

Musical Culture of Timur and Timurid Times

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ABSTRACT

This article presents reviews of the musical art of the period of Timur and the Timurids.

KEYWORDS: *artist, cubise, piece of music, music, culture, thinkers.*

The musical culture of the Uzbek people was formed as one of the first types of culture in our ancient land and became an integral part of the life of our people. Many of these historical sources are reflected in the unique artifacts found during archaeological excavations.

In particular, according to sources, during the reign of Amir Timur, along with other areas of science and culture, we observe a high level of development of music and singing. It is known that Timur invited talented people of all specialties to Samarkand, including leading scientists, artists and unique composers.

During this period, culture, literature and art developed in Movarounnahr. Samarkand in particular is home to scientists, architects, painters, artists, actors, musicologists, singers and musicians. The leading representatives of musical science were Abdulkadir Marogi, musicians and composers Sayfiddin Kutbi Noyi, Said Yusuf kubuz, Darvesh Bek and others¹.

The multifaceted creative heritage of Khoja Abdulkadir, one of the greatest musicologists of the period of Timur and the Timurids, was of great importance in the development of the musical culture of our people. Abdulkadir Marogi's twelve-chapter treatise "Maqasid ul-alkhan" discusses the rules of traditional music, singing education and singing activities.

Abdulkadir Marogi also gave detailed information about about 40 types of ancient musical instruments used in the 14th-15th centuries. Although many of these instruments are associated with the music of other Eastern peoples, they were presented by foreign musicians in the palaces of Timur and the Timurids, as well as at some folk festivals in Central Asia and Khorasan. In the epics and lyrical poems of the poets who lived in the Timurid era and wrote in the Turkic language, musical instruments popular in foreign music are mentioned. They were played at various gatherings, parties and ceremonial gatherings. These data once again confirm that these musical instruments were widely used in Central Asia and Khorasan.

Khoja Abdulkadir himself came up with a number of words, which he called "Sozi Murassai Gaybiy." His melodies and songs have been among the most popular pieces of music for many years².

Abdurauf Fitrat noted that the most famous musicians and singers of their time, musicologists and poets lived in Samarkand, the capital of a large centralized state founded by Sahibkiran: By order of

¹ Rakhmonov. M Uzbek theater. Tashkent 1975. 217 p.

² Shodmonov N. Khoja Abdulkadir Marogi. T., 2000 - 63 p.

Timur, with the zeal of specialists brought from all sides, this art suddenly came to life and rose to its feet. Instruments brought from all over the Islamic East, instrumentalists have contributed to the recognition and rise of our classical music today³.

These ideas are clear evidence of the high level of development of music in our country, which has long been known and popular as the cradle of science and art. The works of our great ancestors on the history and theory of music also testify to the deep roots of our national musical culture.

Highly appreciating the important aesthetic value of musical art, Amir Temur considered it a great force in maintaining the fighting spirit of the army and was the first in history to supply the army with battle banners and musical instruments. This military tradition is now strictly observed in almost all countries.

“I commanded,” Sakhbikiran writes in *Temur Tuzuklari*, “that if any emir wins or defeats the enemy troops, let them give him three things - give him an honorary book, a knife and a drum and call him Bahadir.”

It should be noted that Amir Temur's appreciation of musical art and his use of musical instruments as a symbol of courage is an unprecedented event in the history of world art..

The great scientist Abdurakhman Jami, who lived and worked in the Timurid era, also expressed his views on the doctrine of music and its role in the spiritual development of man in his work "Musical Treatise".

According to the thinker, music is a product of human natural and social needs, and as human needs increased, natural gestures narrowed and began to communicate through the voice, and as a result, ordinary sounds gradually became musical. The subtle and laconic sound of ordinary sounds delights the soul, makes the human psyche more subtle, and a person involuntarily begins to want to prolong and repeat such moods.

This, in turn, creates an opportunity for a person to enjoy what he hears, hear and remember sounds, beats and melodies, and the most subtle experiences of the human heart, such as longing and joy, depression and hope, pain and inspiration, disappear and all this was transmitted to a person. through certain sounds, gave out a mood of pleasure or mental depression.

In our opinion, with these ideas, Abdurakhman Jami tried to prove that music is a process associated with all human life, catastrophe and nature, that music is an activity that calls for harmony of emotions, harmony between man and nature.

Under Ulugbek, the culture of Movarounnahr flourished. Ulugbek worked with prominent scientists, writers and artists in Samarkand and Herat, especially in the East with Muhammad Khorezmi, Kazizoda Rumi, Giyosiddin bin Mabudi, Ali Kushchi and others.

Abdurauf Fitrat gives information about the representatives of musicology who lived and worked in Samarkand during the reign of Ulugbek. These are Darvesh Ahmad Kanuni from Samarkand, Khisami from Karakul, Abu Vafo from Khorezm, musicologist Sahib Balkhi, composer Abdul Baraka from Shakhrisabz, famous musician Khoja Yusuf Burkhan, Navoi's uncle Muhammad Garibi and others.

The well-known musicologist Hafiz Darvesh Ali Changi in his book “*Tuhfat us-surur*” (“The Gift of Joy”) noted that Ulugbek also paid great attention to the science of music.⁴

After the death of Ulugbek (1449) in Khorasan, eastern and northern Iran, with the capital in Herat,

³ Fitrat. A. Uzbek classical music and its history. - T., 1993 - 40 p.

⁴ Fitrat. A. Uzbek classical music and its history. - T., 1993 - 40 p.

the last major Timurid state ruled, its capital was the city of Herat, the great poet of the Uzbek people Alisher Navoi (1441-1501) lived and worked in this city, at one time paid great attention to the development of literature, art, culture and music.

Along with Navoi, such poets as Khorezmi, Khojandi, Abdurakhman Jami, Saifi Sarai, Ahmadi, Babur, Muhammad Salih Majrui, the great representative of the fine arts Behzod, Mirak Nakkosh and singers Hafiz Basir, Hafiz Mir, Hafiz Hasan Ali, Hafiz Jami, Hafiz Turbati, musicians Hassan Noyi, Kulmuhammad Udi, Hassan Bolaboni, Ali Khanakoy Muhammadi, Ahmad Gidzhaki, Ali Kuchak Tanburi and others lived and worked in Herat.

Alisher Navoi, in particular, sponsored representatives of the music world. At that time, drums, flutes, gidzhaks, ouds, tanburs and many other musical instruments could be heard in many houses.

Wasifi also reported that various musicians took part in frequent parties, poetry readings, ceremonies and performances at Hussein Baykar's palace.

In his "Mazholisun-Nafua" Navoi mentions the names of the poets who created the music. Abdullah Vafoi Khorezmi, Jami's nephew Mavlana Muhammad and Khoja Abdullo also wrote in the field of music, at the same time Navoi recalls the great musician of his time Khoja Yusuf Burkhan and writes that he was Navoi's music teacher, that he studied music with Khoja Yusuf Burkhan and was his student⁵.

The work of another ancestor, Zahiriddin Muhammad Babur, "Boburnom" also contains a lot of rare information about Navoi's talent in the field of music.⁶

According to ancient sources, in all periods of human history, the development of national culture was determined by the level of development of musical culture. The proof of our opinion is the fact that the flourishing of science in our country and in Central Asia in general has always coincided with the rapid development of artistic culture.

Indeed, in the history of music, during the reign of Timur and the Timurids, the peoples of Central Asia, including the Uzbek people, achieved great success in science, culture, art, music and other areas.

The priceless heritage of our ancestors, who had a huge impact on the development of world science and culture with their incomparable talent and thinking during the reign of Timur and the Timurids, will remain the pride of today's society and future generations.

References

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⁵ A. Navoi. Volume 9, 2011. -323 p.

⁶ "Boburnoma", T., 1989 Page 154