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МАДАНИЯТ ВА САЊЪАТ ЖУРНАЛИ

ЖУРНАЛ КУЛЬТУРА И ИСКУССТВО | JOURNAL OF CULTURE AND ART

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INSPIRATIONAL EVENTS IN THE DEVELOPMENT OF MUSICAL CULTURE IN THE AREA OF MOVAROUNNAHR IN THE 15TH CENTURY

ANNOTATION

This article provides information about the contribution of our ancestors who lived in the 15th century to the music culture, the sayings used in their lifestyles, the role of musical instruments, musicians and composers who contributed to the art of music.

Key words: vocal, sound, gino, action, mulamma, qawl, instrument, ravokin, peshrav.

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Termiz Davlat Universiteti

Katta o'qituvchi

XV ASRDA MUSIQIY RIVOJLANISHDAGI ILHOMLANTIRUVCHI VOQEALAR MOVAROUNNAHR HUDUDIDAGI MADANIYAT

ANNOTATSIYA

Ushbu maqolada XV asrda yashagan ajdodlarimizning musiqa madaniyatiga qo'shgan hissasi, ularning turmush tarzida qo'llanilgan so'zlar, musiqa san'atiga hissa qo'shgan musiqa asboblari, musiqachilar va bastakorlarning o'rni haqida ma'lumot berilgan.

Kalit so'zlar: vokal, tovush, gino, harakat, mulamma, qov, asbob, bekor qilish, peshrav.

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ВДОХНОВЕНИЕ В МУЗЫКАЛЬНОМ РАЗВИТИИ В XV ВЕКЕ СОБЫТИЯ КУЛЬТУРА В РАЙОНЕ МАВАРАННАХРА

АННОТАЦИЯ

В этой статье представлен вклад в музыкальную культуру наших предков, живших в XV веке, слова, использованные в их образе жизни, музыкальные инструменты, которые внесли свой вклад в музыкальное искусство, а также роль музыкантов и композиторов.

Ключевые слова: вокал, звук, Джино, движение, муламма, ков, инструмент, отмена, пешрав.

The pages of history, which are a bright and priceless product of the centuries-old cultural, scientific-educational and moral spirituality of our people, are one of the rich and ancient sources in the world. It is an important source in strengthening the spiritual and educational foundations of society in our country, especially in the hearts of the young generation, in increasing the sense of belonging and responsibility for the fate and future of our country, in knowing the bright pages of the social and cultural development of our ancestors.

Today, the processes of globalization are intensifying in the world, and new threats and threats against peace and stability are increasing more and more. It is one of the urgent issues of the present day to convey the history in its original form and to deeply absorb its essence, with the correct analysis of such a complex and dangerous situation [1].

Educating the modern generation in the spirit of patriotism, national and universal values, protecting their minds and hearts from various ideological and spiritual threats is one of the most important tasks of the day. History is a mirror that illuminates the life path of all humanity from the distant past to the present. In human society, as we all know, music culture has always been an important tool in social life, regardless of the environment.

In the 15th century, during the development of socio-cultural development in the Movarounnahr territory, the musical heritage developed in the oral tradition is distinguished by its artistic excellence in form and content. At the end of the 14th and 15th centuries, Movarounnahr was connected with many countries by caravan routes, which had socio-economic, sometimes political and military importance. These roads made it possible to develop the interaction of countries that differ from each other in terms of people's lifestyle, religious, economic, spiritual and material culture. In addition to the practical task of trade and diplomatic relations, the caravan routes also served to strengthen the economic and cultural relations between countries and peoples. It is safe to say that during this period the Great Silk Road was restored and served for the cultural development of the regions.

The 14th-15th centuries were a new stage in the development of the musical art of the peoples of Central Asia. New tunes and songs, instruments and works on music theory were created. Skilled musicians, composers and hafiz arrived. Abduqadir Nayi, Qulmuhammad Shaykhi, Husayn Udi, Shahquli Gijjaki, Ahmed Qonuni, Haja Yusuf Andijani, Ustad Shadi, Najmuddin Kavkabi are among them. Mirzo Ulug'bek, Jami, Navoi and Binai wrote works related to the science of music and created new tunes [2].

The professional music of the oral tradition of the peoples of the Muslim East of the 15th century was formed on the basis of the systems of daemon, i.e. music theory or veil, poetry and music practice. As a result of continuous interaction and communication processes in the music of Central Asian, Iranian and Arab peoples, vocal types common to these peoples, i.e. savt, gino, amal, mulammo, qawlva, and other types of instruments, i.e. ravokin, peshrav, have emerged.

Famous composers, singers and musicians Ibrahim Mavsili, Ishaq Mavsili, Ziryab, Mansur Zalzal, Ibn Surayj, Ibn Ahwas al-Sugdi, Safiuddin al-Urmawi made a great contribution to the development of music. Important progress has been made in music science.

In order to fully understand, thoroughly analyze and research the classic musical heritage and compositional works, it is necessary to have a certain preparation, consistent mastering in a special "master-student" educational system.

Due to the fact that in the recent and distant past, knowledge of music was a component of the local intelligentsia, deep thoughts and interesting information about the science and practice of this complex art were left by a number of historians such as Babur, Nizami Ganjavi, Aruzi Samarkandi, Alisher Navoi, Ahmadiy, Vasifi. . Even new genres and forms such as noma, bayaz, tazkira, based on the fusion of poetic and musical ideas, have emerged, which serve as important sources for field research.

Historical, theoretical, elegant, ethical and other issues of music in the 15th century Musa Khorezmi, Farabi, Ibn Sina, Safiuddin al-Urmawi, Mahmud al-Sherazi, Khoja Abdulkadir Maroghi, Abdurrahman Jami, Zaynul al-Din al-Husaini, Najmuddin Kavkabi, Darvishali Changi, Wajid It is widely covered in Ali Khan's works.

Music performance, art and science developed rapidly, mature representatives of local peoples appeared in all fields. Some of these have started to be recognized in Movarounnahr, Khorasan, and also in India and other Eastern countries.

Valuable information about the cultural life of the period, especially the role of folk tunes and songs in various ceremonies, and their types, can be found in the historical works of scholars such as Abdulkadir Maroghi, Abdurahman Jami, and Zaynullabiddin Husayni, especially in authoritative sources such as "Brothers of Purity". In particular, the "Twelve status" system, spread throughout the East, was the basis for "Shashmaqom", which later became a classic group of Uzbek and Tajik peoples [3].

Historical, practical, theoretical and aesthetic problems of music are extensively researched in the special treatises of Safiuddin al-Urmawi, Mahmud al-Sherazi, Khoja Abdulqadir Maraghii. Of these, Khoja Abdulkadir Maroghi's versatile activities in Samarkand and Khirot are noteworthy. From a young age, he made a name for himself in reciting, then in singing, composing, composing and musicology, and served in the palaces of Amir Temur and Timurids Khalil Sultan and Shahrukh Mirza. In total, it is recognized in literary sources that they created more than 200 specific methods, tunes and songs, maqams in the musical direction of peshrav, classification, and amal, tarona ways in the song direction.

As a scientist, he created musical treatises such as "Maqosid ul-alkhan", "Jawame' ul-alkhan", "Kanz ul-alkhan", consistently analyzed the music of Arab, Persian, Hindi and Turkic-speaking peoples. . In the XIV-XV centuries, during the period of Timur and Timurids, and during the Babur and Baburi period, who continued their system of patronage of science, culture and art, the second renaissance process is clearly observed in these areas.

According to the "Temur Tuzuklari" belonging to the master Amir Temur, a number of widely used musical instruments related to military campaigns and state ceremonies were elevated to the level of military titles, such as a drum, a trumpet, a trumpet, and a drill.

Naturally, the fact that the head of the state has placed such a high position on musical instruments has not escaped the attention and recognition of all artists. Even in special music treatises, various instruments, their structure, tuning in the work of Abdulkadir Maroghi, sometimes their improvement in the work of Abdurrahman Jami, and unique instruments such as the dutor, in the work of Zaynullobiddin Husayni, are given a special place. In particular, Abdurrahman Jami, who honored Abu Nasr Farabi, who increased the strings of the oud, made a great contribution to the music science. His study Risolai muziqi is considered the most authoritative, purely theoretical source on the Near and Middle East. The reason is that historical, philosophical and theoretical-practical problems of musical art are summarized at a high scientific level. Therefore, this treatise still serves as a program for modern musicology [4].

Alisher Navoi, the founder of Uzbek classical literature, a great writer and statesman, in his scientific and artistic works such as "Majolis un-nafais", "Mezon ul-Avzon", "Kholoti Pahlavon Muhammed", "Makhbub ul-Qulub", historical, theoretical, philosophical, analyzed moral and elegant problems, expressed deep thoughts about composition.

Information about Alisher Navoi's direct contribution to music creation with a number of motifs and peshravs, as well as seven specific methods, has been reported in academic pamphlets such as "Boburnoma" and Darvishali Changi's "Risolai muzikyi". According to some sources, Abdurahman Jami wrote his music treatise on the advice of Alisher Navoi, and Zaynuluddin Hosseini dedicated the work "Scientific and practical laws of music" to Navoi.

Chapter XVI of the last treatise is given for the first time with "Dutor's description of the handle line", unique information about its tuning and pitch. Husayn Boygaro, one of the representatives of the Timurid dynasty, made a name for himself in playing the drums, and Zahiriddin Muhammed Babur made a name for himself in creating musical works on the background of certain "Chorgokh" curtains. "Music treatise" by Najmuddin Kavkabi Bukhari states that "Music has divine secrets, therefore, it is understandable only to selected people."

In this source, the series "Duvozdahmaqam", that is, "Twelve statuses", which was previously analyzed strictly and mainly in prose order, is described in poetic form with some free types. For example, Ushshaq, Navo, Busalik, Rost, Isfakhan, Zirafqand or Kuchak, Buzruk, Zangula or Nihovand, Rakhavi, Husayni, Khijaz and Iraq [5].

A separate chapter in the treatise, i.e. eleven chapters, is dedicated to existing types of tunes, and their detailed description indicates that fundamental changes took place in the art, practice and science of music in the 15th-16th centuries. In particular, there is a reason to say that the Bukhara "Shashmaqomi" consisting of six new maqams began to be formed at the same time as this series of twelve maqams. Therefore, in the process of development of society, first of all, knowledge of history takes an important place.

History is the spiritual property of the people, it expresses the life of the people, the ideology of the nation. It is not for nothing that great importance is attached to the impartiality of history, the in-depth study of our national and cultural heritage. It serves as an important socio-political factor in the enrichment and development of our national history.

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