MUSICAL HERITAGE OF UZBEK PEOPLE

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Аннотация: Статья посвящена актуальным вопросам истории становления и развития музыкальной культуры и исполнительского искусства. Великие востоковеды Абу Наср Фараби, Абу Али ибн Сино, Мухаммад аль-Хорезми, Ахмад аль-Фергани, Мирзо Улугбек, Алишер Навои, другие наши предки предоставили ценную информацию об исполнительском искусстве, науке и истории музыки, стилях исполнения, правилах искусства и их образовательном значении.

Abstract: The article is devoted to topical issues in the history of the formation and development of musical culture and performing arts. The great orientalists Abu Nasr Farabi, Abu Ali ibn Sino, Muhammad al-Khorezmi, Ahmad al-Fergani, Mirzo Ulugbek, Alisher Navoi, and our other ancestors provided valuable information about the performing arts, science and history of music, performance styles, rules of art and their educational significance.

Annotatsiya: Mazkur maqola musiqa madaniyati va ijro san’atining shakllanishi va rivojlanishi tarixining dolzarb masalalariga bag‘ishlangan. Buyuk sharqshunos olimlar Abu Nasr Forobiy, Abu Ali ibn Sino, Muhammad al-Xorazmiy, Ahmad al-Farg‘oniy, Mirzo Ulug‘bek, Alisher Navoiy va boshqa ajdodlarimiz sahna san’ati, musiqa ilmi va tarixi, ijro uslublari, san'at qoidalari va ularning tarbiyaviy ahamiyati haqida qimmatli ma’lumotlar berganlar.

Ключевые слова: античное наследие, археологические памятники, письменные источники, музыкальная культура, музыкальное наследие.

Key words: ancient heritage, archaeological monuments, written sources, musical culture, musical heritage.

Kalit so‘zlar: qadimiy meros, arxeologik yodgorliklar, yozma manbalar, musiqa madaniyati, musiqa merosi.

Introduction. Monuments of material culture (rock paintings, monumental sculpture, figurines, etc.), as well as sources that have come down to us (2nd millennium BC) testify to the ancient origins of the musical heritage of the Uzbek people. On monuments of fine art related to the culture of the Kushan period, one can see images of musicians. One of them is shown on the frieze with a stringed harp-like instrument in his hands, another with a wind instrument similar to a flute, and a third with a double-sided oblong drum. From this, one can conclude that the Kushans and Sogdians knew the main types of instruments and used them both solo and in an ensemble.

In the 9th-12th centuries (the «Renaissane»), Samarkand, Bukhara, Merv, Urgench and other cities became leading scientific and cultural centers. Local traditions were revived in all areas of science, literature and art, and a huge number of scientific treatises were created. The best examples of musical art received general coverage in treatises on music by Central Asian encyclopedic scholars (Farabi, Ibn Sina, Khorezmi, Jami, etc.). In the future, the musical culture of the Uzbek people developed, preserving its originality.

Main part. The relevance of this work is devoted to the study of monuments of material culture and written sources that have

come down to us testifying to the ancient origins of the musical heritage of the Uzbek people.

The peoples of Central Asia living in the center of civilization have made an invaluable contribution to the treasury of world science and culture. Evidence of this can be ancient written sources related to the history of the musical art of the peoples of Central Asia, as well as archaeological monuments that prove the presence of a high culture of these peoples. But during the Arab conquest (VII-IX centuries), written sources concerning music along with other cultural monuments were burned and lost. It is as a result of this that only written monuments related to the history of the culture of the peoples of Central Asia of the late millennium have reached us.

Beginning in the IX century, Arab scholars have been intensively mastering the ancient heritage. They became acquainted with the teachings of Pythagoras, translated the works of Aristotle, Plato, Proclus, Ptolemy, Aristides and others. The names of the philosophers of the Middle East who paid great attention to the study of the problems of musical theory are widely known - al-Kindi (800-879), al-Farabi (Avennasar, 870-950), considered the «second teacher» (after Aristotle), ibn Sina (Avicenna, 980-1037), Safi ad-Din (1230-1294) and others. The works of al-Kindi, al-Farabi, ibn Sina, al-Khwarizmi and many famous scientists for many centuries served as the main source in commenting on the theory of music of the peoples of the East and substantiated the essence of musical works created in later times. The theme and content of works concerning music theory written from the time of al-Farabi to the 15th century were very close to each other on many issues.

The scale and significance of his musical-theoretical heritage distinguish al-Farabi from other Arab-Muslim scholars of his time. Farabi was truly a man of world renown, he brought together and synthesized in his work the most valuable achievements of Arab, Persian, Greek, Indian and his own, Turkic culture. E.E. Bertels wrote about the thinker: “Al-Farabi is the author of the greatest creations. Al-Farabi’s legacy is boundless and diverse. He wrote a huge number of works on music theory. He was widely known as a composer, and is the creator of a new musical instrument.” Al-Farabi is an excellent musician and music theorist. He knew how to use all the musical instruments of his time. His works dedicated to music are “Kitabul-musikiy al-kabir” (The Great Book of Music), “Kilamu fil-musikiy” (The Book of Music Methods) and others. One of the followers of al-Farabi was Abu Ali ibn Sina. Abu Ali ibn Sina was born near Bukhara in the village of Afshona (980-1037). He was a great philosopher, naturalist, famous physician and at the same time an excellent theorist of music. Ibn Sina's books «Kitabush-shifo» («Book of Healing»), «Donishnoma» («Book of Knowledge»), «Risalatun fi-ilmil musiqiy» («Work on the Science of Music») and parts of other books devoted to the theory of music have great significance in the history of science and culture of music in the world. Abu Ali ibn Sina did not limit himself to creating special works on music, but even included large works devoted to the theory of music in books on medicine. This was not an accidental phenomenon.

Abu Ali ibn Sina in his immortal works on medicine highly valued the power of the sensual influence of music and its role in the treatment of various mental illnesses.

Thus, in the book of Ibn Sina «Konunu fit-tibb» in several places he recommended musical works as a «healing program» for mental illnesses and allocated a separate chapter commenting on the theory of music. Part of the encyclopedia of Abu Abdullah Muhammad ibn Yusuf al-Kotib Khorezmi «Mafatikhul-ulum («The Key of Sciences»), which came out of Central Asia in the history of musical culture of the 9th-10th centuries, dedicated to the theory of music is also of considerable importance. The works of al-Khwarizmi are considered one of the important sources illuminating the history of science and culture of the peoples of Central Asia. The works of Al-Kindi, al-Farabi, Ibn Sina, al-Khwarizmi and many famous scientists for many centuries served as the main source in commenting on the theory of

music of the peoples of the East and substantiated the essence of musical works created in later times.

«Ibn Sina, together with Al-Farabi, laid the foundation for the science of musical instruments, which was further developed in Europe at a much later time. Al-Farabi's books on music theory were the most complete and well-known in the East and served as a source for the works of subsequent scholars of musicology.

«The Great Book of Music» is a unique source in its significance for the era of the Arab-Muslim «Renaissance». Even in its scale (about two thousand pages), the «Book» surpasses many works on music written before and after it.

The treatise «The Great Book of Music» was the result of titanic labor and talent, the fruit of the thinker's entire life. This encyclopedic and synthetic work covers the problems of the theory of knowledge, logic and aesthetics, poetry and pedagogy, acoustics and instrumentalistics, physics and mathematics; consistently and systematically covers issues of the theory and practice of musical art. It absorbed all the valuable things that were created by the geniuses of the past.

The content of this treatise, firstly, showed that in the medieval Islamic culture a musical theory arose that reflected a specific level of development of musical culture and its specificity. Secondly, it demonstrated that here in a systematized form a theory of the sound of musical instruments common in the Arab-Muslim East in that historical period appeared. The doctrine of musical harmony developed here is of great value.

In the aesthetic concept of Al-Farabi, harmony is not only a criterion for the existence of the universe. It is the basis of poetry and music. Harmony for him is the basis of musical art. Al-Farabi's concept of music and musical harmony reflects the connection between music and the universe.

The term «music» is defined by the thinker as a melody. Characterizing musical art as a melody, the thinker gives the following definition: «musical art is what deals with melodies (songs) and what makes them harmoniously composed, thanks to which they become more perfect and more pleasant». «Most importantly, the perfection of music depends on the professional», Al-Farabi believes. A person who deals with music must be, first of all, a theorist. Based on this, Al-Farabi considers the theoretical and practical foundations of musical art in unity.

The greatest historians of culture and science noted the greatness and uniqueness of Farabi's figure. Astronomy, logic, theory of music and mathematics, sociology and ethics, medicine and psychology, philosophy and law - this is the list of his interests. Apparently, Farabi left his hometown in his youth and visited almost all the cities associated with Islam and the Arab Caliphate, Bukhara, Merv, Alexandria, Cairo, Damascus, Baghdad. He spent many years of his life in Baghdad, which was the political and cultural center of the Arab Caliphate. Here he thoroughly expanded his knowledge, studying the works of the figures of «Bayt al-Hikma», translating Greek authors, coming into contact with prominent scientists and after a certain time taking the leading place among them due to his moral height and power of thought. It was here that he was awarded the title of «Muallim Assan» - Second Teacher. The title of «second» implied the presence of «first», which was Aristotle. And indeed, they have much in common: the breadth and versatility of scientific interests, the desire to philosophically understand being and the place of man in it, proximity to the «generally accepted opinion», to the practical.

In the question of the perception of musical sounds, Al-Farabi, in contrast to the Pythagorean school, which did not recognize the authority of hearing in the field of sounds and took only calculations and measurements as the starting point of reasoning, believes that only hearing has a decisive significance in the matter of determining sounds, joining in this matter the harmonic school of Aristoxenus. It is especially noteworthy that Al-Farabi methodologically correctly solves a number of issues related to the mathematization of natural science. Using the example of music theory, he demonstrates the

fruitfulness of the application of mathematical methods in the study of objective laws of nature and art. He completely lacks the numerical mysticism inherent in the musical teaching of the Pythagoreans. With all due respect to the legacy of the ancient Greeks, Al-Farabi does not bow before authorities, to new achievements of natural science. An example is Al-Farabi's criticism of the theory of music and the cosmology of the Pythagoreans. He considers the Pythagoreans' opinion that the planets and stars, when moving, produce sounds that are harmoniously combined to be erroneous. The assumption that the movement of heavenly bodies can produce any sound is untenable.

Scientific interest in the cultural heritage of Abu Nasr is of great interest today in Uzbekistan and abroad. The manuscript of two thousand pages, completed approximately in the first half of the 10th century. According to some sources, in 943, presented a new direction in musicology for its time.

The purpose of the study is a systematic historical-typological cultural understanding of musical development at different stages of the formation of culture and art. As a result, it is supposed to identify the function of musical culture at different historical stages, in the development of essential human forces at different stages of life. Inclusion of each personality in the past, present and future of musical culture. Today there is a need to understand education as a mechanism for the development of musical culture based on both socio-cultural realities and cultural orientations. Evidence of this can be ancient written sources related to the history of musical art of the peoples of Central Asia, which prove the presence of a high culture of these peoples.

The work uses a comprehensive method of studying sources, including elements of the historical and cultural approach, with the involvement of works related to achievements in the field of national composer creativity.

Conclusion. Thus, the names of Al-Kindi, Al-Farabi, Ibn Sina, Al-Khwarizmi played an important role in the development of musicology and music in Western and Central Asia thanks to their fundamental scientific works. Al-Farabi's great merit was the Europeanization of the science of the Arab world and the systematization of scientific knowledge. The Renaissance became a connecting bridge for the rapprochement of the cultures and philosophies of the West and the East.

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