

## THEORETICAL PROBLEM OF WORD AND MUSIC BALANCE

**Bazarov Mirzohid Mirzabakhrom oglu**

*Teacher of the Department of Fine Arts and Music Education of the Pedagogical Institute of Andijan State University*

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### Annotation

Dance and poetry originated in the process of making cocktails after music. It is clear that music is the first art form to emerge. The interconnecting factor of these art forms is called tone. The article deals with the theoretical issue of word and music balance.

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### Introduction

Historical sources show that music, dance, and sharia originated from labor, and that these three types of art coexisted in the first place. A certain rhythm emerged from the relationship of primitive man with the instrument of labor, and the introduction of diversity into this rhythm and the transformation of the instrument of labor into a musical instrument led to the discovery of music. Dance and sharia emerged in the process of making cocktails after music. It is clear that music is the first art form to emerge.

### The main part

The interconnecting factor of these art forms is called tone. In the internal structure of the music there is rhythm, accent, weight and the main melody that composes them - the melody. This rule has also moved to sharia and dance. "The lion was also created to sing in the first place. The non-melody genres of sharia, on the other hand, continued to exist as an independent poetic form, separated from music. This is why the doctrine of weights - metrics - was primarily part of music theory, and it was not included in the doctrine of sharia.

According to Abdurauf Fitrat, it is important that not only poetry but also the musicality of literature be melodic. The writer, in view of the musicality of the words of the writer, is typing in a manner which is beautiful to hear, and which is not difficult to hear, by choosing the ones which are appropriate to the subject. The factor that ensures the musicality of a poem is its weight and rhyme. But these two should help to express and convey meaning and content, intuition and emotion.

In Ibn Sina's *The Art of Poetry*, there are three things in poetry: Harmony, Word, and Weight. He says that the figurative word increases the social significance of the poem, subdues the human spirit. The poet T. Tola writes about the musicality of the poem, its harmony with the music: These melodies and accents fill the content, purpose, color, and norm of those words, metaphors, and images. He has a head, an income, a peak, just like in music, and it's important to understand that. "

It should be noted that in Uzbek sharia (in general Turkic peoples) there are basically two poetic dimensions. One is called "desire" and the other is called "finger" weight. Aruz is a quantitative meter based on a sequence of long and short joints.

Another common system of lion writing is the Finger. Finger weight is a type of syllabic weight lion measurement based on the proportion of the number of joints. In Persian-Tajik literature it is called "Hijo" poetry. While finger-weight lions attract attention with their conciseness, brightness, and openness, Aruz attracts weight with his delicate tones, his philosophical consciousness, and his deep meaning, which is intertwined with one another. While the finger is more of a weight typical of folk songs, national and epic tracks, poems of dream weight are more appropriate for lyrical songs and maqom tracks. Aruz is distinguished by the fact that the weight corresponds to the rhythm of his music, has a unique artistic melody. Therefore, in the past, poets who knew his weight and weight were able to combine musical acts with their own ghazals. In the works of our ancestor Zahiriddin Muhammad Babur, ghazals and rubais written in the weight of dreams have a special place.

Indeed, music is not the same phenomenon as music in poetry. Therefore, "a mechanically incorrect comparison of music with music stems from ignorance of the lion's structure, the speech cells that belong to it."

In the views of Alisher Navoi, we can see that the harmony of music and literature, the connection of the literary process with the world of music is obvious. At that time, most scholars had a knowledge of music, and this knowledge, in turn, encouraged them to follow the law of aruz. "We can see in the works of Navoi, Jami, Pahlavon Muhammad, Binoi, Babur and other writers that the harmony of music and poetry helped each other. They were the beggars of their time in the creation of works of art, as well as writing musical pamphlets and contributing to this field." In general, there were very few people who were not engaged in poetry in the past. True intellectuals possessed several sciences at the same time, and at the same time wrote poems. The writers of the poem, of course, also knew about the theory of music. Poetry rehearsals are not only the work of skilled poets, but also the work of statesmen, scholars, intellectuals, artisans, merchants, and other social strata. The laws of poetry, awareness of its secrets, the ability to read the works of various poets, is a sign of intelligence, spiritual perfection.

Many of Navoi's poets were musicians, and musicians were poets. It should be noted that Navoi wrote in Majlis un-nafois that he considered poets who did not know music to be incompetent. According to the sources, "Music has played an important role in the development of word science. The rhythmic basis of music was crucial in mastering the basics and rules of poetic measurement.

Briefly summarizing the general combination of poetry and music, that they are a mutually balanced art form, it can be said that, in general, music and poetry are twins, poetry derives rhythm from music, word from language. The poem was previously created to be sung or to be accompanied by music. Bakhshi and akyns, who grew up among the peoples of Central Asia, including the Uzbek people, still recite traditional epics and folk songs accompanied by musical instruments. There is rhythm in both music and poetry. But the rhythm in music is based on the musical sound, and the rhythm in poetry is based on the sound of speech.

There is also a different aspect of both arts, and the curtains in music and the intervals that make them up are not present in poetry. The common denominator of music and poetry is that they both have sound, which relies on time to create a rhythm. In addition, this sound has timbre, tempo, range. Poetry has also taken its measured weight from music. Because rhythm does not occur without weight, without dimension.

As mentioned above, the ghazals and rubais of our ancestor Zahiriddin Muhammad Babur were written mainly in the form of dreams, and the leading representatives of the Uzbek school of composition B. Lutfullayev, M. Bafoev, B. Umidjanov created philosophical and meaningful works on these ghazals. In his vocal series based on Babur's rubai, Botir Umidjanov used Babur's most beautiful, philosophically

and ideologically rich rubai.

It should be noted that the rubais are mainly written in the poetic weight of the aruz, and the method is combined with music that is weight-appropriate. As a result, a perfect, meaningful work is created. This can be clearly seen not only in the works of Uzbek composers, but also in the work of composers.

At this point, we will focus on the weight of the dream.

The Aruz system was originally formed in Arabic poetry, and the Arab literary and musicologist Khalil ibn Ahmad was the first to systematize it and base it on poetic examples.

Although the science of Aruz was created in Arabic poetry, it gradually penetrated into Persian-Turkish literature. Abu Nasr al-Farabi tops the list of transcendentalists. This list is then continued by Ibn Sina, Beruni, Navoi, Babur and others. Abu Nasr al-Farabi, a tenth-century Central Asian theorist, wrote the *Kalam fi-sh-shir wa-l-qawafi* (The Word of Poetry and Rhymes), the *Kitab ash-Shir* (Book of Poetry), and the *Risala fi Qawani Sinoat. ash-shuaro* ("On the Laws of the Art of Poets"), "Fann ash-shi'r" ("Art of Poetry") by Abu Ali Ibn Sina, who lived in the 11th century, "Risala fi-l-aruz" ("Treatise on Aruz"), XII Mahmud Zamakhshari's work *Alqistos fi-l-aruz* (Dimensions of Dreams) testifies to the fact that Central Asia, especially Uzbekistan, has long been a place where literary science, especially poetry, was well developed. Later, Alisher Navoi created his work "Mezon ul-avzon" ("Measurement of weights"), in which he provided valuable information about the system of aruz, weights and bahrlarga. Although poems were written in the old Uzbek language, he said that there was no pamphlet about their technique in that language, and therefore wrote his work "Mezon ul-avzon". He called the petition "Sharif fan" and praised it. Zahiriddin Muhammad Babur's work "Mukhtasar" is also of special importance in the science of aruz. There is information that the poet has completed a special pamphlet on the petition, but the pamphlet itself has not arrived.

The system of aruz is based on the repetition of short and long syllables in a certain grouping in the verses of the poem. This kind of repetition of syllables ensures the creation of a soft and musical tone in the poem.

The smallest part of the aruz system is the consonant letters, which are quiet, i.e., independent consonants or long vowels, as well as mutaharrik, i.e., moving, followed by short vowels. The reason for their various aggregation is the formation of larger fragments called vatad, fossils, and from their aggregation the main fragments §, which are the basis of the petition, are formed. From the exact or different repetition of the original pillars, called Faulun, Foilun, Mafoilun, Foilotun, Mustafilun, mafulutu, mutafoilun, and mafoilatun, the basic dimensions of the aruz system — the Bahrs — are formed. Bahr is Arabic for "sea". Represents the basic, large-scale type of measurement that makes up the Aruz system. The number of bahrs is 19, and they are mutakarib, mutadorik, khazaj, ramal, rajaz, kamil, and wafir bahrs from the repetition of the same rukn: hafif, mujtass, muzari, munsarikh, muqtazab, tavi, madid, basit, qarib, mushokil, gharib, sari. the springs are formed from the repetition of two different corners. Eleven of these nineteen verses are used in Uzbek literature. Each spring contains several weights - scales. More than 100 weights are used in Uzbek poetry.

The science of music theory, the science of rhythm, is intertwined with the system of dreams. It is known that in medieval manuscript sources rhythm is an integral part of the science of music, and the issues and debates related to it are described in special chapters and chapters.

The rhythmic system of Uzbek music is one of the main factors related to other areas of creativity, in particular, poetry and dance, and occupies one of the main places in the complex of musical expression. This situation has been recognized in one form or another in almost all studies devoted to the subject of professional music in oral tradition.

The history of Uzbek dream is generally connected with the history of Turkic-speaking peoples, in particular, the history of Uzbek poetry structure and finger system, the history of the origin of poetry

and poetic structure. The concept of music and rhythm was applied to Aruz. Because poetic speech and its aesthetic significance cannot exist without them. Musicality, on the other hand, is created through rhythm, rhyme and its melody, as well as sound repetition and band. Rhythm occurs due to the repetition of verses of a certain size in the verses, the dreamers repeat that the elements that make up the rhythm in a statement are joints, corners, weights, rhythmic pauses, and series.

In music, melodies consist of methods, while in aruz, the weights consist of corners. The terms vatad, cause, and fossil, which exist in Aruz's ziqaf theory, are also derived from music. Pillars are made of these elements. The methods are eight in both music and dream. That is why the dreamer S. Mirzaev wrote that if the smallest unit in music is nagma (sound), then such a unit in a dream is a letter and movement.

The lyrical poems, based on the weights of the Aruz system, have a pleasant musical tone and are easy to sing. Such works correspond to hundreds of melodies of our classical music and folk music. The Aruz system of poetic measurement, which was founded in the VIII century, has been used as the main poetic criterion of Arabic, Persian and Turkish literature for almost 1300 years. Its breadth and longevity are determined by the subtle musicality of the dream, the variety of tones, the reality of life and the inexhaustibility of the possibilities of expressing the world of human emotions through vivid verses.

T.Solomonova's monograph on the rhythmic of Uzbek singing describes the role of the musical form in the form of a poetic text, the conformity of the rhythmic system of melody to the dimensions of poetic weight and the priority of the principle of variation in rhythmic development.

Among the researches on "Dream and music"

Along with the work of T.Solomonova, the researches of A.Azimova and R.Sultanova are of special importance. This research is valuable for its coverage of the proportions of the constructive laws of text and music in the genres of the Uzbek national singing heritage. Issues of poetic text and music relations Karimova and I. Malmberg have a special place in their dissertations.

Professor T. Gafurbekov also covers rhythmic issues in a number of studies on the creative and expressive resources of folklore and the art of maqom. In doing so, the scholar draws on the musical treatises of Farobi, Ibn Sina, and Jami, emphasizing the predominance of musical rhythmic over dream weights and poetic forms.

### **Conclusion.**

In fact, as we mentioned above, the melodic nature of poetry has shifted from music. Some features and terms of the ancient dimension of poetry, the system of aruz, came from the rhythm of music - the science of iiko. Therefore, the question of whether the dream is primary or musical rhythmic is scientific, the question itself is a historical and methodological error. This was done by musicologist A. Nazarov argues that both arts originate from the same root and emerge from the syncretic view as separate art, separated by their own independent rules and criteria. "If we recognize that the formation of poetry and music in a complex of mixed arts in ancient and medieval times, based on a common artistic and ideological basis and having internal rhythmic semantic connections, is a universal law of art history, then the question of which historically primary scientific theories At the same time, if the question is raised in another section, that is, in the science of the aquatic system, and vice versa, to what extent and in what quality it is reflected in the aquatic system, it can be purposeful and give great scientific results. We have envisioned the question of the interdependence and interaction of aruz and iyqo in general.

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