

ANALYSIS OF MUSICAL WORKS OF CENTRAL ASIAN THINKERS IN MUSIC CULTURE

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Аннотация:

Мазкур мақолада Марказий Осиё мутафаккирлари Абу Наср Фаробий, Абдурахмон Жомий, Алишер Навоий, Заҳриддин Муҳаммад Бобур, Шарофиддин Али Яздий, Абулқодир Мароғий, Кавкабий Нажмиддин Бухорий, Абу Али ибн Сино, Дарвеш Али Чангийларнинг музика маданиятига доир асарлари таҳлил қилинади.

Калит сўзлар: “Китоб ул-музикий ал-Кабир”, “Қалам фи-л-музикий”, “Китоб фи-ихсо-ал-улум ва таъриф”, “Мажолисун нафоис”, “Мезон-ул-афсон”, “Маҳбуб-ул-қулуб”, “Хамса”, “Зубдатул адвор”, “Мақосидул илҳон”, “Миатайин”, “Рисолаи музикий”. “Рисолаи музикий”. “Жавомеъ илм ул-музикий”. “Китабуш-шифаъ”

Abstract:

This article analyzes the works of Central Asian thinkers Abu Nasr Farabi, Abdurrahman Jami, Alisher Navoi, Zahridin Muhammad Babur, Sharifuddin Ali Yazdi, Abulqadir Maroghi, Kavkabi Najmiddin Bukhari, Abu Ali Ibn Sina, Darvesh Ali Changi.

Keywords: "Kitab ul-musiqi al-Kabir", "Kalam fi-l-musiqi", "Kitab fi-ikhsa-al-ulum va tarifi", "Majolisun nafais", "Mezan-ul-afsan", "Mahbub -ul-qulub", "Khamasa", "Zubdatul advor", "Maqosidul ilhan", "Miatayin" and "Risalai musiqi". "Rosalai musical". "Javame' ilm ul-musiqi". "Kitabush-shifa"

The process of development of national music culture mainly coincides with the Central Asian Renaissance. By this time, the works of Central Asian thinkers Abu Nasr Farabi, Abdurrahman Jami, Alisher Navoi, Abulqadir Maraghi on music culture began to see the world. The works of these thinkers with their colorful genres have become an integral part of people's lives and have been passed down from generation to generation. After all, "... it is more important than ever to preserve and enrich the sources that define the human spiritual world, the culture of peoples."

Aristotle (338-322 BC), one of the great thinkers who made an invaluable contribution to the development of science, attaches special importance to the influence of music on a person and its educational value. In his opinion, the art of music helps to form the spiritual image of a person. Indeed, the art of music served as a means of education in any human society.

It should be recognized that Abu Nasr Farabi and Ibn Khaldun, recognized as the founders of Eastern music science, have a special place in the history of the music art of the peoples of Central Asia. Farabi emphasized that the history of music art is directly related to the process of formation of human speech and emotions, while Ibn Khaldun (14th century) explained it based on the formation laws of social systems.

Abu Nasr Farabi (870-950), a great thinker, encyclopedist, great philosopher, founder of the science of musicology, discovered new musical words such as *khan*, *gijak*, along with researching the science of music. His "Kitab ul muziq al-kabir" (The Big Book of Music), "Kalam fi-l muziq" (Word about Music), "Kitab fihso-al-ibqa" (Book about the classification of melodies), "Kitab fi-n naqra muzafa" His works

such as *ila-l ibq'* ("The book about the shifts added to the rhythm"), *"Ikhsa al-ulum"* (The origin of sciences) are related to the cultural theoretical foundations of music and are still of great importance in the study of music science today¹.

In the scientific works of Abu Nasr Farabi on music, the music played on the instrument accompanies the song or imitates the voice, enriches it and forms the initial musical part of the song and the instrumental part between it. This gives the singer a rest. At the same time, they exaggerate the voiceless parts of the song and enrich the vocal music.

Also, in the thinker's works, he shows that musical instruments played different roles according to the character of the sounds: instruments intended for battles are loud and sharp, there are special instruments for parties and dances, for weddings and joyful gatherings, and for love songs. The sound of some of them is sharp and melodious: in a word, they are so many; It is so diverse that it is difficult to list them all. Farabi also perfectly studies the sound lines of music words. Special attention is paid to Khorasan *tanbur*. This shows that at that time, the importance of local music lyrics was very high and did not leave the musicians indifferent. Because, at that time, harp, oud, stringed and blown flute-like sounds and musical instruments such as *chang*, *rud*, circle were widespread.

In his work entitled *"Ikhsa al-Ulum"* (Origin of Sciences), while examining the order of the emergence of sciences based on the signs of substance, he puts music in the fourth place after the science of numbers, the science of measurements and the science of stars.²

We all know that during the time of Amir Temur, culture and art were highly developed. From the fact that he brought Abdulkadir Maroghi from the city of Sham and appointed him as the leader of the court musicians, it can be seen that Amir Temur was also attentive to the art of music.

Abdulkadir Maroghiy was originally from Isfahan, he was a musical scientist, composer and theoretician of his time. When he arrived in Samarkand, he created his own school, trained many students, and made his due contribution to the development of the music art and culture of Central Asia. If we rely on the information of the musicologist-historian Darvesh Ali Changi in the work *"Risoi musiqi"*, Abdulkadir Maroghi's *"Zubdatul advor"*, *"Maqosidul ilhan"*, *"Miatayin"* works were of great importance in the development of musical culture and art in their time. Also, Abulqadir Maroghiy mentions *tarje'*, *peshrav*, and a number of other music genres that have come down to us in his hymn-like musical treatise *"Miatayin"*.

Manuscripts that have reached us contain rich information about the history of musical art and culture of the 14th-15th centuries, and allow creating a complete impression of this period. Accordingly, it can be said that the uniqueness of this period lies in the fact that it was led by vigorous activity.

It is appropriate to recognize that the great poet Abdurakhman Jami has a special place in the development of Uzbek music culture. In particular, his work entitled *"Musical treatises"* contains valuable information about the ancient twelve statuses of the Uzbek people. At the same time, Abdurakhman Jami was an excellent musician and composer. As noted by Abdurauf Fitrat in his work *"Uzbek classical music and its history"*, Abdurakhman Jami is the author of a work called *"Naqshi Mullo"*³, which was famous in his time.

¹Қамбаров А.А., Маннопов С., Нажметдинова М.М. Ўзбек санъати тарихи. –Фарғона: Фарғона нашриёти. 2021. –Б. 61

²Хайруллаев М.М. Форобий ва унинг фалсафий рисолалари. –Т.: Ўзбекистон фанлар академияси нашриёти 1963. –Б. 179

³Қаранг: Фитрат. Ўзбек классик мусиқаси ва унинг тарихи. –Т.: Ўзбекистон Республикаси Фанлар академияси Фан нашриёти. 1993. –Б. 41

In the 14th-15th centuries, the highest period of Central Asian culture, medieval literature and musical art is associated with the work of the great Uzbek poet and thinker Alisher Navoi. The great thinker Alisher Navoi in his works titled "Sabbai Sayyor", "Majolisun Nafais", "Mezon-ul-Afsan", "Mahbub-ul-Qulub", "Khamsa" stated his musical-aesthetic views and had great knowledge in the field of music. manifested.

Researchers studying the work of the great thinker Alisher Navoi claim that this great man was an unparalleled figure in music and science after poetry. Some musicologists, including Zaynulobidin Husayniy, write that the nickname of the nobleman is Navoi (Navoi - a nightingale's navo to a flower) with a hint of his closeness to music.

Alisher Navoi, as a musicologist, in his work "Mahbubul-qulub" very beautifully analyzes the effectiveness and educational value of the performance styles of singers and musicians. At the same time, he describes the qualities of musical instruments such as flute, gizjak, tanbur, chang, oud, rubob, kobiz, ganon. "Eight types of folk songs, such as Navoi tuyuq changi, Turki orzivori, muhabtanama, mustahzad, give information about their weight characteristics⁴.

The great poet had a good understanding of music and its social impact. He believes that good music is important in tracing the people and their lives. Alisher Navoi describes the mental state of his characters Farkhod and Shirin, Layli and Majnun, and compares the love and beauty in the work with the sound of music and the song of birds. Speaking about his work, Navoi calls himself "brighter", that is, a singer who expresses meaning and excitement, sadness and grief in his musical ghazals:

Oh, if love did not hurt your heart,

So I don't want blood to come out of your mouth⁵.

Navoi's words show that he is in favor of a sweet melody and a pleasant singer. Therefore, only a song created with sincerity and high sophistication can be the food of a person's soul.

Navoi has always been a supporter of living art and supported representatives of such art. He expresses his opinion and the song should serve the people. Navoi did not limit himself to explaining music and its necessity and essence in life, as he demanded that literary works be made understandable to the general public, and he was also in favor of creating works with rich content for music.

Zahriddin Muhammad Babur (1483-1530), one of the famous representatives of Uzbek classical literature, who lived and created in the end of the 15th century and the beginning of the 16th century. and left us a great spiritual legacy with the work "Boburnoma", a bright example of his literary language. Due to the cooperation of literature and music, the ghazals written by poets were sung by musicians and singers and quickly spread among the people, and Babur was known as a king and a poet among the people. It is known from history that the most skilled musicians and singers of the time first performed their art in royal palaces. That is why Babur enjoyed the art of many talented musicians and singers during his life and recorded many of their names in his work "Boburnoma".

Najmuddin Kavkabi was born in Azim Bukhara in 1532.

"The great poet, scientist, musicologist and composer lived and created in the 16th century. Contributed to the music culture of Central Asia, organized 12-status poetic text and music.

Kavkabi was considered one of the mature Musia scholars of his time and created many works in Musia science. According to the sources, Najmuddin Kavkabi was educated at Hippot.

⁴ Маннопов С. Ўзбек халқ музыка маданияти. – Т.: Янги аср авлоди. 2004. Б- 26

⁵ Ўзбек музыка тарихи. Тузувчи М.Соломонова. – Т.: Ўқитувчи. 1981. Б- 14

Information about the theory of 12 positions is given in the musical work of Kaukabi's treatise. He also gave information about various tattoos and left comments on them.

"Ibn Sina is a great theoretician who continued the scientific direction of Farabi in the field of music. The work on music "Javame' ilm ul-musiqi" ("Compendium on the science of music") is a part of "Kitab ash-shifa" and consists of 6 sections with several chapters each. Annajot, Donishnoma have small sections about music, Medical Laws, Risolai Ishq, etc. He thought about some issues of music."⁶

One of the main works of Ibn Sina - "Kitabush-shifa" is philosophical in nature, it reflects the author's natural-scientific views."⁹

Darvesh Ali Changi, a great scientist of the 16th century, carried out important works in the field of musicology and poetry.

"Since 1572, Changi has been working on the work "Musical treatise". After finishing the work, he gave it as a gift to Abdullah Khan Shaibani, who ruled at that time. Changiy creates the work "Risolayi Musiqiy" in two situations. Part of the work is written in the form of a trick, and the rest is presented in the form of a musical theoretical explanation. The second part of the work was created by referring to the views of ancient Greek scholars, Farabi, Ibn Sina, and Dehlawi's musical-aesthetic views. The treatise consists of 12 (status) parts, and Changi gave a separate understanding to each part.

Part 1 - introductory part. Looking at the art of music from the point of view of religion, about the possibility of playing music and singing.

Part 2 - The emergence of music (alkhon) and method (iqo).

Part 3 - 12 maqam, 24 parts and about the color of sound

Part 4 - 41 types of method

Part 5 - Musical instruments and style of performance.

Part 6 - About tanbur, chang, flute, oud, qabuz, argunun, setor, simtur and singers.

Part 7 - about the horns that paid a lot of attention to the art of music.

Part 8 - About scientists, musicologists and music connoisseurs.

Part 9 - About talented and famous poets and musicians who left their works in the field of music.

Episode 10 is about music teachers who lived and worked in the city of Herat.

Part 11 - about the singers who lived and worked in the Khan's palace.

Part 12 - About the music teachers who were famous in the people and the palace at that time.

In the scientist's work entitled "Tukhfatul-supup", many information about the music scientists and performing musicians before him were given.

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⁶ О'zbekiston milliy ensiklopediyasi I-Xarfi kitobi 15-16 betlar
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