

FROM THE MUSICAL SOURCES OF UZBEKISTAN ABOUT MUSICAL INSTRUMENTS

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Abstract: *Sayfutdin Urmavi, a well-known thinker of the East, developed a system of musicology. He was known as a master of the oud, a singer and a master composer. Based on his experiments in Udda, the scientist formulated his theoretical rules. The definition of the oud by Urmavi in his "Book of Piety" begins with the words: "Know that the oud is the most famous and most modern of musical instruments". Ud had five pairs of strings and seven maqoms (rooks) in quartet order.*

Keywords: *music, science, system, instrument, gijak, nai, ud, ensemble.*

ИЗ МУЗЫКАЛЬНЫХ ИСТОЧНИКОВ УЗБЕКИСТАНА О МУЗЫКАЛЬНЫХ ИНСТРУМЕНТАХ

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Аннотация: *Сайфутдин Урмави, известный мыслитель Востока, разработал систему музыковедения. Он был известен как мастер игры на уде, певец и мастер композитора. На основе своих опытов в Удде ученый сформулировал свои теоретические правила. Определение уда Урмави в его «Книге благочестия» начинается со слов: «Знай, что уд – самый известный и самый современный из музыкальных инструментов». У уда было пять пар струнных и семь макомов (ладей) в квартетном порядке.*

Ключевые слова: *музыка, наука, система, инструмент, гиджак, най, уд, ансамбль.*

Qutbiddin al-Sherazi (1236-1310) is known as a music theorist, in his treatise he gave exemplary comments on the bowed tanbur and considered the human voice to be the most pleasing among musical instruments.

Al-Husseini's (15th century) musical canons provide information about the dutar, a two-stringed instrument widely used among the peoples of Central Asia.

The 17th-century Bukhara musicologist Darvesh Ali Changi's Risolai musiqiy contains rich and valuable information about musical instruments, artists and performers. Darvish Ali was a musician in the palace of Imamqulikhan (1611-1642), the ruler of Movaraunnahr. In his treatise he gave detailed information about such musical instruments as tanbur, chang, kanun, barbat, chagana, ud, rud, rubob, kabuz, gijjak, ruhafzo, kungura.

Darvish Ali's "Risolai musiqiy" created in Bukhara serves as a source of information about traditional folk musical instruments. It contains rare information about the musical culture of the instruments and talented performers that exist in the major cities of Central Asia. Darvish Ali's musical treatise is a valuable source in the study of Central Asian music in the 16th and 17th centuries.

The play tells the creative biographies of famous singers, musicians and composers. Chapters V and VI of the pamphlet describe in detail the folk instruments used in many Eastern countries at that time.

Darvish Ali Changhi called the "king" of oud instruments, which are considered the best in terms of vibration, among the stringed, mizrob instruments, as in the past. Seven of the instruments described by Darvish Ali: tanbur, chang, kanun, ud, rubab, qabuz, gijjak were the most common instruments at that time.

The pamphlet mentions the names of Dilorom, a dustman, Abduqadir and Khoja Abdullah, Mawlana Mirek Changi Bukhari, Mawlana Qasimi Rabbani, Sultan Ahmadi "crazy", the rubab brothers Sheikh Abu Bakri Rabbani, the legislator Sheikh Shamchi Rabbani and many other famous masters. Gijjak Musician Shah Quliy-Gijjakiy was a master artist who showed great performance skills in this musical instrument and created instrumental melodies. Among his melodies, the work "Peshravi Husseini" created in the style of muhammas stands out.

Naychi mentions Sultan Ahmad as a famous musician by Darvish Ali. The magical melodies of the flute he played made a deep impression on music lovers.

The oud player Sultan Muhammad Udiy-Samarkandi is portrayed by the author as a unique talented musician.

Sheikh Shamsi Rabbani from Bukhara is a skilled rubab player, known as a famous musician. His performance had such a strong impact on the audience when he played the rubab that it left no one indifferent. Hearing Rubobi's voice, people were amazed by his unique performance.

Mavlon Zaynulla Bedani Rumi, a student of the famous musician Darvish Shadi, who mastered the art of playing the oud and dust, was a master musician.

Darwish Ali, referring to the musical ensembles that existed at that time and their performers, reports that they were constantly involved in various ceremonies, receptions, weekend nights and circles of loved ones at the Sultan Muhammad Palace. The palace had an ensemble of sixty performers called drummers, led by a drummer.

He cites the following evidence as an example: "The leader of the ensemble at the Sultan Hussein Palace was Sayyid Ahmadbin Mehtari, a mature drummer. Darwish Ali praised the musician's skill, describing him as "an unparalleled musician, the beauty of the great and small wonders of this world." The preservation of a large number of musicians in the palace, their importance in the organization of leisure, ceremonies and celebrations, fully supports the assumption that the performance of folk instruments is widespread among various segments of the population.

The testimony of Darwish Ali is also valuable in that a large part of the instruments he recorded (flute, trumpet, dust, law, rubab, tanbur, gijjat, kabuz, doyra, drum, ud). It has survived to the present day in Uzbekistan, Tajikistan and other republics of Central Asia, as well as in Azerbaijan, and it is improving. These musical instruments have long been firmly rooted in the cultural life of the Uzbek people and have been widely used in its cultural life. Therefore, calling these instruments Uzbek folk instruments was a step backwards in the cultural life of Central Asia during the Mughal period (XIII century), and only after Sahibkiran Amir Temur united Central Asia, various fields of art began to flourish again.

Temur paid great attention to architectural works in his capital Samarkand. He brought a variety of craftsmen, including artists (along with their instruments), from the occupied cultural centers. The interdependence of folk instruments with oral creation and classical literature has further developed.

Firdavsi's "Shohnama" (XIV century) depicts Barbad, a 6th century musician playing the oud in front of the artist Muhammad Muqim Khusrav. It is known from the work that musical instruments are divided into two groups - domestic instruments (dust, rud, lyutnya, nay) and noisy wind instruments (trumpets, litavras, drums, dust).

In addition to the instruments, the miniatures of the XIV-XV centuries depict dances performed to applause.

According to Zahiriddin Muhammad Babur (1483-1530), Alisher Navoi in his time helped many oud players, pipers, drummers, and dustmen to show their talents. The names of Uzbek folk instrument performers are mentioned in the Boburnoma. Comparing the data of written monuments of the XV-XVII centuries, it can be concluded that by this time the performance culture of folk instruments in Central Asia was perfected. These talented performers themselves have created melodies and musical compositions.

In the seventeenth and nineteenth centuries, no major works were created for musical instruments. The reason for this is due to the growing feudal dispersal. The huge state is divided into separate khanates. (Bukhara, Khiva, Kokand khanates). This was reflected in the development of the art of music. Each khanate developed in its own direction. Maqom executors made changes as needed. It is no exaggeration to say that new types of folk music have appeared or been created in a specific direction.

At the end of the 18th and the beginning of the 19th centuries, Uzbek music culture began to develop many new types of folk and professional music - Katta ashula, Shodiyona, Navruz, Mavrigiy, Shashmakom, Chormaqom various ensembles were formed with the instrumentalists and performers, and after a while the ensembles re-enacted the voices of the instrumentalists, such as the Kashgar rubabi and the chang.

At the end of the XIX and the beginning of the XX century famous singers and musicians Domla Halim Ibodov, Usta Shodi Azizov, Levi Bobokhonov, Hoji Abdulaziz Rasulov, Sodirkhon Bobosharipov, Boboqul Fayzullaev, Shonazar Sohobov, Fazliddin Shahobov gave a new life to Shashmaqom.

The 19th century was also a period in the history of instrumental art produced by a Qatari musician. These are: Tuychi Hafiz, Shorahim Shoumarov, Shobarot tanburchi. Abdusoat dutorchi, Usta Usmon Zufarov (Tashkent), Rustambek (Andijan), Ashurali Mahram, Abdukodir naychi, Ahmadjon koshnaychi (Kokand), Abdulla Tarak, Ruzimathon changchi (Namangan), Usta Masaid doyrachi and changchi Usta Olim Kamilov, Yusufjon qizik (Margilan) and others. These artists play an important role in enriching the treasury of Uzbek folk music, preserving it, educating young talents, improving the structure of ancient instruments and creating new ones. These new musical instruments are gradually entering our lives and serve to diversify the sound of musical ensembles.

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