harp and oud, as well as wind-blown flutes were widespread. Udsimon used five or six pairs of strings, which were adjustable according to the kbarta. The oud was played with a plectrum like a flexible feather. Darvishali Changi described ud as "the king of all musical instruments." The stringed instrument mentioned in the Shahnameh was also common. Hafiz, a poet of the XIB century, later wrote about his love for the sounds of chang, nay and rud. The circle was also wide. His image is often found in various miniatures and other manuscripts of the Shahnameh. Rudaki's poems are reminiscent of dust and four-stringed ruins.

According to the nature of Farobi's voices, musical instruments played different roles: “There are musical instruments for war, their sound is loud and sharp. There are special musical instruments for

banquets and dances, weddings and merry gatherings, as well as for love songs. The voices of some are sharp and melancholy; In short, they are so many, so diverse, it's hard to list them all. ” Thus, during the Samanids, the performance of musical instruments developed on a large scale.

XI-XIII asrlarda yaratilgan musiqiy risiolalar Yusuf Xos Xojibning “Qutadg’u Bilig” asari. Conflicts in Central Asia in the 13th and 14th centuries hindered the development of culture. Especially during the Mongol invasion (XIII century), when large cities, including Bukhara, were completely or partially destroyed, cultural life declined. With the unification of Central Asia under the rule of Timur, a new rise in culture and art began in the second half of the 14th century. During the reign of Timur and the Timurids, Central Asia gained a great foreign position. Architecture flourished, the state capital Samarkand and Temur's hometown Kesh (Shaqrisavz) were beautified and beautified with huge buildings. From the cultural centers of occupied Khorasan, Iran, and Syria, Timur brought a variety of artisans, including musicians. According to the people of that time, the ceremonies of the Davdavali palace were accompanied by music. For example, the hafiz Abra writes: They used to say shiq.

Well-known scientist and musician Abdulkadir first served in the court of Timur and later in the palace of his successors. He is the author of a musical pamphlet describing the forms of palace music. Abdulkadir also composed a hymn ("Mayatain"). The pamphlet also mentions tarje, peshrav and a number of other genres of music that have survived to our time. The socio-cultural environment of the new state founded by Amir Temur on the territory of Movarounnahr is recognized as the Second Renaissance of Islamic culture. Accordingly, Samarkand, the capital of the empire, began to attract famous scientists, craftsmen, poets and artists from around the world. Among them were many hafiz and musicians, musicians and musicians. The main musician of the kingdom was Khoja Abdulkadir Maroghi. During his time, he was awarded the titles of "owner adbor" ("owner of adbor"), "saromadi adbor" ("the earliest representative of the science of adbor"). Abdulkadir's work, which is the beauty of the culture of the Timurid period, is of great importance not only regionally but also globally. Henry George Farmer, one of the greatest scholars of the twentieth century in the field of musicology, noted that he was one of the main pillars of Oriental music, along with Farobi, Ibn Sina and Safiuddin Urmavi.

Qutadgu Bilig was born in the 11th century in the city of Balasog in Yusuf Khas Hajib Kashgar. He served in the presence of the Eastern emperor. The Qutb al-Bilig is dedicated to Abu Ali Hasan Harim Khan bin Arslan Khan, who ruled the Qarakhanid state from 1075 to 1103. Based on the content, language and style of the work, it can be said that Yusuf Khas Hajib was fluent in Arabic and Persian. In addition, the poet was well acquainted with the ancient Turkish written literature and the oral tradition of the Turkic peoples. The ancient neighbors of the poet's peoples were well acquainted with the culture of China, the Mongols, the Indians, the Iranian peoples, Greek philosophy and various other aspects of the spiritual and musical life of that period. The work consists of three chapters.

1. Prose introduction

2. Poetic introduction

3. It consists of an introductory chapter.

Kutdgu Bilig's work is known as Adab ul-Muluk and Oil ul-mamlakat.

Three copies of this work have come down to us. They are copies of Vienna, Cairo, Namangan.

The attention of Timur and his successors to the art of music. Maroghi is an encyclopedic person who has mastered almost all the religious and secular sciences of his time. His musical treatises "Zuvdat ul-adbor", "Maqasid ul-ilqon", "Jome 'ul-alqan" and others have not lost their scientific and practical significance. In addition, he is a skilled hafiz who has mastered the science of the Qur'an, a singer of special religious songs, a talented musician who plays various instruments, a poet who has written in Arabic, Persian and Turkish, and the author of musical works of various genres. `lgan. In the latter field,

he created such noble examples, the glory of which has survived to our time. For example, in the Moroccan period, a complex form of music called "miyatayn" (Arabic for "two hundred") was introduced, which consisted of 200 styles of music. Otherwise, one of the most complex types of classical music at that time was "navvati murattav" (arranged navvat). Murattav means "ordered", "arranged". "Navvati murattav" means a series of works in which the rules are important. During the Maraghi period, the Navvati Murattav consisted of the following four main parts:

1) qawl - a work of music in a calm and glorious state, the text of the word in Arabic;

2) ghazal - a work in which lyrical Persian and Turkish poems are performed;

3) melody - in a smaller volume;

In Herat, music developed in the palace of Timur's successor Shahrukh, especially in Samarkand, in the palace of Shahrukh's son Ulugvek. Ulugvek made Samarkand the center of scientific and cultural life. He sponsored poets and musicians. More folk elements began to be absorbed into literature and music. There is a growing interest in folklore and Turkish folk melodies among poets working in the Turkish language. As the lover sang Turkish songs, - says one of the ghazals, - his proud song set my heart on fire. The poets and musicians of Samarkand were invited by the rich of another city. Even high-ranking priests organized banquets with music. However, this practice was contrary to religious rules and angered the Sharia leaders. By the second half of the 15th century, Samarkand had given up its cultural status to Herat. Literature and art - architecture, painting, music - flourished in Herat. The flourishing of cultural life in Herat is associated with the name of Alisher Navoi. Because he was the right-hand minister of King Sultan Hussein Boykaro, he encouraged and guided poets, musicians, painters, especially masters of miniature, one of the most highly valued forms of art.

Widespread use of stringed instruments.

One of the most important issues in Navoi's work is the issue of musical instruments or words. Musical instruments are one of the decisive factors in determining the process of historical development of musical culture. Musical instruments are one of the great, visual sources that determine the level of development of musical culture in different historical conditions. Speaking about the music of the Navoi period, a comprehensive, scientific study of the words used at that time - a great help in determining the level of development of musical culture of the peoples of Central Asia and Khorasan in the XIB-XV centuries. In Navoi's epics, debons,. In his works such as "Mahbubul-quluv", "Majoli-sun-nafois" many words are mentioned. Among them the names of ud, nay, rijjak, tanbur, chang, rubob, kobiz, kanun, rud, charona, daf, ie doira, drums are very common. Some of these words have not survived to the present day, and some of them have changed their form and survived in Central Asia. In the past, the oud has been a leading word in explaining the theoretical problems of music. Exact information about its structure is now available. If we take into account the nature of its sound, which is reflected in "Mahbubul-quluv", it is possible to imagine the ud today.

The flute, the flute, the law, the tambourine, the drum, the trumpet, and the trumpets are very close to the types of words that have come down to us. There may be differences only in the position of the curtains, in the system of sounds formed by the words, and sometimes only in their forms.

Sources say that there are two types of tanbur. It had bows and arrows. However, the shape of the instrument is still unclear. From ancient words, rubab was a bowed instrument in the Arabs and was played or scratched in Central Asia. The dutar of the Navoi period is described in this work "Law" by the mature music theorist of the XV century Husseini. At that time, the dutar differed from the current form and was smaller than the oud, and the structure of the curtain was similar to the oud and was played with a mezrob. In the Navoi period and earlier, the dust was arched, radically different from today's dust, and scratched with the fingers. Thus, a number of inaccuracies are encountered in the study of musical instruments of the Navoi period. The ideas and opinions expressed in the works of Navoi in this regard will help us a lot. In some of Navoi's works, some of the phonetic features of words

are skillfully and figuratively drawn. Nay sounds charming, soft. The sound of the gijjak is weeping, the sound of the tanbur is heartfelt, the ud and the dust are heartbreaking, the rubab is pleading, the kobiz is pleasant, and the sound of the law and the chagana is like the cry of a fig. In Sab'ai Sayyar, the sound of dust is said to be soothing and life-giving. Sometimes, as Navoi describes the words, their echoes seem to ring in one's ears. Ulur Navoi, who was a mentor and patron of many poets, scientists, musicians and other artists in his time, is one of the valuable documentary sources in the field of lexicography of our musical art. Moreover, if these sources are combined with the word forms translated in miniatures of the Navoi period and the factual materials cited in other written sources, this issue will be fully reflected. The issue of melodies and their forms is also reflected in Navoi's works. It is known that Navoi himself was a true composer. He composed music in the form of patterns and peshraw, adapting it to certain maqom tracks. From this it is clear that Navoi knew deeply the most delicate aspects of music practice.

In the time of Navoi, composers created melodies and songs in the form of amal, savt, naqsa, peshrav, tarona. Navoi also calls the term "action" "work." Due to the lack of modern notation at that time, samples of melodies and songs have not reached us, and it is impossible to give a definite idea about the forms of these melodies. However, in the musical and singing ways of Shashmaqom, which is a great example of our classical music that has come down to us, there are forms of progress. Actions, patterns, works, and songs are generally called "tarona" or "subora." The conclusion is that in the music of the Navoi period there were many types of "songs" in the modern sense, and they were named differently depending on the nature of the form of the melody. Nowadays, the names of such melody forms have been completely forgotten by the authorities. The musical treatises of the 16th century musicologist Kavkabiy Bukhari, the 17th century artist Darvish Ali Changi and other authors describe the types of melodies and songs of the XV-XVII centuries. But even these do not help enough to identify the forms of melody. In any case, if Navoi or other scholars say that a composer tied a pattern to a certain maqom or its dialect, then look at the musical works that are connected to the ways of that maqom and are in harmony with them in terms of melody. zda tutganlar. Patterns, progress and actions were not so great. During the Navoi period, a lot of circle and nogpa methods were created. According to some legends, the drummers were able to express their opinions to each other by means of methods, and even beat each other. At present, there is a full opportunity to restore the circle and drum methods mentioned in Navoi's works, in the musical pamphlet of Abdurahmon Jami, in the pamphlets of great musicologists such as Kavkabiy and Darvish Ali, which have been created recently. The study of these methods plays an important role in revealing not only the rhythmic basis of songs, chants or melodies mentioned in Navoi's works, but also the relationship between poetry and music. Navoi's work also reflects some theoretical and practical issues of music. As a composer, Navoi himself mastered the style of performance and played the instruments skillfully. He created calm and charming ghazals for songs. Therefore, it is clear from his work "Mezonul-avzon" that he has a deep knowledge of music theory. This work of Navoi is a perfect pamphlet that substantiates the dimensions of poetry. It has a number of exceptions to music theory. It is known from written sources that the theoretical foundations of music and poetry are closely intertwined. The science of aruz, on the other hand, is based on the rhythmic rules of music. Navoi's Mezonul-Avzon also helps to shed light on this issue. According to Navoi, the weights of the poem are composed of three different sections: cause, homeland and fossil. The same is true of music brochures. The dimensions of the poem are formed by means of moving and immobile consonants. In music theory, rhythm measurements are expressed by conditionally accepted words (such as tan, tana, tanan, tanna, tananan). The dimensions of poetry and the rhythm of music have the same basis because they consist of long and short spaces. In the past, musical rhythm measurements have been used in different senses. It is expressed in the form of circles and drums, for example, "bak-baka-bum" or "tak-taka tum" - in musical treatises - tan-tananan. The melody can be sung with the help of rhythmic verses. Here, "tan, tana, tanan" also corresponds to the long and short notes that make up the melody. For example, in this case, the melody, which is first sung, is sung by the same "body" and the long and short syllables, which form the weight of the poem, are identified.

It should be noted that the length of the verses or the length of the syllables in the poems can also affect the rhythmic state of the melodies. Long syllables can correspond to one or more long-short notes, short ones to short notes. Thus, the melody and the text of the poem are adapted to the form. Navoi's work "Mezonul-avzon" is an excellent source for studying other practical issues of music. Speaking about the types of weights, he gives valuable information about ordinary folk songs and quotes from them. Some of them do not fit the desired weight. Navoi speaks about songs and chants such as "Tuyuk", "Song," "Changi", "Ar-zuboriy", "Turkiy" sung at weddings, and quotes their lyrics. This is important because we have not received any information about folk melodies and songs that are not included in the list of makoms. This work by Navoi is one of the only sources on this. The last chapters of this pamphlet deal with the problems of rhythm. In this work of Jami, it is emphasized that the rhythmic basis of music and poetry are closely connected with each other. There is a great deal in common between the problems and the theoretical problems of music in Jami's treatises. '"bil The circles given in the measurements of the poem vahr also correspond to each other elementally. The theoretical issues raised by Navoi and Jami were demonstrated and confirmed in practice. As a result, they created a whole school that theoretically strengthened the relationship between poetry and music. From the time of Navoi to the present day, this school has been an important school for poets, musicians, singers and composers, and has played a decisive role in cultivating their artistic and aesthetic abilities.

As the lover sang Turkish songs, - says one of the ghazals, - his proud song set my heart on fire. Samarkand's poets and musicians were invited from other cities. Even high-ranking priests organized banquets with the participation of music. However, this practice was contrary to religious rules and angered the Sharia leaders.

Conclusion. By the second half of the 15th century, Samarkand had given up its cultural status to Herat. Literature and art - architecture, painting, music - flourished in Herat. The flourishing of cultural life in Herat is associated with the name of Alisher Navoi. Because he was the right-hand minister of King Sultan Hussein Boykara, he encouraged and guided poets, musicians, and artists, especially the masters of miniature, one of the most highly valued forms of art.

References:

1. Odilov. "History of performance on Uzbek folk instruments" Tashkent, G. Gulom-2002
2. A.M. Abdumutalibovich. Activity Of Folklor-etnographical Groups And Learning The Preformance Programmes. International Journal on Integrated Education 3 (12), 535-537
3. A.M. Abdumutalibovich. Exploring the work of george bizet in music education classes in higher education. Academicia Globe: Inderscience Research 3 (03), 80-86
4. A.M. Abdumutalibovich. Methods of working with studies in piano lessons at the University. Asian Journal of Multidimensional Research (AJMR) 9 (7), 49-55
5. A.M. Abdumutalibovich. The art of musical culture in medieval period in central asia (v-xv centuries). Asian Journal of Multidimensional Research (AJMR) 9 (8), 48-51
6. A.M. Abdumutalibovich. The relevance of traditional singing and its place in higher education. International Journal on Integrated Education. (IJIE) 5 (Issue 2), 212-216
7. A.M. Abdumutalibovich. The role of the system of authorities and the historical formation of shashmaqom in the teaching of music to students of higher education. Academicia Globe: Inderscience Research 3 (02), 121-127
8. A.M. Abdumutalibovich. The study of the life and creativity of yunus rajabi and the rich heritage he left to the uzbek nation. International Journal on Integrated Education 3 (12), 40-43

9. A.M. Abdumutalibovich. To give higher education students an understanding of the description of the songs in the Shashmaqom series. Multidisciplinary Peer Reviewed Journal - Journal NX 8 (No. 2), 187-193
10. A.M. Abdumutalibovich. To Raise Awareness of Students of Higher Education in the Field of Uzbek Folk Music From the Culture of the Ancient East to the Present Day. International Journal on Orange Technologies 3 (12), 91-97
11. A.M. Abdumutalibovich. Working on the Artistic Characteristics of Performance in the Teaching of Instruments and Ensemble for Students of Higher Education Music. International Journal on Integrated Education 4 (11), 38-41.
12. T.E.Solomonova. History of Uzbek music Tashkent-1981.
13. V.Matyoqubov. The golden pages of Khorezm epic performance. Khorezm-1999.
14. X.Xamidov. "History of Uzbek traditional singing". Tashkent, G'.G'ulom-1996

Used internet resources:

1. https://agir.academiascience.org/index.php/agir/article/view/497/447
2. https://agir.academiascience.org/index.php/agir/article/view/526/477
3. https://indianjournals.com/ijor.aspx?target=ijor:ajmr&volume=9&issue=7&article=007
4. https://indianjournals.com/ijor.aspx?target=ijor:ajmr&volume=9&issue=8&article=007
5. https://journals.researchparks.org/index.php/IJIE/article/view/1088/1036
6. https://journals.researchparks.org/index.php/IJIE/article/view/2362/2271
7. https://journals.researchparks.org/index.php/IJIE/article/view/2755/2629
8. https://journals.researchparks.org/index.php/IJIE/article/view/909/857
9. https://journals.researchparks.org/index.php/IJOT/article/view/2484/2388
10. https://pdfs.semanticscholar.org/862c/3ef041cde075af94b955bc3c4aa7110df55e.pdf
11. https://pdfs.semanticscholar.org/862c/3ef041cde075af94b955bc3c4aa7110df55e.pdf
12. https://repo.journalnx.com/index.php/nx/article/view/3909/3746
13. https://tarj.in/images/download/ajmr/AJMR-AUGUST-2020-FULL-JOURNAL.pdf
14. https://tarj.in/images/download/ajmr/AJMR-JULY-2020-FULL-JOURNAL.pdf
15. https://www.neliti.com/publications/334462/activity-of-folklor-etnographical-groups-and-learning-the-preformance-programmes
16. https://www.neliti.com/publications/352531/to-raise-awareness-of-students-of-higher-education-in-the-field-of-uzbek-folk-mu