

THE FORMATION AND PROGRESS OF THE ART OF COMPOSING IN THE EARLY AND DEVELOPED MIDDLE AGES

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Annotation: This article analyzes the stages of formation and development of the art of composing during the early and developed Middle Ages. It highlights the historical roots of the composer's career, the inextricable connection with musical traditions, as well as the artistic and aesthetic significance of the works created during these times.

Keywords: The Art of composing, the early Middle Ages, musical heritage, aesthetic views, historical progress.

Uzbek folk music heritage has a rich and distant past. The fact that its roots have a thousand-year history is mentioned in the sources. Musicologist scientist who has studied Uzbek composition. B. Gofurbekov writes: "The Art of national composition – not only years and centuries, but thousands of years, withstood all the tests and did not lose its traditions in the creation of musical scrolls, which have no stylistic dates"¹. Of course, the first steps in composing creativity go back to the distant past. This is actually an inevitable process. Because any product of creativity is the fruit of human thought. Simple folk musical samples, although also simple, are the fruit of the creative actions of mankind. But it is precisely the examples of creativity that are characteristic of falsification, that is, of casbianism, that are recognized as characteristic of the traditions of composing. It is known that the field of composition arose as the culmination of the Performing tradition. It was he who perfectly mastered the traditions of performance, perceived the heritage of music and decided on the practice of mature singers and musicians with a talent for creative attitude towards heritage. The practice of composing itself is formed based on a number of natural, vital and creative rules. These rules are characterized, first of all, by the incorporation of a number of musical elements into national value, space, and Time, shape-to-body, character and, moreover, form. Because aspects related to music theory are related to the elements that make up the composition of the work, such as the shape, lad-tonality, scale-rhythmic, thematic, tone development, functionality of any composed works. These elements provide the main basis of the piece of music.

Classical samples, created in

¹ T. Gofurbekov. From the history of compositional creativity. Don't be told. - T., 2009. P. 9.

the process of folk rituals, created in the traditions of casbianism of musical art, are living and developing over time on the basis of specific traditions. Usually, the creativity of the composer is divided into two layers, which come from each other. The first layer is folk music, that is, folk music created by the people. The second is the practice of musical performance; a person with a certain knowledge of heritage, that is, classical musical works created as a result of the creativity of composers. The largest and most perfect form of compositional creativity is works that are part of the comatose system. In the practice of composition, it was formed and developed to the form of maqamot, in sources it was described in phrases such as amal, QAL'l, parda, naqma, voice, pattern, peshrav, savt, Chory, kor, tarona.

In the case of the practice and creativity of these phrases, it should be noted that the music, which has been completed in history, is reflected in various scientific and artistic literature. Issues related to composing and, in general, to various directions of musical art are recounted in the cut of music in the treatises on music science by Al-Kindiy, Abu Abdullah Al-Khwarazmi, Abu Nasr Farabi, Abu Ali ibnSino, Safiuddin Urmawi, Abdulqadir Maroghiy, Abdurahman Jami, Zainulobiddin Husayni, Najmiddin Kavkabi, Darwish ali Changiykabi allomas, who lived and worked in the 9th-17th centuries. The treatises note that the theory and practice of music has long been formed in an interdependent way. The legacy of the creative performance of the legendary singer vabastakor Borbad Marvazi, who lived in the territory of Central Asia in the second half of the 6th century and the beginning of Viiars, is recognized as the first steps in professional musical creativity. This process was followed by AbulFaraj al-Isfahani's own "book of songs".

The composer Borbad, a great central Asian artist, singer, musician, famous in history as the founder of classical music, was born in the 60s of the 6th century AD. He lived in Marv, considered one of the ancient and central cities of Khorasan. Past written sources do not describe Borbad's early life. His original name is Falakhbod Marvazi. "Borbad" is the pseudonym of Falakhbod Marvazi, and it is also noted that he was given this name for his skill in the performance of the ancient borbat instrument. As a teenager, Borbad was known among the people as a skillful musician. At the same time, Marv also cites information about his mastery of the science of music. Works of fiction such as firdavsi's "Shahnama", Nizami Ganjavi's "Khusrav and Shirin", Amir Khusrav Dehlavi's "Shirin and Khusrav" describe Borbad as khushavuz Hafiz, a skillful musician, an inimitable composer. A man of unique talent, Borbad took up his brilliant career at the court of Khusrav Parvizi, the titular ruler of the Sassanid era (V-Viiars), serving between 591 and 628. Many legends and references to borbad's work have been made among the

people. Abulkosim is mentioned in Firdavsi's book "Shahnama", "the story of Borbad"², In Nizami Ganjavi's epic "Khusrav and Shirin", information such as "30 tunes of Borbad" is of particular importance³. A number of references are made in the sources about the activities of such famous singers and musicians as Sarkash, Bamshod, Nokus, Romtin at the court of khusrav Parvizi. But Borbad was very popular in the arts for his unique talent and creativity. In the course of Borbad's work, a series of works in 7 major forms have been published⁴, 360 (alhon) achieve song-epics and the name is stamped on history as one of the pioneers of professional music making. The musical tones of the tunes Borbad created are not preserved, but their names are cited in different sources with different compositions. The sources also preserve songs specific to a particular direction along with the names of songs such as "Yazdan ofrid", "Ganji bod ovar", "Bogi Shahriyor", "Nimroz", "Sabr dar sabz", "Kini Eraj", "Kini Siyavush", "Haft ganj", "Rohi Shabdiz", "Bogi Shirin". Including: songs related to the Navruz ceremony – "Bodi Navruz", "Nozi Navruz", "Sozi Navruz", "Navruz Khurdak"; songs dedicated to the folk hero Siyovush – "Bogi Siyovush", "Kini Siyovush", "Siyovushon", etc. Abul Faraj al-Isfahani was born in Isfahan in southern Iran in the year 897. Abul Faraj al-Isfahani has done scientific research in a number of fields throughout his work. In particular, he wrote more than 30 treatises on medicine, history, philosophy, geography, astronomy and music. During his career, he wrote 7 treatises on music. The most famous of these was the so-called" Book of songs (Kitab ul-Agani), which covered most of the information that went into the 6 books he had created before. The titles of his 6 books about music are: "a book about songs only", "a book about listening", "a book of singers", "a book about famous singers", "a book about singing" and "a book about songs". Abul Faraj al-Isfahani writes this treatise based on the book of is'haq Mawsuli, a composer and performer who lived before him. The songs show their development and changes in the interpretations of the past singers, their performance in various performance schools and styles in the development cross section of the 7th–10th centuries. The brochure mainly covers the musical aesthetics of Arabs, the importance of music. The songs included in the booklet included songs by Arabs, i.e. nomadic Bedouins, hymns praising the caliphs, and religious-secular music. The "book of songs" does not cover the

² *Firdavsiy. Shohnoma. 3-book. – T., 1977. 558–564-pages.*

³ O. Matyokubov. Introduction to the foundations of professional music in the oral tradition. - T.: "The teacher", 1983. 6 p.

⁴ Khusrawani (from Khusraw – the great, the great) is a noble, royal, i.e. form in the sense of a major work

theoretical issues of music, but rather expresses a largely practical process. The brochure consists of 8 chapters. Each chapter covered several sections in its composition. They are mainly in the form of ocherks. Songs in the book divided into three groups:

- first: cheerful, moving songs;
- the second: feminine, delicate, gloomy, capricious mood chanting songs;
- third: songs that are close to the style of embalming.

To perform them, the performer was required to have sufficient qualifications. In the brochure, the development of the musical culture of the arab peoples is given on the example of songs, and most importantly, on the development of professional music, organized scientific and practical information is described.

It is known that the Middle Ages are referred to in science as the “Renaissance”. This phrase applies to all sciences, and the art of music, especially composing, is no exception. All directions of musical art, namely the development of music science and practice, creativity and instrumentation, have been expressed in the sources of the past. The study of musical treatises of the past, the translation and the completion of treatises on the science of music by the allomas of the era determined the fruits of musical creativity. The Amir Temur and Timurid period is noted to have been the period of the middle and Middle Eastern peoples ' musical arts that evolved, namely the Renaissance (golden) period. During this period, Science finds progress in every possible way. All directions inherent in the art of music, that is, the scientific and practical process, have achieved perfection in harmony with each other.

The composers of the Timurid period have thoughtful and meaningful information. In his treatises on music science and practice of Abdurahman Jami, Abdulqadir Maroghiy, Zainulobiddin Husayni, Binaiy and Kavkabi, various directions of science are scientifically described. Great thinkers, statesmen who made a significant contribution to the culture of this period can be seen with special attention to the development of musical art. Especially in the legacy of music creativity Alisher Navoi is highlighted. One of the reasons for this is that special importance was attached to this process under the leadership of hazrat Navoi. Chunonchi, Mirzo Ulugbek, Abdurahman Jami, Alisher Navoi, Zahiriddin Muhammad Babur, Haji Yusuf Burhon Andijani, Haji Abdullo Pearl, Husayn Boyqaros themselves created musical works, patterns and practices and methods, and information about this is mentioned in the sources.

In conclusion, in the early and developed Middle Ages, the art of composing was formed and consistently developed as an important branch of Eastern musical culture. During these times, composing was not merely a musical creation, but manifested as an expression of philosophical, aesthetic and cultural views.

The work of composers developed in close connection with folk oral creativity, religious-cultural traditions and Palace music schools.

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