

## THE ART OF MUSIC IN THE EAST (IX-XII CENTURIES)

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**Annotation:** *this article describes the musical views of the existing musical instruments during the Arab invasion in Central Asia, the works of encyclopedic scientists who lived and worked during the first Renaissance, and their musical views.*

**Keywords:** *music art, renessans, Abu Nasr Forobiy, Maxmud Qoshg'ariy, Yusuf Xos Xojib, Abu Ali ibn Sino, Mahmud al Xorazmiy, Central Asia, BC, status, Raga.*

In Central Asia, the crisis of the first medieval elements and the slavery system began in the VIII-IX centuries. This in turn created an opportunity for the emergence of the first renaissance in the East. During this period, a large number of world-recognized personalities, scientists and scientists from our country reached and made their contribution to the development of the art of music.

Among the Great Eastern scientists: Muhammad al-Khwarizmi, Abu Nasr Forabi, Ahmad al-Fergani, Abu Ali ibn Sina, Pahlavon Mahmud, Umar Khayam, Mirzo Ulugbek, Zahiriddin Muhammad Babur, Abdurahman Jami, Alisher Navoi, Najmiddin Kavkabi, Darvish Ali Changi and other great-grandfathers in their treatises on the art of performing, music science and history, the structure of musical instruments, executive methods, the art of law-those who describe the information regarding the rules. The famous didactic work "Kabusnoma" also has a special chapter dedicated to the rules of memorization and artistry. Found as a result of the historical excavations conducted on our land, the paintings of dutora, sunray, Ney-like instruments of the law, the images of the musicians engraved in the stones, the carp in the works of minatyura and the hofiz are evidence that the art of performing in our country has been developing since ancient times. The status of the musical heritage of the peoples of the East, the complex series of such performances as Mogom, Raga, Kyu have passed from generation to generation verbally.

Another direction of our musical performance the art of dostonism is very developed in the areas of Surkhandarya, Kashkadarya, Khorezm and is loved and performed by people's Bakhshis. If we refer to historical sources, we will witness that our musical culture is plagued by a long history. This is evidenced by the fact that the musical instruments drawn on stone walls, and the pictures of the musicians show the image of the musicians on the pavements of the palaces of the horns in the form of minatiura, the sounds of our musical performance reached us for centuries. The fact that in the IX-XII centuries there was a period of changes in the musical culture of Central Asia is indicated in the sources. But in the X-XIII centuries, very little information about the names of musicians, memorabilia and composers, as well as about their creative activities, was preserved. Teacher musicologist todik should dwell on some of them based on the written sources of scholars. According

to the information about the Middle Asian Fakhlabad Borbad, who lived and worked in the VI-VII centuries, he is recognized as an artist who has no tenacity in terms of musicology and hafizlik. The master musician, who wrote about his possession of legendary performing skills, says that the scientist Ar-Roziy Borbad, together with his great performing skills, was also the creator of the musical instrument. The musical instrument created by Borbad writes that it was widely used in the X-XII centuries in Persia and turon, and it had 4 strings. In ancient manuscripts, the names of Abu Bakr Rubobi, Bunasr, Buamir and changchi Lukari and other musicians and hofizs, who worked in the X-XII centuries, are remembered. The fact that the great poet Abu Abdulla Rudaki, who lived in the IX-X century, was a master in the play of dust tunes of his time, especially the poem “Boyi Joyi muliyon”, which was sung in a real melody, is shown in ancient manuscripts.

Literary scientist N.Mallaev showed that in the X-XII centuries on the basis of ancient manuscripts, stringed, percussion and blowing musical instruments such as tanbur, Rubab, kubiz, tabl, tanburuk, zir, nay, Chag'ona, shaypur, sunray, trumpet, argunan, law were widely distributed in our country and twelve statutes were developed and supplemented. In the work of the great scientist of that time, Makhmud Kashgari, “Devoni dictionary Turkish”, samples of folk oral creativity and songs of the ancient Turkic peoples, songs of Labor on holidays and ceremonies, songs of heroism are given and show that the genre of singing was invented at that time.

Unique information about the art of music and singing of the X-XII century is also found in Joseph Khoshib's work “knowledge of the fire”. Abu Nasr Al Forabi (873-950), the great encyclopaedia of the X century, the great inventor of the science of musicology, created a number of works based on his works in the field of music. In his work, Farabi, along with studying the science of music, worked on the work of the physiological foundations and discovered new musical instruments such as “Law”, “fiddle”. One of his theoretical works in the field of music is Kitab ul musiqa al - kabir (the great music book), The Book fi ikhal ibko (the book on the classification of tunes), the book fi N naqra muzofa ilal ibko (the book on siljes to be added to the ritual). In the work “Forobi” by academician Muzaffar Khayrullaev valuable information is given about his musical work. Another great scientist Abu-Ali Ibn Sina(9803037) was also engaged in the theory of music, and in 1931 in the Book of Ibn Sina, published in Berlin by Maxmud al-danger, he gives information about Abu-Ali Ibn Sina, a great music theorist and his musical instruments, was also discovered. Again in this book the translation of the great scientist's work on music “book un salvation” from Arabic to German is given. Abu Ali Inb Sino wrote a number of works in the field of medicine, philosophy, music such as “Alqonun fit-tib” (“the law of Medicine”), “book ul Healing” (“The Book of healing”), “wisdom”,” treatise fial musical journey mofi al healing (“on music“,”another treatise on healing”). Ibn Sina's comments on the music are included in the book” Healing of the book us " as a separate part. In the above works, Ibn Sina focuses on the aesthetic significance and impact force of music and introduces some methods of healing physical and mental disorders with musical instrument in its practice. Ibn Sino uses the rich library of Somoni during his reign in Bukhara and tirelessly reproduces Greek books. After the fall of the state Ofnni by the Karakhanids in 999, he came to Urgench and took place among Khorezm scholars. Later, Makhmud dies in 1037 year in Hamadon, kezib, many cities under the pressure of the Treasury.

Muhammad Ibn al-Khwarizmi, who lived and worked in the X century, wrote a work on music and added it to his encyclopedic work called” Mafotix Ulum " as one of the main chapters. Alisher Navoi also gives horns to the fact that the khorezmians used to be music, dance and fun lovers. He

represents in the following Egypt that his” SABB'ai sayyor " friendonida has made a musician come from Khorezm.

Chun blessed, said farzona, Kie Dey afsona from his own kingdom,

Since getting mine chuzor Me, Property Khorezm erur diyor me,

In art, the work of Saz folkery. Don't be the man who does my job like me,

"Ilm advor" science was music Mendin ul ilm taxqiqiy.

It can be seen that since ancient times, Khorezm has been in a high place in the world of musical art. Chapter 36 of the work “Qobusnoma”, which was born in the XI century, is also devoted to the art of music, in which the author of the book Notes on how to choose and when, where to play, as well as on the artist's dobi and culture, shows that at that time the development of musical art was raised to a high level.

Since the XII century, a number of works on the subject of music in local languages began to appear in the Zamir of Al Forabi, Abu Ali Ibn Sina musical theory. Khorezm scientist Ar-Raziiy devoted one section of the Encyclopaedia “Jome'ul-ulum”, which he wrote in the XII century, to music. Such works of Muhammad Ibn Ma'sud ash - Sherozi (1236-1310) as “Dar scientific music”, Sayfutdin Abdul Mo 'min Al Urmawi (who died in 1294 year) as “Risolatun Sharafiya” were also devoted to music in the XIII century. The outstanding musicologist of our time, Doctor of art, Doctor of art, Isaac Rajabov (1927-1982), who was on the field in the XIII century, conducted experiments on turning the Ancient Music Notes written for ud sozu into a modern note with conditional signs, which was added to the works of Al Urmavi “Risolatun Sharfiya”, Ash-Sherozi “Dar scientific music”. It is important to note that in this study, the structure of Ancient Music, which was recorded in the XIII century, is very close to the present-day Uzbek tunes. Taking this into account, the history of the creation of our national musical norm, its content and essence to students serves as an important factor in increasing their knowledge of the musical theory and raising the literacy of the note.

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