

NEW TREATISE IN MUSICAL SOURCE

Botirova N.A.

Botirova Nilufar Akhad qizi – Lecturer,
DEPARTMENT HISTORY AND THEORY OF THE UZBEK MAQOM,
UZBEK NATIONAL INSTITUTE OF MUSICAL ART, TASHKENT, REPUBLIC OF UZBEKISTAN

Abstract: source study is one of the most versatile and complex areas in Uzbek musicology. Musical source study is one of the most interesting and responsible directions in this area. Source scholars working in this area, such as V.Semenov, I.Radjabov, D.Rashidova, Z.Oripov, A.Nazarov on musicology, created by our ancestors thanks to the research of musicologists, have a broad understanding of medieval musical views and cultural life. Our article will be useful if it is studied as a continuation of the scientific research of teachers.

This scholarly article provides a detailed overview of a treatise on the traditional music of the Kashmir Valley created by Daya Ram Kachru Khushdil in the 18th century. Studying the treatise Taronai Surur, its chapters and their titles, musical terms used in the treatise, narratives and some general aspects from the past.

Keywords: maqom, raga, ragni, rhythms, treatise, Kavkabi, rag mala, mood, Malkhar, Bkheirov, Rost, Iraq, Isfahan.

НОВЫЙ ТРАКТАТ В МУЗЫКАЛЬНОМ ИСТОЧНИКОВЕДЕНИИ

Ботирова Н.А.

Ботирова Нилуфар Ахад кизи – преподаватель,
кафедра истории и теории узбекского макома,
Узбекский национальный институт музыкального искусства, г. Ташкент, Республика Узбекистан

Аннотация: источниковедение – одно из самых разносторонних и сложных направлений в узбекском музыкознании. Музыкальное источниковедение является одним из самых интересных и ответственных направлений в этой области. Источниковеды, работающие в этой области, такие как В. Семенов, И. Раджабов, Д. Рашидова, З. Орипов, А. Назаров, по музыковедению, созданному нашими предками благодаря исследованиям музыковедов, имеют широкое представление о средневековых музыкальных взглядах и культурной жизни. Наша статья будет полезна, если ее изучать как продолжение научных изысканий учителей.

В этой научной статье представлен подробный обзор о трактате традиционной музыки Кашимирской долины, созданной Дая Рам Качру Хушидиллом в XVIII веке. Изучая трактат Таронаи Сурур, ее главы и их названия, музыкальные термины, использованные в трактате, повествования и некоторые общие аспекты из прошлого.

Ключевые слова: маком, рага, рагни, ритмы, трактат, Кавкабий, раг мала, лад, Малхар, Бхеиров, Рост, Ирак, Исфahan.

UDC 078

“Taronai Surur” – a pamphlet of joy songs was created in the XVIII century by Daya Ram Kachru Hushdil. The Kashmir Valley in India is one of the most reliable sources in the field of history and theoretical foundations of music culture. Hushdil Kashmir is a brahmana and pandit (in Hindi, the word “pandit” means teacher. Basically, masters of religion, literature and music are called pandits). In the pamphlet, which is a lake work, the author studies the theoretical foundations of music in two parts, paying attention to the quality of the material.

1. Theoretical foundations of Indian music.

2. Persian music.

In addition to the Taronai Surur, two pamphlets have been added.

“**Karomati Majro**” – اقتباس از رساله ء موسیقی موسوم بکرامات مجراً – . That is, a quote from a musical pamphlet called “Magic Karomats”.

“**Majmuai Tavorikh**” – اقتباس از مجموع التواریخ . Excerpt from the brochure “History Complex”.

The pamphlet was first published in 1962 in Srinagar. This publication is provided with the exception of scientific research and commentary. Taronai Surur is one of the pamphlets expressed in literary language. It contains various legends and myths, short and long poems.

The booklet consists of sixty pages and includes 2 small treatises as an appendix. That is, Taronai Surur and Karomati Majro and Majmuai Tavorix (appendix).

1. “Taronai Surur” consists of the following chapters:

• “Tavsili Rag va Ragnikho” تفصیل رآگ و رآگنی ها Raga and Details (classification) of ragnies

• Hindi and Persian rithms. Choutala-chrozarb, Panchtala-mukhammas va head... تفصیل شش رآگ دوازده مقام بیست و چهار

• “Fexrizme Maqomoti majmuai khizo” – the following is a list of general statuses. فهرست مقامات مجموعه هذا

• Application № 1. Zamime. اقتباس از رساله ء موسیقی موسوم بکرامات مجراً

Abbreviations from the pamphlet Karomati Majro.

- About the client status of the authorities – کیفیت امزجه مقامات
- “*Fexrizme maqomoti in majmuai dilkushod va jon afzon inast*”. فهرست مقامات این مجموعه دلکش و جان افزا این. این that is, “a list of a set of pleasing and soul-pleasing statuses”.
- Ointments that heal and heal the heart.

Application № 2. Excerpts from the Majmuai Tavorix اقتباس از مجموع التواریخ

At the end of the pamphlet are given miniatures and they are called “Rag mala”. Translated from Hindi, he understood the meaning of “Ragalar gultastasi”. Here the representation of ragas in miniatures is described.

In terms of writing style, language and themes, Taronai Surur is very close to Najmiddin Kavkabi's famous treatise Dar Dar Bayoni Duvozdakh maqom, created in the XVI century in Central Asia, especially in Bukhara. It is no exaggeration to say that these pamphlets are sources of a single tradition.

The pamphlet begins with a small quartet. Praise be to the Creator, and then the purpose of writing the pamphlet is stated. In it, the art of music is described as an elegant and graceful gift that nourishes the human psyche. In the context of Islam, it is said that it is very important to justify music and prove that it is not contrary to the faith. In the preface, legends are told about what music is and how it came to be. In addition, the creation of the eight curtains based on Kashmir music, each of which is associated with certain moods, is explained in detail. There are various hypotheses, axioms and hypotheses in history and in musicology about the creation of sounds in music in general. However, in the legends of different peoples it is interpreted differently. The creation of musical sounds in Europe is directly related to the name of the ancient Greek myths and later the ancient Greek philosopher and mathematician Pythagoras. In the East, a number of medieval encyclopedic scholars, including Farabi, Ibn Sina, and Darwish Ali Changi, wrote treatises on music that focused on the creation of musical sounds.

At the end of the pamphlet are given miniatures and they are called “Rag mala”. Translated from Hindi, he understood the meaning of “Ragalar gultastasi”. Here the representation of ragas in miniatures is described.

The pamphlet begins with a small quartet. Praise be to the Creator, and then the purpose of writing the pamphlet is stated. In it, the art of music is an elegant and graceful gift that nourishes the human psyche. In the context of Islam, it is said that it is very important to justify music and prove that it is not contrary to the faith. There are also legends in the preface about what music is and how it came to be.

*Ishq dar parda menaozad soz,
Oshiqe ku ki bishnavad ovoz.
Hama olam sadoiy nag'mai ust,
Ki shenid inchunin sadoiy daroz.*

(Meaning: Ishq plays behind the curtain. Where is the lover who hears his words? The whole world is filled with the sound of his songs. Tell me, who has heard such a long melody).

Then the origin of the term "music" is given. Regarding interesting information about the science of music, it is said: “The science of music is very mature and is famous for its composition and classification. The accumulation of this knowledge is attributed to the ruler Pythagoras. Opinions on the 12 medieval maqoms vary, with the first chapter stating that those who laid the foundation stone on the commandment of Prophet Musa (as) “Strike the Hassang on the mountain” and when Moses struck the stone on the rock, 12 springs began to flow and each spring had a melody and sound. In this regard, they called this science “music”. This call was heard to Moses on Mount Tur, and when Moses said to Allah, “Let me see your beauty”, he said, “Look at this mountain first”. That is, when Allah directs a spark of His light to the mountain, the mountain breaks into pieces. That is why Moses was first called “Ilan taroniy”. Moses was also given the title of Kalimullah because he spoke to Allah.

There are eight curtains in music, and their definition is as follows: The eight curtains are called shaddu substance and consist of eight tones, short and long, and all of them have laws that appear for sound. The movement of the curtains is the breeze of the eight heavens, the goddess of the power she has created with fine art. Hearing a curtain (melody) creates a more pure and unparalleled inspiration for pure hearts. Here, the eight heavens are explained by parables, which are the basis of the eight curtains and the breeze that radiates from them, and the purity and inspiration that results from these melodies is a sign that man has attained the mercy of Allah. So, by this, the author is trying to explain that the 8 curtains and other concepts in music are cases related to these divine concepts.

The section “Details of Rag and Ragni (in Hindi and Urdu, the word Ragni means the female form of raga)” describes the description of Indian raga and ragni. The oldest rags are brought to 6 rags, each with 5 rags. Each raga is male and the 5 ragni in them are also considered their females. Each raga and rag has twenty put ie parts. Thus, a unique family tree of 6 ragas, 30 rags and and 606 rags is formed.

The elders bless it as follows: in the past, as the first cure for diseases, they paid special attention to singing and chanting, especially in royal houses. If they did not benefit from it, they sought food, soups, and fresh fruits. Unfortunately, if they can't get rid of this disease, they will try their best to cure it. If he did not benefit from it, he sought remedy through more bitter, sour, and tasteless medicines.

Although Taronai Surur is written in Persian, it has a lot of musical terms related to Hindi and Arabic. In addition, the pamphlet mentions many pamphlets written in Hindi, Arabic and Persian until the 18th century and the names of their authors. The works of Abdurahman Jami, Farabi and Ibn Sina are among them. This pamphlet is one of the most reliable and valuable sources in the study of the history of Kashmir music and its common roots with Central Asian music culture.

1. *Daya Ram Kachroo*. “Khushdil”. Tarana-e Saroor (ترانه سرور). 1962. Srinagar. XZCVV.
2. *Acharya Brixaspati*. “Muslims and Indian Peninsula Music”. Тошкент, 2009.
3. *Nasullayev Z.* Amir Xusrav Dehlaviy asarlarida musiqa haqida ma`lumotlar. Toshkent, 2010.