

**PEDAGOGICAL ANALYSIS OF MUSICAL CULTURE AND ART IN THE
TIME OF AMIR TEMUR AND THE TEMURIDS.
CULTURE AND ART OF THE PEOPLES OF TURON, MOVARAUNNAHR IN
THE IV AND XII TH CENTURIES**

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ANNOTATION

This article tells about the culture and art of the peoples of Turon, Movaraunnahr in the fourth and 12th centuries

Keywords: IV-XII centuries, *historical sources, spiritual heritage of Turon, Movaraunnahr, peoples of the Middle East, Central Asia, IV-XII centuries. Koora, Nog'ora, "Chabchig" and "Sean", musical instruments by Duvozdakhmak, Risola, Makomot, Great scientists Khorezmi, Marogiy, Ibn Sino, Ulugbek, Kavkabiy, Navoi Binoi, Bekzod.*

**AMIR TEMUR VA TEMURIYLAR DAVRIDA MUSIQA MADANIYATI VA
SAN`ATINING PEDAGOGIK TAHLILI.
IV- XII ASRLARDA TURON,MOVARAUNNAHR XALQLARINING
MADANIYATI VA SAN`ATINING,RIVOJLANISHI**

ANNOTATSIYA

Mazkur maqolada IV- XII asrlarda Turon, Movaraunnahr xalqlarining madaniyati va san`atining, rivojlanishi yoritiladi

Kalit so`zlar: *IV- XII asrlar, tarixiy manbalar, Turon, Movaraunnahr ma`naviy merosi, O`rta Sharq xalqlari, O`rta Osiyo, IV- XII asrlarda ko`s, nog`ora, "Chabchig`" va "Shon" cholg`u Duvozdahmaqom, Risola, Maqomot Buyuk olimlar Xorazmiy, Marog`iy, Ibn Sino, Ulug`bek, Kavkabiy, Navoiy Binoiy, Bekzod.*

**ПЕДАГОГИЧЕСКИЙ АНАЛИЗ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ И
ИСКУССТВА ВО ВРЕМЕНА АМИРА ТЕМУРА И ТЕМУРИДОВ.
РАЗВИТИЕ КУЛЬТУРЫ И ИСКУССТВА НАРОДОВ ТУРАН,
МОВАРАУННАХР В IV-XII ВВ.**

АННОТАЦИЯ

В данной статье освещается развитие культуры и искусства народов Туран, Моварауннахр в IV-XII веках.

Ключевые слова: IV-XII вв., исторические источники, Туран, духовное наследие Моварауннахра, народы Ближнего Востока, Средней Азии, кос, барабан, инструмент «Чабчиг» и «Шон», Дувоздахмаком, Рисола, Макамот Великие ученые Хорезми, Мароги, Ибн Сина, Улугбек, Кавкаби, Навои Бинай, Бекзод.

In the fourth century BC, on the first day of the New Year, the Zealots devoured a Scythian in the morning at his grave in Bucharest. Buddhism, mania and cities were made up of Christians. The Sugita language and script are widespread. In addition, inscriptions of Bukhara and Khorezm Ethiopia appeared. Examples of material goods from the Ethiopian period were Firkala'a (Karakolpogiston) in the Khmer Rouge and the cities of Poykand in the Boro region. The center of crafts and sardon was established in Arabic as "Madina ut tujar" (trading city), like the Chinese BN. In 305 AD, the Horn of the Khmer Rouge built a fortress and palace at Afrig Kat, and the coins were attacked by the Afrigian Potshoks. In the fifth and sixth centuries BCE, cotton was grown in Turkey and Central Asia, but cotton was not grown in China at the time. One of the most opulent towers of the Ethiopian era was found at the top of Childhood in Surkhandaryo, which depicts men and women who were embarrassed by a pair of leather ceremonies. In the Middle Ages, the development of monumental naksha in the form of dishes began. The rich fabrics of the Middle East are decorated with durable people, Naqshsimon cucumbers, goats, legendary semurgs, and so on. Sapphire statues flourished in So'g'd. Again, the reign of the ruler, the Battle of the Paxlaunons, and the perfection of the cousin were on the verge of collapse. Household items are also embroidered. Monumental monuments of the sixth and eighth centuries were found ajina-tepa (crown). The paintings depict agricultural cultures and clothing. In the seventh and eighth centuries BC, the art of drunkenness and wedge breeding flourished. At the same time, the art of the chalks of Bukhara, the spearheads of Samarkand, the boys and girls of Chog, the trumpeters of the Hijand and the maqoms of the Khmer Rouge was strong. In the sixth and eighth centuries B.C., the inhabitants of Turon worshipped the cruel: Buddhists, Christians, moniyas, and kam (shamons). As a result, during the Turkish era, the political and cultural heritage of the Turks influenced Eastern Europe and Southern Sharqi Europe. During the nineteenth and 12th centuries, the culture and art of the peoples of Movaraunnahr will help to correct our democratic and democratic state, in which a comprehensive study of our past values is built, and to wisely determine the future. In medieval Muslim countries there are centers that were disturbed by the development of scientific and spiritual thought. There was the "House of the Wise Men" under the leadership of John, the son of Mansur, Muhammad Moshe al-Khwarizmi, or the First Academy of Sciences, the Second Academy of Sciences under the leadership of Abu Rayhan Beria in the Khmer Rouge, the School of Astranomiya under the leadership of Nasriddin Tusi in Marog, and later the Academy of Ulugbek in Samarkand, as well as many other scientific schools. In 830 BC, by order of

Caliph Mamun al-Khwarizmi, he wrote a book called "A Short Book on Tulai and Black and White Kushish". In addition to rheumatoid arthritis, Al-Khwarizmi tried to acquire knowledge in philosophy, geography and history. At the same time, his works, such as "The Picture of the Earth" and "The History of the Book Horse", play a large role in the history of science and spiritual thinking. He worked with al-Khwarizmi at the Bogotá Academy, where he was a member of the Governing Body of Jehovah's Witnesses. Al-Fargo (797-865) was an astronomist and mathematician. The main information about his life refers to the history of 861. That is, this year he made a device on the island of Ravzo near Koxira, which stood for Niometer, or the Nile River. His main book, which made Al-Fargo world famous, is "the book of celestial movements and general scientific research." We know 8 of its rods. Al-Fargo was known in Europe as Alfraganus. The name of Fergana is known in Sharq and Harb, as well as the name of Al-Khwarizmi. Abu Ali Abbas Ma'mun (1010-1017), a scientific center in Gurganch, known as the Big World or the Second Academy of Sciences, was expelled from the Khmer Rouge. At that time, the Khmer Rouge Minister Sahimi paid great attention to educational work and was pleased with the people of knowledge. At the same time, many philists, such as Abu Rayhan Beria, al-Jurjonyah, Abu Ali ibn Sina, and Ibn Iro, were involved in the academy. At the Academy of Sciences, Beria's leading scientists were given all the opportunities. Abu Rayhan Beria (973-1084) was a cosmopolitan scientist who created more than 150 centuries in all Greek sciences during his scientific work at the Academy of Sciences. Berea was an active member of the Academy of Sciences, enriches the pedagogical teaching and water creativity of Ibn Sinai and was the first in the pedagogy of Sharqa to develop ideas about the unity, incompatibility of the Qiyasi discipline, education and discipline, wrote such works as "Mineralogy", "Monuments of Ancient Peoples", "India", "Geodesy", "McAllar", "On Education and Religions". (Matthew 24:14; 28:19, 20) Therefore, modern Uzbekistan is a place where our country has done such great deeds and made a great contribution to world science and culture. Our past cadres play an important role in the present and in the greatness of our future. Therefore, on November 11, 1997, our President issued a decree on the re-establishment of the Khmer Rouge Academy of Sciences and was recreated in Khiva, where it does not work under the leadership of Academician Azimba Sadullayev. Medieval literature flourished in the nineteenth and 12th centuries. Abu Nasr Pharaoh (873-950) developed philosophy and divided science into two theoretical and practical subjects. Natural science and mathematics in theoretical sciences. He criticizes the disciplines of decency, morality, and politics in practical disciplines. In his essay "The Thoughts of the Inhabitants of the Wonderful City," the pharaoh becomes the first member of the board and reflects on his dependence on this body. In his essay "On the Basic Ideas of Philosophy," the pharaoh points out that "the most important thing in a person is his own body." Mahmad Kosh Gariy linguist in 1069 "Devonu`lu gaatit turk" (Giant of the Turkish), Joseph José Hojib

from 1069 to 1070, "Qshametg'u Knowledge" (knowledge leading to prayer), Amir Tiberius's remarkable writings, teachings, and teachings, The Traps of Timor, Nizhmad Shammiya's Triumphs and Sharfiddin Ali Yazdi, Ibn Arabi King's Miracles of Fate in Timor's News, and other works. They are the sons of the anxiety of the lands and powers, their mercy, kindness, commitment to good neighborliness and, finally, courage and heroism. The thoughts of Emperor Tiberius were used to glorify God, the power of the people, and the recognition of others. Thus, by the example of the time when the Turonian peoples were the first, no less than any people or country in the world, in all fields such as science and production, they showed themselves to be the first. It can be said that the era of Emir Tiberius and the blessed Timorese was a period of true Awakening, when the music industry not only of the Uzbek people, but also of the entire Middle East and the Middle East flourished rapidly, reached the peak of perfection. After all, these peoples formed a single country and established effective cultural ties with each other, and also had the opportunity to spiritually unite with the largest countries of Asia and Europe. The military band of the army of Amir Tiberius consists of many musical instruments. Many of them were of the Turkic dynasty, Samaritans, Qur'ans, and well-known species of Nog'ora in Asia, such as Blue, Tabira, At-Tabra, One-sided Nog'ora, Chindul, Dul-Paz and Big Nog'ora. Compared to the images in medieval miniatures, the extra noodles were placed on the horse, on both sides of the saddle, by siphon musicians. The great blue noggin, on the other hand, is depicted in most of the miniatures set in the camel orchid. The drum of the hurricane was known at the time as duhul. Describing the type of conquest of the fortress, Ali Yazdi writes: "In it (that is, in the fortress) 300 people were completely engaged in playing dukhul and sumailami." At this time, musical instruments made of tarpaulin and copper, which had long been popular in the Muslim East, were also widely used. Among the trumpets popular from ancient times to the present day, the songs "Chabchig" and "Sea", associated with the new Turkish traditions, are widely used in the presence of the Tyrians. According to Khoja Abdulkadir Marogi, the chabchig is a multi-lingual musical instrument, and experienced musicians have added auxiliary curtain holes to them. All generals and military leaders were well versed in the importance of musical instruments and musical instruments in military campaigns. They recognized that there is no shortage of victory in war, making the enemy evil and gloomy not only with beans, spears, swords, bows, but also sounding through his

ears in his heart. But in human life, a wedding, not a military campaign, it can be recognized that musical instruments that were played outdoors during public theatrical dance games, such as "Nebuchadnezzar", "Mehrjon", "Mina" and "Red Flower", were sent to them, and that such ceremonies were used to gather people, give them a sense of well-being and lift their spirits. Emperor Tiberius himself did not know about the possibilities of the influence of music on emotions and skillfully used it in practice. At the receptions held in the palace, Shadrach, Meshach and Abednego always listened with interest to the performance of the musicians and appreciated the newly created works with pleasure. All the inhabitants of the palace, from their heirs to their warriors, were well aware of its qualities. Shadrach, Meshach and Abednego did not forget their devotion to musical instruments. For example, a number of his "discoveries" in the history of military operations are extremely interesting. For example, before the start of the attack on the miraculous city or church, pipes and nomadic people were secretly introduced there. Early in the morning, the accidental sound of these instruments shocked the population and helped the military a lot. The love of Emperor Tiberius for musical instruments is confirmed by the many miniatures depicting his military campaigns. In the Timorese era, it was customary to build special noggins on top of the main gates of palaces, which is further clear evidence of the emphasis on the music industry. It is known that the ruler himself personally appointed the electronic tails of the palace musical groups, mainly trumpeters and noggins, calling them "mehtars". These flocks actively participated in mass festivals and celebrations such as night festivals (markets), etc., which took place in the markets during the month of Ramadan. The manuscripts that have survived to this day provide extensive information about the musical cultures of the 14th and 17th centuries, allowing us to get a complete impression of this period. Accordingly, the uniqueness of this period can be said when it is dominated by essential sharpness. Therefore, at that time, the formation of a magnificent system of articles - Shashmakom - ended. Literary "hamsa" hardly influenced this process, namely the arrival of six posts in the field. Creative mastery of past experiences has been demonstrated in these two creative networks. Thus, the foundations of the "Khamsa" of Nizamiya Ganjavi (1141-1209) and Khusrav Dehlavi (1253-1325) were the basis for the collections, while Duvzdakhmakom, a contemporary of Khamsa, performed the same task in the process of forming Shadrach, Meshach and Abednego. The transition of this category, which has evolved over the centuries, into another form is ultimately a complex and time-consuming process. Accordingly, during the 12th and 13th centuries, "Duvzdakhmakom" manifested itself in its stable appearance in the same Timorese era. This is confirmed by the books of Abdulkadir Marogia, Absalom Jomia and Zainulbiddin Hussein. Since the 14th century, the process of forming the category of shashmaq began. Although Duvzdakhmakom also continued to exist independently, its components were seen in a new category. In early times, Duvzdakhmak was the same as the culture of all the

peoples of the Middle East and the Middle East. From the Timorese era onwards, certain local qualities began to influence this process. Sources provide a lot of information about the numbers, demonstrations and spectacles held in connection with public holidays during the time of Emir Tiberius and the Timorese. Uzbek musical culture at that time was associated with the reign of Shaibon. In the second half of the 15th century, heavy wars and ruins in the cities left their mark on the life of the peoples of Central Asia. In the 16th century, Amir Tiberius and the Tyrians ruled. His attitude towards art and culture was always positive and paid great attention to the development of science. Academician L.M. Amino acids describes his attitude to art, culture and science as follows: "Amir Tiberius paid special attention to the development of such areas as mathematical rheumatoid arthritis, geometry, astronomy, handasa, architecture, architecture, architecture, seeker, literature, history and music." In his essay "Index of Watchtower Publications" and "Research Guide for Jehovah's Witnesses," he wrote of Amir Tiberius: "Timor-Leste telephoned the Council of Scholars and Citizens on the balcony³⁶ where he had built it and said: 'Famous figures of science and religion helped the king with their advice. But you don't do that to me. My goal is that in his essay, the author of Triumph, Sharafiddin Ali Yazdi, tells us about Amir Tiberius: "Timor-Leste convened a Council of Scientists and Citizens on the Balcony where he built it, and said in it: "Famous figures of science and religion helped the king with their advice. Contributing to the musical culture of Central Asia, it regulated 12-position poetic texts and music. Kavkabi was born in 1532 in Bukhara. In the field of music, this type created scientific pamphlets. Based on the opinions of hypocritical scholars such as Forobi, Ibn Sina, Urmawi and Ommumiiv, Kawkabi was considered one of the musicians who sought to bring music closer to the Middle East. There is practically no information about the life and work of Kavkabi in the sources, and some historical sources mention only his research with Herod. Kawkabi created his works in Arabic. The pamphlet was written to provide information about the various ways in which gifts can be made now or later, such as through a will after death. At the same time, Kawkabi talks about the way to fulfill his status. It describes when a condition is performed and the effect on a person. Copies of his brochure are kept in the Institutes of Oriental Studies and Research Institutes in Tashkent, Dushanbe and St. Petersburg. Their traditions continued in the palace of the chamber. Thanks to the sound of sound in his pamphlet "On Music", Kawkabi became famous among musicians and singers in his time as a powerful musicologist and a very talented person. The famous scientist Isaac Bismillov mentioned Kavkabi's talents as follows: "There were few such skilled bastards as Kavkabi," and he created embroideries, deeds and heads based on the paths of his position. In particular, he chose poems and skillfully attached them to his singing. After Amir Tiberius conquered Baghdad in 1400, Khoja Abdulkadir Marogiy, who was temporarily living in the city, was brought to Samaria with other scientists, philosophers and engineers. From that time on, Marogi lived and began working in the

palace of Timor-Leste and the Tyrians in Samaria. This period is the most productive in his life, as a result of which Abdulkadir created from his main works "Makosid-il alkxon", "Jali-ul-alkxon" and others. He also wrote the categories "Conquest of Miyatain Zarb-ul", "King Davr" and a number of new noobs (queues) in Samaria. After the death of Amir Tiberius Khoja, Abdulkadir served in the king's palace in Herod, where he died in 1434. Abdulkodir, a well-known scientist and musician, first served in the palace of Timor-Leste and then in the palace of his successors. He is the author of a musical pamphlet that outlines the forms of palace music. Abdulkadir also produced a musical anthem (Mayatein). The pamphlet was written to provide information about the various ways in which gifts can be made now or later, such as through a will after death. The social and cultural environment that emerged in the new state founded by Amir Tiberius during the time of Movaraunnahr is recognized as the period of the Second Awakening of Islamic Culture. Accordingly, famous scholars, artisans, poets, and artists from all over the world began to flock to 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 Abdulkadyr Marogi. As in his time, he was awarded the highest titles "owner advor" ("owner advor"), "saromadi advor" ("former representative of knowledge advor"). The work of Abdulkodir, considered a blind figure in the culture of the Timorese era, plays an important role not only regionally, but also around the world. According to Henry George Farmer, one of the greatest scholars of the 20th century in the field of music science, he, along with Forobi, Ibn Sina and Safiuddin Urmawi, is one of the main pillars of Eastern music science. Marogia is a cosmopolitan figure who acquired almost all the religious and secular knowledge of her time. The brochures "Zubdat ul-Advor", "Maqasid ul-Ilkon", "Ul-Alkon" by Jome 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 playing various instruments, a poet who worked in Arabic, Arabic and Turkish, and the author of musical works of various genres. In the latter area, he gave such examples that their fame has survived to this day. For example, in the Marogia era, a complex form of music consisting of 200 methods was introduced, known as "Miyatain" (Arabic dictionary meaning two hundred). Marogi himself created such a "miyatain" that his courage did not weaken in later times. Or at that time, one of the most difficult types of classical music was the "murattab queue" (organized queue). The queue (the number of varieties in the dictionary that follows an intrusion) is a complex, multi-part work. Murattab means "arranged", "arranged". Murattab, on the other hand, means a category of works whose laws and regulations are important. At Marogha's time, the "murattab turn" consisted of the following four main parts: (1) musical praise in a state of prosperity and glory and the text of the word in Arabic; (2) Rage is a poem of Persian and Turkish poems in a lyrical key; (3) The tarpaulin is smaller. Under Herod, music flourished in the

palace of King Tiberius, especially in Samaria, in the palace of Greatbeck, the son of King Nebuchadandezar. Ulugbek made Samarkand the center of scientific and cultural life. He sponsored poets and musicians. More and more elements of the people began to be introduced into literature and music. Among the Turkic-speaking poets, interest in folklore and Turkish folk songs has increased. "Mauserin sang Turkish songs," says one of the ardents, "and his proud song lit a fire in my heart." The poets and musicians of Samaria were invited by the wealthy of another city. Even high-ranking priests held banquets in the music business. However, this practice was contrary to religious rules and aroused the wrath of the leaders of the law. By the second half of the 15th century, Samaria had given up its cultural position to Herod. In Herod, literature and art were elevated in architecture, painting, and music. The flourishing of cultural life in Herod is attributed to the name of Nebuchadonos. Since he became the right-hand man of King Hussein Boigaro, one of the most highly regarded arts has encouraged and guided poets, musicians, painters, especially miniaturists. The musical and theoretical heritage of Abdulkadyr Marogha is very extensive and reflects all aspects, trends and national ethnic traditions of the Tirians. He was the first to pay great attention to the musical culture of the Mongol-Turkic peoples and comprehensively covered their practical and theoretical aspects. Maroga's main works are: (1) "Kanz ul alkxon", (2) "Jali ul alkxon", (3) "Makosid il alkxon", (4) "Zubdat ul advor fi sharkil advor" (Eastern ul-ad,(5) "The Spirit", (6) "The Word of Risolai" (Music by Chini), (7) "Favodid il Ashara and Lakhmia". As mentioned earlier, the most famous of Marogh's works is the book Jali ul Alhon, created in Samaria. It consists of 12 chapters and wives. Definition of the term "music"; Chapter 1 critically describes the teachings of Urmavia and Sherosius on concepts such as saut, song, and throat. The remaining chapters are also fully consistent with the works of Urmawi and Sherozius.12 Chapter 12 gives some examples of his work in the form of a note letter (tablature). "The Wife" consists of six chapters on how singers and musicians behaved in the meeting, types of meetings, Turkish-Mongolian blues and their classification, manners and habits of listening to music. Born in Joma, near Nishopur (1414-1492), another major musician, scholar and poet who lived during the Timorese era, he studied with Herod and lived there for the rest of his life. The titles "Index of Watchtower Publications" and "Guide for Jehovah's Witnesses" have been published in Uzbek and Eastern musical culture. In his work "Adjomiy (1441-1492) continued the basic laws of the theory of music by Forobi, Ibn Sino and A. Marogni. In the second half of the 15th century, Herod and Samarkand became centers of culture and art. All creative people came from Haggai, and in thisway they developed the art of performance, intimacy, dishonesty and dance. In particular, discussions on various aspects of poetry are organized on poetic bases. His multidisciplinary work has been blessed in the fields of literature, science and art. Ankhu is the author of books and pamphlets in many scientific and literary movements. To help people who wish to benefit the worldwide ministry of

Jehovah's Witnesses, a booklet entitled "Planning Philanthropy for Kingdom Service Throughout the World" has been prepared. It consists of two sections: "Interpretation of Science" and "Science of Ico". The first section of the poem traditionally highlights such problems as the origin of music, the content of the word "music", and the duty of art. According to Jomi, learning about the components of music is essential to creating "a more beautiful and elegant art." Raising his thoughts, the author relies on the knowledge of music (Abu Nasr Forobi) of former times and the experience of contemporaries. It was created in 1475 at the invitation of A. Nebuchadnezzar. The booklet was written to provide information about the various ways in which gifts can be made now or later, such as through a will during a lifetime. Jomiy covers the history of the music's origins, the structure of sounds and soundtracks, and the vocabulary of music in chapters 1-2-3. Analyzing the parts of this booklet, we can quote the opinions written by A. Jomi: "The science of music consists of two parts: the first part consists of sounds (taste) and the second part consists of the rhythmic system (iqo)³⁴ In chapters 4 and 5, the intervals (fossila) are sound (jam), the interaction of sounds, The sound of the mill becomes high, and the sound of the mill becomes high." Chapters 6-10 deal with theoretical issues of music: for example, intervals and their communication. The intervals are named as follows: "Zil-1-kul" - (octave), "ZIL-1-XAMS" - (quint), "Zil-1-arba⁵" - (apartment) Parts 11-12 contain information on the structure of interval nistrachords, pentaxords, curtains, and sound lines in music. Playing a musical instrument (oud) in 13-14 parts, its scientific and practical essence continued the thoughts of Jomia Al Forobi in these parts and called the four of the musical instrument oud: "bam, maslas, masio and zer".

Section 15 provides complete information on 12 posts and 24 branches.

Chapters 16-18 present a theoretical and practical approach to the structure, curtains, soundtracks, and performance characteristics of 12 positions.

Dedicated to parts 19-22, it is well known that in the field of music he reflected on the works of Ibn Sina, Forobi, Muhammad Omuniyah, Kushtiddin Sheroziy, and Abulkodir Tolida. Jomi, following the instructions shown by the scientists, looked different with the blows. In music, the bee was associated with the wasm and showed its meaning.

Article 23 reads paragraph 12 and parts thereof on the effect of different status on a person. Ushshak, Nebuchadnezzar and Bosalik, for example, give a person strength and enthusiasm. True, Iraq, Isfakon, Rahav, Zangula bring a person to a state of sorrow, and Jomi's book on music is considered a cosmopolitan work, and the peoples of Central Asia and the East play a special role in musical culture. Speaking of Jomi's work, it is noteworthy that over the years his research in the field of music, the theoretical and practical knowledge provided has become the basis for the development of large-scale works.

The second part of the brochure describes in detail the methods common among specialists of that era. The brochure contains more than 20 methods. Jomi's thoughts on "limitlessness" and "the ability of anyone to choose to create a new method" are especially interesting when creating new methods. Absalom usurped David's throne, but his coup failed and he was killed by Joab. As noted in Abdurauf Fitrat's essay "Uzbek Classical Music and Its History", Jomiel is the author of his modern famous work "Naqshi Mullo". As mentioned earlier, Jomi's book, *The Music of Risolai*, was written at the request of Nebuchadnezzar when the great scientist was old. In his essay "Hamsatul-Mutasayirin," Nebuchadnezzar reminds us of the origin of this pamphlet. According to Nebuchadnezzar, master Kulhmad Udiy was fond of music from a young age and created wonderful songs. Later he became a very popular artist. As a sponsor of poets and artists, Nebuchadnezzar the Great also finds it necessary to provide him with information about the concept of music and recommends that several scholars write a musical pamphlet. The available pamphlets were complicated and frustrating. Therefore, music theorists have written books about music, such as Alice (author of *asla-wasl*), Amir Murtoz, Khoja Shahobiddin and Abdullah Perl. Nevuhad is unhappy with all this. At Nebuchadnezzar's request, Absalom usurped David's throne, but his coup failed and he was told of its viability. It should be noted that the work of this ally also serves as an example of a poem that shows the content of other musical pamphlets created at that time and not yet extant. In the middle of the 15th century, the famous Arab-Tajik poet Kamiliddin Binoy Kamiliddin bin Ali bin Muhammad Binoya was born into an architectural family in Herod. From a young age, Herod became famous as a poet and hattot, having artistic relationships with many poets and composers in his literary and cultural milieu. With his poetry and musical creativity, he would soon attract the attention of Nebuchadnezzar. For some reason, however, this causes conflicts with Sultan Hussein and his palace poets. As a result, he is forced to go to Iraq to the Palace of the Jellyfish. Two years later, Shadrach, Meshach and Abednego returned to Herod, but because of further disagreements, they moved from there to Samaria, the Siberian capital. And then Binoya will remain with the Siberians for the rest of her life as the palace poet Shaibbon. (The poem "Shaibon" is dedicated to Muhammad Shaibbon.) K. Binoya was killed in 1512 during a "catalytic" operation carried out by Zahiriddin Shadrach, Meshach and Abednego. Binai's book "The Bible Viewpoint: How Can I Study the Bible?" The author's software is stored in one of the private libraries in Iran and was published in Tehran under the editorship of Dari Ush Safwad and Taqi Binesh. Based on Urmawi's theory, the preface describes the concepts of music, singing, savt and throat. At the same time, Binoya describes in detail the composition of 12 maqom systems, 24 shoes and 6 sounds used in practice, as well as issues of discrepancy between the customer of Uzbekistan and the person (temperament). Painting of the 14th and 17th centuries was a period of awakening to history. At this time, the fine arts flourished. The

visual arts depicted the life force out of imaginary subjectivity during this period. In this regard, in the history of his contemporaries there was "Moni Sonya", later glorified as the "Shark of Refaeli" by Harb scientists, and the miniature school founded by him was of great importance. During this time, the emergence of Jomi, Nebuchadnezzar, Hussein Boycorot, Babylon and Siberia was created. Bexod paints 12 paintings in Ali Yazdi's Triumph. This reflects developments related to Timor-Leste's activities, military scenes, reception ceremonies and construction work in Samaria. The first image of a cucumber in Zafar shows the reception of Amir Tiberius in the garden. The paintings on the right depict Timor-Leste and its sons, and on the water side, the movements of the embassy. In another image, Bexod reflected a view of the battle on the mountain. Footage of the battle with Vigilance is noteworthy. In another of the paintings, Bexod reflected the construction of the Bibiksonim Mosque. The following painting depicts works by Dekslavi, Nizamiyah and Nebuchadnezzar, which reflect the process of swaying the building. In Bexod's works, the landscape behind the fence looks alluring. Among the musavirs were the garden of Abdulkhoy and Ahmed, where the winds were overthrown. The Samarkand School of Miniature was formed, located near the School of Miniatures of Herod. Among these school works were Russian-language paintings by As-Sufi about askanomy (1437), paintings by the Great, paintings in Khamsa. Muhammad Murod Samaria, on the other hand, painted pictures of "Shoknom". In order to restore our spiritual and national cadres, our President issued a decree stating that 1996 was the year of Amir Temur. The Order of Amir Temur was established, the cities of Samarkand and Kesh were appreciated by this order, and after that our relations with Amir Temur will continue to develop. History flourished during the reign of Amir Tiberius.

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