

Theoretical Foundations of Music Culture in Central Asia V-Xv Centuries

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Annotation: It is known from history that in our country, since ancient times, there has been a high level of attention to music culture. In this article, there are opinions about music culture in our country in the 5th-15th centuries, its social situation, and the activities of scholars who conducted scientific research on musicology.

Keywords: Music culture, Barbad, Marv, Khysrav and Shirin, Ma'mun Academy, Shokhnama, Jame al-Ulum.

The peoples who lived in Central Asia, one of the centers of ancient culture, made a significant contribution to the treasury of world science and culture. They also have a very rich and ancient heritage in the field of music culture. Ancient written sources on the history of music culture of Central Asian peoples and monuments found by archaeologists are proof of this and confirm that these peoples have a high culture. However, during the Arab invasion, among other cultural monuments, written sources about music were left behind and lost. Therefore, only the written sources of the history of the culture of the Central Asian peoples of the last thousand years have reached us.

From the 4th century AD, slavery gradually changed into a feudal system in Central Asia. The Turks who lived in Central Asia began to call the last part of their country Kokanlik. From that time, the process of living together with the Turks and the local peoples of Eastern Iran began. It is characterized by highly developed types of culture and art, including music, up to IV-VII centuries. The name of Barbad (or Fakhshabad), the great musician and singer of Central Asia, the creator of dozens of melodies, who became famous throughout the East and later described classic works of oriental literature, became famous. Barbad, who lived in the city of Marv (present-day Mari in Turkmenistan), served in the Khysrav palace of the Sassanid dynasty of Iran at the beginning of the 7th century. It is known from the information provided by historians that Barbad composed hymns and historical songs about military victories. Nizami, a classic of Azerbaijani literature, wrote in his epic "Khysrav and Shirin" about the extraordinarily strong influence of Barbadian art.

A large number of monuments of fine art provide information about the weapons and customs of this period with the participation of music. Bright patterns found in ancient Panjikent are among them. It features a dance scene accompanied by a two-sided drum and a circle, and a vivid image of a woman performing a ritual dance at a funeral in an earthenware vessel. The "silver plate" is engraved with a hunting scene, a feast with singing and dancing. They inherited some elements of the musical life of the local population. Later, many epic Turkish legends, whose book was in the form of Korqut, influenced the formation of epics in the peoples of Central Asia. Thus, folk creativity and local professional tradition served as a basis for the birth of large professional works in the oral tradition in the future.

It is not for nothing that some widespread maqam melody structures are called Turkish, for example, "Avji Turk". Perhaps, the custom of crying a dirge in a declamatory manner by special singers standing over the body of a deceased person is left over from the ancient Turkic tribes. It is possible that Uzbek bakhshis used expressive styles belonging to the work of Turkish folk singers, because the

diversity of Uzbek folklore can be seen in its melody, rhythm, and especially rhythmic structure. Thus, by the 7th-6th centuries, local musical traditions became clear. The form of oral traditions of folk and professional music is created.

The annexation of Central Asia to the Arab caliphate had a certain positive significance. The Arabs, in turn, learned many things from the local population in the field of music. According to A. Isfakhani's "book of songs" written in Arabic, many Central Asian tunes were used by the Arabs, for example, the first Arab singer, known as Musadjiq, performed in Central Asia (among other countries) as well. selected different tunes and created a system of playing songs based on them. Another singer, Ibn Muqriz, was the first to learn Arabic verses from Central Asian singers. The fact that Al-Farabi studied the sound lines of various instruments and paid special attention to the Khurasan tanbur testifies to the great importance of local musical instruments. Musical life in the Samonite state (IX-X centuries) Due to the act of the people of Central Asia against the tyranny of the invaders, power passed to the Samonite dynasty in the 9th century. During the Somanids period, Central Asia was not attacked by foreign invaders for almost a hundred years. This made it possible to develop the country's economy and culture.

During this period, outstanding scientists, poets, musicians became famous: the famous mathematician and astronomer Ahmad Fargani, the founder of algorithm science, Abu Abdullah Muhammed Khorezmi, who wrote one of the first musical treatises in Arabic. It is known that Muhammad Khorezmi was the head of the "Ma'mun Academy" (Bait ul-hikma) in Baghdad. According to legends, when there was a discussion among scientists about the methods of healing, one of the disciples asked Khorezmi: "What do you prefer in treating people, medicine or surgery?" Then the teacher's words, "in my homeland, they prefer the healing power of music to both of them," went down in history.

From ordinary people of Khorezm, artisans to representatives of the highest class, he was close to the art of music. According to Beruni's testimony, Muhammad Khorazmshah (Ma'mun) was a king who had a deep understanding of music and poetry, who carefully taught poets and musicians around him. History books also mention the names of scholars who gained attention in the field of musicology following the Ma'mun Academy.

Khorezmshah Sultan Muhammad himself used to play navba (series of works) in Barbad (oud) and find presence, even before embarking on important state affairs, Khorezmshah used to mentally prepare for it by playing deep tunes and adjusting his mind and emotions. When entering after lg. The encyclopedist Fakhriddin Razi, who received the title of "Great Teacher - Sheikh Sharif" of his time, has a special place in the history of musicology. The part of his collection "Jome al-Ulum" dedicated to music is a very important stage between Farabi and Ibn Sina and the later periods. Razi's treatise differs from the musical works of Al-Farabi and Ibn Sina in the use of local language expressions, such as the observation that the ancient name of the oud instrument was "Barbad".

A lot of information similar to the mentioned ones shows that Khorezm is a musical place where musical traditions have been honored and developed since the beginning. According to the narrations, "the capital of Khorezm was the old Urganch administrator and in prosperous times, Genghis Khan did not destroy the old Urganch, but most of the people who lived in the old city of Urganch made music their profession and even the exaggeration of these works "There is information that there are about 1,000 people in the old city of Urganch alone, who spend their time buying and selling dutor word by donkey."

Farabi was created during the lifetime of Abu Rayhan Beruni (973-1048) and Abu Ali Ibn Sina (980-1037), the great scientists of Central Asia in the 10th-11th centuries, who made a great contribution to all sciences in the Middle Ages. Among the cities of the Samanid state, Bukhara has gained great fame. Bukhara became an economic and cultural center, literature and music developed. The main

genre in the work of court poets and musicians was the ode, which praised and honored the ruling figures. His prelude would be accompanied by a musical instrument. The musical instrument could sometimes be performed separately from the ode in some intimate parties. Fortunately, the ghazal was born as an independent form of musical-poetic art, that is, performed by a musician, singer, or mutrib.

Along with musical poetic works in the nature of hymns, songs expressing advanced social views and moods were also created. Sometimes, in humorous songs, poets and musicians laughed at the greediness and condescension of the king and officials, and the zealotry, hypocrisy and bigotry of the priests. Such songs spread very quickly among the masses, and authors such as Rudaki, a great lyricist and a wonderful musician (according to legend), who lived and created in the first half of the 10th century, gained fame.

By this time, the interest in ancient epic legends and narratives, which were pictures only in folklore, increased. Professional heroic epics based on eleven-syllable rhymed two-line rhyming were created. Firdavsi made good use of the epic of the peoples of Central Asia in creating his magnificent "Shahnoma" epic. This work is also a rich source for studying the music, musical life, and musical instruments of that time. For example: the description of the scenery of the palace qualities:

Darhol go'shiqqa to'ldi aziz mehmonlar,

Botirlar, soqiylar, hushdil hushxonlar,

Changni o'rgatib chaluvcilar ham

Gulyuz qizlar-xizmat qiluvchilar ham.

Rumiy shohi kabi chehralar gulgun,

Chang sehrida dillar hayqirar mamnun.

In that period, stringed instruments such as harp and oud, and flute-type wind instruments became widespread. From ouds, five-six pairs of stringed ouds were used, tuned by quarta. The oud was played with a flexible feather-like plectrum. Darvishali Changi considered the oud to be the king of all musical instruments. The rud, a stringed instrument mentioned in the "Shahnoma", was also widespread. The 14th century poet Hafiz wrote passionately about his love for the sounds of dust, flute and rud. The circle was also wide. His image is often found in various miniatures of "Shokhnoma" and other manuscripts. Dust and four-stringed barbad are mentioned in Rudaki's odes.

According to the character of Pharaoh's sounds, it shows that musical instruments played different roles: There are instruments intended for battles, their sound is loud and sharp. There are special musical instruments for parties and dances, for weddings and happy gatherings, and for love songs. The sound of some of them is sharp and melodious, in a word, they are so many and so varied that it is difficult to list them all. Thus, in the period of the Somonites, performance on musical instruments developed widely.

In the history of musical culture of the 9th-10th centuries, the part of the encyclopedia "Mafatikhul-ulum" ("The Key of Sciences") of the great scholar Abu Abdullah Muhammad ibn Yusuf al-Katib al-Khorazmi, who came from Central Asia, is devoted to the theory of music. Al-Khorazmi's work is one of the most important sources for illuminating the history of science and culture of the peoples of Central Asia. In their books written in the style of an encyclopedia, Eastern scholars initially considered music to be one of the sciences of philosophy, and at the same time included it in their works as one of the sciences of philosophy. In doing so, they undoubtedly took into account the artistic-aesthetic power and socio-educational role of music. In recent times, the science of music was included in encyclopedia-style books as one of the mathematical sciences.

Al-Kindiy (IX asr), al-Forobiy, Ibn Sino, al-Xorazmiy For many centuries, the works of famous

scientists served as the main source for interpreting the theory of music of the peoples of the East and clarified the content of music treatises created in recent times. From the time of Al-Forobny. The topics and content of the theoretical treatises on music, written almost until the 15th century, have some differences in their internal content, but they end up with each other on many issues.

There are some disagreements on some issues in these treatises dedicated to music theory, created in different periods. The great scholar of the 13th century, Safiuddin Abdulmo'min al-Urmawi, tried to prove that al-Farabi's theoretical opinions were incorrect in some issues. Such disagreements are expressed in music acoustics, musical sound (savt or nagma), rhythm (iqo'), in determining the position of some curtains in the oud instrument, and other issues. Changes that occurred during the historical development of the music of more than three centuries were reflected in such disputes. The problems raised in the treatises on Eastern music are close to the modern elementary music theory.

But in the medieval music treatises, there are also issues related to the practical aspects of the music of the Eastern peoples of the past, which are not found at all in modern music theory. Music scholars of the Middle Ages mostly used the tariff given in the works of Al-Farabi and Ibn Sina as a basis for theoretical issues. Scientists who lived and created the theory of music in recent times - Safiuddin Abdulmumin, Mahmud bin Masud ash-SHerozi (XIII-XIV), Khoja Abdulqadir Maroghi (XIV century), ("Jamiul-alkhan", "Makasidul-apqan " the author of treatises), it was further developed in the works of al-Qusayni, Abduraqman Jami (11th century) and others. In the music treatises of these scholars, the question of status is considered as one of the biggest and fundamental issues of music theory. Because the purpose of explaining the theory of music was to connect it with live music works - statuses and to summarize and explain the practice of music.

In conclusion, we can say that the heritage of Uzbek folk music, which is a mirror of the people's spirituality, started from a distant place in history and developed in an integral connection with the social life of the people. The first appearance of the heritage of folk music was created in the process of work as a result of the development of a higher consciousness. The development of Uzbek music art and culture is closely related to the development of science. Their scientific and theoretical bases have been carefully worked out since a long time ago.

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