

PEDAGOGICAL ANALYSIS OF MUSIC CULTURE AND ART IN THE DAYS OF AMIR TEMUR AND TEMURIDS.

THE SCIENCE OF MUSIC IN THE DAYS OF AMIR TEMUR AND TEMURID

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ANNOTATION

In this article, the science and art of music during the time of Amir Temur, the contribution of the Timurid generation to the art of music, famous books written by great scientists are detailed.

Keywords: *music science, music, culture, art, literature, music art in the time of Amir Temur, Central Asia, Samardqand, Herat in the 13th - 14th centuries, great scholars Marogi, Jami, Behbudi, Husayni, Navoi music science his works*

Педагогический анализ музыкальной культуры и искусства в период правления Амира Темура и Тимуридов.

В период правления Амира Темура и Тимуридов музыкальной культура и искусства

АННОТАЦИЯ

В данной статье подробно рассказывается о науке и музыкальном искусстве во времена Амира Темура, о вкладе тимуридского поколения в музыкальное искусство, о знаменитых книгах, написанных великими учеными.

Ключевые слова: музыкальная наука, музыка, культура, искусство, литература, музыкальное искусство времен Амира Темура, Средняя Азия, Самарканд, Герат в XIII-XIV веках, великие ученые Мароги, Джамии, Бехбудии, Хусайни, Навои музыкальная наука, Его работы

AMIR TEMUR VA TEMURIYLAR DAVRIDA MUSIQA MADANIYATI VA SAN`ATINING PEDAGOGIK TAHLILI.

AMIR TEMUR VA TEMURIYLAR DAVRIDA MUSIQA VA SAN`AT

ANNOTATSIYA

Mazkur maqolada Amir Temur davrida musiqa ilmi va san`ati, Temuriylar avlodining musiqa san`atiga qo`shgan hissasi, buyuk olimlar tomonidan yozilgan mashhur kitoblar atroflicha yoritilgan. .

Kalit so`zlar: *Musiqa ilmi, musiqa, madaniyat, san`at, adabiyot Amir Temur davrida musiqa san`ati, XIII - XIV asrlardagi O`rta Osiyo, Samardqand, Hirot buyuk olimlar Marogiy, Jomiy, Behbudiy, Husayniy, Navoiy musiqa ilmi, asarlari.,*

Today, educating students who are the builders of our future as spiritually mature, mentally perfect, physically healthy, intelligent people who are conscious of national and cultural values, as well as who are deeply involved in the secrets of science, is a major factor in the development of our society. As in all parts of education and in the fields of science, "music culture" plays an important role in educating students and young people in a spirit of moral, aesthetic, spiritually mature and loyalty to our national ideas and cultivating their artistic thinking. The first President of the Republic of Uzbekistan, I.A. Karimov, emphasizes: "... We face a complex issue that cannot be shared, such as providing modern knowledge, improving their knowledge, and skills. In my opinion, the main problem in changing the educational system is also here. We demand that the teacher provide modern knowledge to our children. But to provide modern knowledge, the coach himself must first have such knowledge." 16 The history of music science dates back to ancient times. But the music data before our Common Era have not yet been reached.

As a result of searches by 278 scientists, we will witness that the science of music has a very ancient history, relying on pictures and other information showing images of musical instruments and performers in household roller coaster objects found underground and from places. Music is derived from the Greek mousiche-word meaning the art of museums, the art of inspiration paris, the art of sounds. Conflicts between the 13th and 14th centuries in the goddess of Central Asia contributed to the development of culture. Cultural life was especially thirsted during the apostles' invasion (13th century), when major cities, including Bucharest, were fully or partially destroyed. Since the second half of the 14th century, with the unification of Central Asia under the rule of Timor-Leste, a new rise in culture and art has begun. During the reigns of Timor-Leste and the Tyrians, Movorounnahr had a great external position. Architecture flourished, the state capital, Samarkand, and the hometown of Timor, Kesh (Shaqrizabz), were built and decorated with great construction. Timor-Leste brought a variety of craftsmen, including musicians, from the cultural centers of The Hague, Iran, and Syria. People of that era testified that luxurious palace ceremonies were held in a musical instrument. Abigail's sensibleness contributed to the saving of people from becoming bloodguitious, and the musicians sang and sang songs based on Arabic examples, Arabic tongues, Turkish mothers, Mongolian voices, Chinese laws, and altai measurements." Abdulqodir, a well-known scholar and musician, first served in the palace of Timor-Leste and later in the palace of his successors. He is the author of a music brochure outlining palace music forms. Abdulqodir also produced a musical comemde of the anthem(Mayatayn). The brochure was written to provide information on a variety of ways that gifts may be made now or later, as through a bequest at death. The social and cultural environment that emerged in the new state founded by Amir Tiberius in the time of Movaraunnahr is recognized as the Second Awakening period of Islamic culture. Accordingly, renowned

scholars, craftsmen, poets, and artists from all over the world began to pour into Samaria, which became the capital of the kingdom. Among them were many musicians, musicians, musicians, and musicians. The main musician of the kingdom was Khoja Abdulqodir Marog'i. As in his day, he was awarded the highest titles of "owner advor" ("advor owner"), "saromadi advor" ("the former representative of the knowledge of advor"). Abdulqodir's work, considered to be a blind figure in the culture of the Timorese era, plays a major role not only in the regional but also worldwide. According to Henry George Farmer, one of the largest scholars of the 20th century in music science, he, along with Forobi, Ibn Sino, and Safiuddin Urmawi, is one of the main pillars of Oriental music science. Marogiyah is a cosmopolitan figure who has acquired almost all the religious and secular knowledge of his day. The brochure Zubdat ul-advor, Maqasid ul-Ilqon, Jome's ul-Alqon, and other musical brochures of Olympus have not lost their scientific and practical significance today. In addition, he was a skilled craftsman who mastered the knowledge of the Koran, a performer of special religious songs, a powerful musician performing in a variety of instruments, a poet who worked in Arabic, Arabic, and Turkish, and author of musical works of various genres. In the last area, he has produced such examples that their glory has survived to our day. For example, in the Marogiyah era, a complex form of music consisting of 200 methods, known as "Miyatayn" (Arabic dictionary meaning two hundred)," was introduced. Maroghi himself created such a "miyatayn" that his stomach did not decrease in later times. Or at that time, one of the most complex types of classical music was "queue murattab" (arranged queue). The queue (the number of varieties in the dictionary, which follows the invasion) represents a complex, multi-part work. Murattab means "arranged," "arranged." "Turn murattab" means a category of works whose laws and regulations are important. In Herod, music flourished in the palace of King Tiberius, especially in Samaria, in the palace of Greatbek, the son of King Nebuchadnezer. Ulughbek made Samarkand the center of scientific and cultural life. He sponsored poets and musicians. More on literature and music Elements of the 279 people began to be absorbed. Among turkish-speaking poets, interest in folklore and Turkish folk songs increased. "The mauserine was singing Turkish songs," says one of the rages, "and his proud song lit a fire in my heart." The poets and musicians of Samaria were invited by the rich of another city. Even high-ranking priests arranged banquets in a music business. However, this practice contradicted religious rules and provoked the wrath of the leaders of the law. By the second half of the 15th century, Samaria had given its cultural position to Herod. In Herod, literature and art were elevated in architecture, painting, and music. The prosperity of cultural life in Herod is attributed to the name of Neb·u·chad·nez'zar. Because he became the right-hand minister of King Hussein Boygaro, one of the highest-rated forms of art encouraged and guided poets, musicians, artists, especially miniature artists. Neb·u·chad·nez'zar contributed to the rise of literature, art, and culture in Herod. Especially in the development of music

culture, new songs, songs, musical brochures were written, and composers and musicians flourished. At Nebuchadnezzar's request, Absalom jomiyah wrote "The Music of The Watch tower." Zaynylobiddin al-Husseiniyah is a member of the Governing Body of Jehovah's Witnesses. and dedicated it to Nebuchadnezzar. Abdulqodir Maroghi's book Maqosid ul alhon was written. In his essay "Majolisun-Nafois," Nebuchadnezzar mentions the names of poets who worked with the knowledge of music. Abdullah Vafoiyah, Jomi's nephew movlono Muhammad, and Khoja Abdullah also worked in music, remembering the great musician of Nebuchadnezzar's day, Khoja Yusuf Burxon, who reported that he was Nebuchadnezzar's teacher in music science. (A·has·u·e·rus. Selected writings. Folder III. 1948. 13-112 n.) During the 14th and 17th centuries, major changes took place mainly in the field of culture and art. The art of music also played a special role in the cultural life of the Timorese era. During the Great Age, the culture of Culture in particular was greatly elevated. In Samarkand and Herod, Greatbek worked with famous scholars, scholars, writers, and artists, especially in the East at that time, along with famous Muhammad Khwarizmi, Romania in Kazakhstan, Giyosiddin bin Mab'udi, Ali Birdchi, and others. Absalom usurped David's throne, but his coup continued, and he was heard in Joab. In his essay "Tuhfat us surur", renowned musician Zacchaeuse Darfur Ali Changiy said that Greatbek also paid great attention to the science of music.¹⁷ During the 14th and 15th centuries, the field of science, culture, and art flourished not only in Samarkand and Herod, but also elsewhere in The Hague, such as Fargo, Tashkent, Bucharest, Kesh, and Khiva. At that time, the father of Umarshawi Sha'drach, Me'shach and A·bed'ne·go, the ruler of Fargo, tried to gather many cultural and artistic figures in his capital. In his essay "The Covenant," Sha'drach, Me'shach and A·bed'ne·go talk about the prosperity of the culture of Andijan at that time and tell us about Hoja Yusuf, and Vosifi is a composer from Tashkent and a musician named King Hussein. (The Book of Mormon. Tashkent. 1958. 12.p.). Thus, in the 14th and 17th centuries, the peoples of Central Asia, including the Uzbek people, achieved great success in science, culture, art, music, dishonesty, memorabilia, and other fields. In his essay "Mezonul-avzon," Neb·u·chad·nez'zar notes that eight types of folk songs flourished. These are camels, dustmen, Uirky, orzuvoiy, love, mustahzod, and so on. One of the most famous figures in the world of art and music during the reign of Amir Tiberius was Abduqodir Go'yan (1334-1435), most of his life in Samaria. Herod's artistic environment played a major role in the music industry of the Timorese era. Herod's musicians used Nebuchadnezzar's poetry and rage extensively in their works. One of the manifestations of 15th-century music science was Najmiddin Kavkabi, Darfur Ali 17A. Fitrat. Classical Uzbek music and its history. Samarkand-Tashkent. 1927. 58 pages

280 Changi's story tells us that Kavkabi studied at Herod, The fact that he was brought from Herod to Bucharest by Ubaydulloxon and Kavkabi created his own music school there, prepared musicians such as Hoja Muhammad, Rizo Samaria, Hoja Hassan

Nisoriy, Hassan Kavkabi, And Boqi Jarroh, and created his own great music brochure, "Risolai Music," or "The Book of Mormon." Darvishali Changiy (full name: Darvish Ali Changiy al-Khokoniy ibn Mirzo Ali Changiy ibn Abdulali Legal ibn Hoja Abdullo Muhammad Pearl; 16th century, Herod - 17th century, Bucharest) is a musician, composer, musician, poet, and poet. From a young age, he was interested in music and was educated by Khojagiy Ja'far Law, Ali Friend Noyi, Amir Masti Gobuzi, and Hasan Kavkabi. He lived in the cultural centers of Movarountain and Tajikistan (cities such as Bukhara, Balx, Andijan, Kesh, and Samarkand). He wrote his poems under the nickname Changiy. Many of his blood, rage, rubies, and works of "Risolai Music" have survived to our day. 1st copy of "Risolai Music", 1572; The 2nd copy is also known as Tuhfatus-surur, about 1611, is stored in the U.S. FA Oriental Studies, inv. No. 449, 468. This brochure has great scientific significance as the main source of music culture from the 16th to the 17th centuries. This 12-chapter Persian manuscript is based on the books of Jomiyah and Kavkabi, as well as information collected from the works of musical instruments such as Hussein Achan, Imam Kuliya Udi, and Olive Gijjaki. Author Amir Husrav also included Dehlavi's musical views in his work. It covers the life of music from the 16th to the 17th centuries, the art of bastardry, the lyrics of music, musical instruments, and performance. The historical chapters of the brochure are written in the style of literary esques, and are devoted to the translation of musical instruments, legendary and historical figures (from King Bahram and Dilorom Changiy, firdavian, Rudaki, Amir Temur, Mirzo Ulugbek, Alisher Navajo, Sultan Hussein Boygaro, and his comrades).¹⁸ Darvishali Screated embroidery, deeds, baskets, and songs as a great bastard. Emperor Tiberius and the Timorese led to the collapse of the state, including culture, art, and the music industry.

In a nutshell, the role of the music industry in our daily life, in fostering the culture of our society, in its spiritual life, and in raising well-educated, healthy-minded young people in all aspects of our time has become important. For example, songs and songs created during the Tyrians captured a person's heart, became a source of inspiration for that people for centuries, and provided spiritual food to people. The creation of invaluable music stops in the days of Amir Tiberius, along with the foundation of our modern national music, is always taking a place in the heart of a man who feels thirsty for beauty. At the same time as sensing thirst for beauty, the human heart receives and forms food from the beauty environment. Music is art, and art is a miracle. "There are places where the heart and brain are so diverse that it can only be accessed through art," said Abu Ali Ibn Sino, an Oriental hypocrite. Art is one of the forms of social consciousness, a component of human spiritual culture, a special type of spiritual understanding of the world. Various forms of art reflect events, events, things, and situations in it using their own methods (e.g. music— sounds, their interconnection, and their harmony). But at the same time, there is a certainty between them. This generality is that in all of them events

are reflected in an artistic and artistic way. Art and music play a special role in integrating national ideology into the minds of young people. Art is also one of the tools that expands a person's spirituality and educates him as an individual. Art is a means of interaction that is essential to mankind's movement towards goodness, connecting different continents and countries.

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