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The development of music and instrumental performance in Central Asia

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Abstract

Annotation: This article provides information on the history of the development of music and instrumental performance in Central Asia. There is also information about musicologists and researchers who have made a significant contribution to the development of music and instrumental performance in Central Asia.

Keywords: Avesto, music, instrumental performance, instrumental lyrics, literary critics, Shashmaqom, ashula

Introduction

The history of musicology goes back to very ancient times. But prehistoric music has not survived. It is only in recent years that we have seen that the science of music has a very ancient history, based on photographs and other information depicting images of musical instruments and performers in household items found underground and in places. For example, the Avesto is a rare work with a history of 3,000 years. Of course, in those days there was culture, art, especially music. According to the historian Masudi's book *Muruj az-Zahab (Golden Valley)*, Alexander the Great conquered the city of Istahar and ordered scholars to translate the medical, philosophical, and scientific passages in the Avesto and burn the rest. According to Masudi, the text of the Avesto is written on 12,000 gold tablets. (Tilab Mahmudov About Avesto Tashkent 2000 6.p) [4].

When did the science of music come about? The answer is simple: the moment man was created. According to the narrations, in the process of Allah's creation of Adam and the introduction of the soul into his body, the sounds of music filled the heavens with desire. That's the decent thing to do, and it should end there. " (Nafas Shodmonov. Musicology in the Timurid period Tashkent 1995 3.p) [2].

But it is not clear when the science of music came into being. The science of music seems to be a divine force, and there are various legends about its origin. "Zuhro is the patron saint of singers and musicians. Star or planet Venus. "(Annotated Dictionary of the Language of Alisher Navoi's Works IV Tashkent 1985 316.p) [2].

Many of the scholars who have lived and worked in our time have paid special attention to the science of music, as well as to the creation of various fields of science. For example: Aristotle, Pythagoras, Farobi, Ibn Sino, Urmavi, Maraghi, Khorezmshah, Jami, Navoi, Kavkabi, Husseini, Darvesh Ali Changi, Kamil Khorezmi and others. Beginning in the ninth century, musical works on the science of music and its performance began to appear. Farobi's "Kitabu-l-musiqiy al-kabir" (a large book on music), special chapters in the books "Kitabu-sh-shifo" and "Donishnoma" by Abu Ali Ibn Sina in the X-XI centuries, Abdulqadir Maraghi's "Maqasid-ul- alhon" ("Purposes of melodies"), Urmavi's "Risolatush-sharafiya", Qutbuddin Sherozi's "Durratut-taj" musical treatises, Abdurahman Jami's "Risolayi musiqiy" ("Musical science treatise"), Kavkabi's "Risolayi musiqiy" Risala dar bayoni duvozdah maqom" ("Treatise on the statement of twelve maqoms"), Husseini's "Law-science and practical music" ("Practical and theoretical laws of music science"), Darvesh Ali Changi's "Tuhfatu-s-surur" ("Gift of Joy") is one of them. Kamil Khorezmi's "Tanbur note line" contains notes of maqoms. In the written scientific works, each thinker-scientist has his own information about musical instruments and their inventors, musicians, singers composers, musicologists related to the practical and theoretical fields of musicology in the

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period of his life. expressed.

During the 10th and 12th centuries, the art of music, including instrumental music, flourished in Central Asia, and many musical instruments were widely used in music performance at that time. In this regard, musicologist Darvesh Ali Changi in his musical pamphlet - dust, ud, nay, doyra musical instruments, especially the 5 and 6 double-stringed musical instrument "Ud", gave information about the role of this musical instrument. Highly appreciating his position in the urban period and his place in musical performance, Ud is the king of all musical instruments, and informs that the musical instrument "Rud" was also performed with a bow. It is known that the great poet Abu Abdullah Rodaki, who lived in the IX-X centuries, was a skilled performer of musical instruments "Rud" and "Chang". Mahmud Kashgari's *Devoni lug'atit turk* was created at that time, and it contained a number of labor songs, heroic songs, and a wide variety of songs in general. The great scholar of the tenth century, musicologist Abu Nasr Farobi (873-950) paid great attention to the science of music, the performance of musical instruments, music theory, the creation of the "Oriental Notation System" and their application to music performance at that time, along with an excellent study of mathematics, made a great contribution to the study and promotion of the science of music, which is a type of mathematical science. His *Kitabu-l-Musiqi al-Kabir* (The Great Book of Music Science) provides information on various musical methods (percussions), oud, tanbur, nay, chang, and various musical sounds from musical instruments. (MM Khairullayev. Farobi Tashkent 1963 176p.) Information about the art of singing in the X century is also reflected in the work of Yusuf Khos Khojib "Kutadgu bilig".

Uzbek literary scholar N. Mallayev, based on information from ancient manuscripts, in the X-XII centuries in Central Asia from musical instruments - tanbur, rubob, kus (double) drum, qubuz, tabl, zurna, nay, chag The mother, the trumpet, the horn, the trumpet, the harp, the law, as well as percussion and wind instruments were widely used in music, as well as "Rost", "Khusravoniy", "Boda", "Ushshak", "Zurafkand", "Boslik", "Sipahon", "Navo", "Basta", "Tarona" and many other musical works. (N.M. Mallaev. History of Uzbek literature. Tashkent 1965. 94 p.)^[2].

Abu Ali Ibn Sina (980-1037), a scholar of the medical world, also paid great attention to the science of music. According to some musical treatises, Abu Ali Ibn Sino allegedly invented the musical instrument "Gijjak" together with Sultan Mahmud Ghaznavi and Nasir Khusraw (Askarali Radjabov "Nagmai Niyogon"), Dushanbe Adib 1998. 194p.) Muhammad Ibn Musa al-Khwarizmi, who lived in the X century, also paid great attention to the science of music. Thus, by the twelfth century, the Khorezmian scholar Ar-Razi and Ash Sherazi, Urmavi, Amuli, and other scholars were engaged in musicology based on the music theory of Pharaoh and Ibn Sina.

The 14th and 16th centuries saw great changes in culture and the arts. During the reign of Ulugbek, the culture of Movarounnahr flourished. Ulugbek worked in Samarkand and Herat with famous scholars, scientists, writers and artists, especially in the East at that time, along with Muhammad Khorezmi, Qazizoda Rumi, Giyosiddin bin Mabudi, Ali Kushchi and others. Abdurauf Fitrat gives information about the representatives of musicology who lived and worked in Samarkand during the reign of Ulugbek.

Darvesh Ahmad Qanuni from Samarkand, Hisori from Karakol, Abu Vafo from Khorezm, musicologist Sahib Balkhi, composer Abdul Baraka from Shahrisabz, famous musician Khoja Yusuf Burkhan, Navoi's uncle Muhammad Gharibi and others. Well-known musicologist Hafiz Darvesh Ali Changi says in his book "Tuhfat us-surur" ("Gift of Joy") that Ulugbek also paid great attention to the science of music. (A. Fitrat. Uzbek classical music and its history Samarkand-Tashkent 1927 58 p.).

Theoretical analyses

In general, Alisher Navoi contributed to the development of literature, art and culture in Herat. Especially in the development of music culture, new melodies, songs, musical brochures were written, and composers and hafiz appeared. At Navoi's request, Abdurahman Jami wrote *Risalai Musiqi*. Zayn al-Din al-Husseini wrote a pamphlet entitled "The Science of Law and Practical Music" ("Practical and Theoretical Laws of Music Science") and dedicated it to Navoi. Abdulqadir Marogi's treatise "Maqosid ul alhon" was written. In his *Majolisun-Nafois*, Navoi mentions the names of poets who created music. Abdulla Vafoi Khorezmi, Jami's nephew Mevlana Muhammad and Khoja Abdullo also wrote in the field of music, and Navoi recalls the great musician of his time, Khoja Yusuf Burhan, who was Navoi's teacher of music (Alisher Navoi. Selected works, Volume III. 1948. pp. 13-112).

In the XIV and XV centuries in the field of science, culture and art developed not only in Samarkand and Herat, but also in other parts of Movarounnahr, such as Fergana, Tashkent, Bukhara, Kesh, Khiva, as well as all branches of art.. At that time, the ruler of Fergana, Umarshaikh (Babur's father), tried to gather in his capital many representatives of culture and art. In "Boburnoma", Babur talks about the development of Andijan culture at that time, and gives information about Khoja Yusuf, one of the musicians of this land, and Wasifi, a composer and musician from Tashkent, King Hussein. (Boburnoma Tashkent 1958 12.s.). Thus, the peoples of Central Asia, including the Uzbek people, achieved great success in science, culture, art, music, painting, calligraphy and other areas in the XIV-XVI centuries.

One of the representatives of 15th century musicology was Najmiddin Kavkabi, who, according to Darvesh Ali Changi, studied in Herat, where he was brought from Herat to Bukhara by Ubaydullohon. He trained musicologists such as Rizo Samarkandi, Khoja Hasan Nisari, Hasan Kavkabi, Boqi Jarroh and created his great musical pamphlet "Risolai musiqiy" or "Risola dar bayoni duvozdah maqom".

By the 16th century, culture, including the arts, was in decline. The wars intensified. As a result, in 1716, in Fergana, Shahrukhbi, a descendant of the Uzbeks, separated Kokand from Bukhara and established the Kokand Khanate. Later, in the XVII century, Turkestan was divided into Bukhara, Kokand and Khorezm khanates. It is known that the peoples of Central Asia have gone through many historical events, and in each period, like all disciplines, the science of music has developed and sometimes depressed, the performance of musical instruments, musicians and singers, musicologists lived and worked in different conditions. The existing musical instruments in the above Central Asian region have undergone various processes, and many musical instruments were imported from other countries during wars, sometimes taken to other foreign

countries and used in various situations in music performance. In general, the culture of Central Asia has made a significant contribution to the development of culture throughout the East. The name of Borbad Marvazi, a Turkestan composer, hafiz and musician, has been mentioned in history since the 7th century. He was known as Fakhlobod (Borbad) in the 7th century and was taken to Iran. Fakhlobod established his own music school, which created some copies of the Twelve Status, that is, he distributed Turkestan music to Iran. (Enlightenment and Culture) Magazine Baku 1923 y.N8.9 s.).

In each century and period, a musical instrument has played a leading role in the performance of national music. For example, in the Eastern peoples, including Central Asia, from the 7th to the 18th centuries, a series of works called "Twelve Statuses" were performed, with the Ud being the main instrument, while in the late 18th and early 19th centuries, Central Asia In Bukhara, one of the most developed cities of literature, art and culture, instead of the series "Twelve maqoms" was formed "Shashmaqom", in the performance of which the main musical instrument "Tanbur".

Discussions

In Central Asia-Uzbekistan, Tajikistan, Kazakhstan, Kyrgyzstan, Turkmenistan - There are a variety of musical instruments, which in these countries have the same name, but are designed to perform different works. Widely used in national music performance. They are tanbur, dutar, doyra, rubob, surnay, karnay, gijjak, drum, chang, kabuz and others. Some regions also had their own musical instruments. In Khorezm - bulamon, garmon, tor, in Bukhara - Afghan rubobi, in Fergana region - neighboring, dutar. According to Abdurauf Fitrat in his work "Uzbek classical music and its history" in Bukhara in the 1920s - tanbur, dutor, nay, kosnay, kabuz, doyra, rubob, nogora, karnay, sunray, do ' musical instruments such as the mbra were used in the performance. The territory of present-day Tajikistan up to the Afghan border is called southern Bukhara. It also borders many foreign countries. For example, it borders Uzbekistan, Kazakhstan, Kyrgyzstan, Afghanistan, and many countries such as China, India, and Pakistan, and is close to some of them. In the Gorno-Badakhshan Autonomous Region of Tajikistan, the Pamir rubab, Badakhshan rubobi, blandzikom and Badakhshan tanbur, Badakhshan setori, Pamir nay, kumri, dombra, jigak, gaf, labchang, panjtor, duvozdah tor (twelve strings) and musical instruments of another name are used in the performance. Locations in Tajikistan such as Khojand, Uratapa, Isfara, and Konibodom border the Fergana Valley, and music performances are close. In Kulyab, Qorategin, Darvoz, and Garm, musical instruments such as the dumbra, tablak, and jigak (gijjak) are more commonly used in the performance of musical instruments. Dutar, dombra, doyra, gijjak, and nay are especially common in all parts of Central Asia.

Conclusion

Today, there are many reconstructed musical instruments in Central Asia, as well as ancient musical instruments. Central Asian and World music conferences are being held in Tashkent, Dushanbe, Almaty and Samarkand, the largest cities in Central Asia, to showcase works of national music, including national musical instruments.

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