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Annotation. This article describes the history of the development of the culture of qomusi music.

Keywords: musical tone, instrument, musical instrument, song, dance.

The fall of the Tahiri dynasty in 873 created favorable conditions for the settlement of the Samanid power in Mowarounnahr. From this period, the Somonites united Mowarounnahr.

By the years 886-887, Nasr ibn Ahmad, who was from the Samanis, declared himself the ruler of the entire Mowarounnahr. But his brother Ismail disobeyed Nasr, and in 888 a war broke out between the brothers. Nasr's troops were defeated and Mowarounnahr fell into the hands of Ismail. In the 900s, the Somani state became stronger. Ismail expanded the lands under his control at the expense of Eastern Iran.

Central Asia entered the stage of advanced feudalism. Feudal khanates strengthened, cities grew, trade revived. During the time of the Somanids, Central Asia was not attacked by foreign invaders for almost a hundred years, which allowed the country's economy and culture to develop.

Growing exchange of goods between the city and the countryside, booming caravan trade ensured the development of agriculture, mining and crafts.

During the Samanid period, the caravan trade connecting Southeast Europe, Iran and the Caucasus with Mongolia and China through Central Asia gained great importance in Mowarounnahr.

In the 10th century, merchants joined trade associations, and checks were widely used in trade. It was possible to give a large amount of money to a money changer in a city, get a check from him in exchange for it, and go to the intended place and show this check and get back the amount of money indicated on the check in full.

During the Arab conquest, it was allowed to learn Arabic in the Islamicized area. The Arabic language began to be used not only in Muslim circles, among official officials, but also in the environment of Persian, Khorezm, and Sugdian nobles. All Sharia rules, official documents, all scientific works were written in Arabic. A person who does not know Arabic could not be an official.

The cultural life of Khorasan and Mowarounnahr experienced a great upsurge during the reign of the Samanids. Marv, Bukhara, Samarkand and Urganch were the cultural centers of their time. Among them, Bukhara was particularly famous; because it housed the palace and the central office of the state.

Abu Ali ibn Sina writes about the great book market in Bukhara. In one of the bookstores here, he manages to find Aristotle's "Metaphysics", which he needs, with the comments of Alloma Farobi.

The booksellers themselves were among the learned people. It was possible to meet a poet, a philosopher, a doctor, a mathematician, an astrologer, a historian, etc., and conduct voluntary discussions with them on various topics in bookstores.

Bukhara was famous for its library in the emir's palace. With the permission of Amir, Ibn Sina had the opportunity to use this library and gave a brief description of it. The library occupied several rooms. In each room, there were many manuscripts related to a special field, sharia, and poetry. Manuscripts were stored in chests. Bukhara library could compete only with Shiraz library. No other library in ancient Asia could match it.

Famous poets Rudaki and Daqiqi lived in Bukhara at that time and wrote wonderful poems, Firdavsi was also here. The famous naturalist, physician, philosopher, poet Abu Ali ibn Sina spent his youth in Bukhara.

In the 9th-10th centuries, all types of science, culture and art flourished, great thinkers, scholars and fuzalo also grew up in this period and from this land. The main part of the sources related to our past culture and spirituality was also created during this period. In particular, the works of lexicographers-scholars such as al-Kindi, Abu Nasr al-Farabi, "Ikhwanus-Safa", Abu Ali ibn Sina, Muhammad al-Khorazmi on music issues are the main source for studying the music culture of the 9th-10th centuries.

It should be said that the art of music was greatly influenced by the household lifestyle and waste of time of the ruling classes of that time. Music was one of the important pleasure factors in the life of the ruling class. Interesting information about this is also given in the famous "Nightmare" of Unsurulmaoli Kaikovus.

In that period, two main groups of musicians were formed. The first is a group serving at parties and gatherings, consisting of singers, performers of strings and percussion, as well as performers of percussion instruments intended for performance in a closed area; and the second is a group that performs military-practical functions, and includes performers of loud instruments such as trumpets and drums, which are played in the open field. According to the famous scientist F. M. Karomatov, this division later led to the emergence of two main types of Uzbek national musical ensembles [1].

In the 9th-10th centuries, the peoples of Central Asia were distinguished by a wide variety of musical instruments. The oud (or barbat) was the most popular instrument among professional performers and theorists. It is no coincidence that separate chapters of musical treatises are devoted to the description of this instrument. In addition, two types of Baghdad and Khurasan tanburi, as well as rubab, were used in practice. Wind instruments - various types of flutes and trumpets are common.

The moral and professional rules for court musicians are reflected in the famous "Nightmare" of Kaikovus: "Even if you are a teacher without a nazir (benazir), look after the harif (ulfat) in the assembly, if there are old people and special people who enjoy music. If so, be happy, click on the good roads and paths [...] Also, pay attention to which road each person likes at this party, tell him when the cup reaches that person. At that time, if you hope for something from those people, you will find it..."[2].

However, despite the fact that musicians were subject to the tastes and needs of cyborgs, the music culture of this period preserved and developed its artistic and aesthetic principles formed over the centuries. The high artistic-aesthetic ideals of music art, the code of ethics of a professional musician were first of all expressed in the works dedicated to the science of music [3].

Poetry especially flourished during the Somonites period. Palace poetry was created mainly on the basis of folk literary traditions and folk oral creativity. "The main genre in the works of court poets and musicians was odes praising and honoring the rulers. The main essence of qasidas was to glorify the person to whom the qasida was dedicated. Its prelude (nasib) was accompanied by a musical instrument. Sometimes, during parties, musical instruments could play tunes independently. Ghazal was born from Nasib, an independent form of musical-poetic art, that is, performed by a musician - mutrib. Along with hymns and poetic works, songs expressing social views were also created".[4]

During the reign of the Somanites, Rudaki was a master of odes. According to some information, Rudaki was born in the village of Rudak in Samarkand (this village still exists today, and residents consider it the poet's homeland). According to other information, Rudaki's name was taken from the name of the musical instrument that the poet mastered perfectly - "rud".

Rudaki was born in a poor family. He learned to play a musical instrument and sing early. His fame reaches the emir of Bukhara, Nasr ibn Ahmad (914-943), and the emir invites him to be a court musician and poet.

According to the 11th century poet Ustadi Rashidi, he calculated that Rudaki had one million three hundred thousand verses. A small part of Rudaki's poetry has reached us.

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