

ARAB MUSIC CULTURE**Begmatov Akmal Kaimjonovich**

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ANNOTATION

The article covers Arabic music, culture and instrumental performance. The history of the origins of Arabic musical culture and the history of musical instruments are shown. A creative approach to the work of creative scientists and their scientific heritage.

Keywords: genre, song, instrument, culture, tradition, style, classical, music, vocal, instrumental, psaltery, kamanga, violin, instrument.

INTRODUCTION

Arabic music has a long history of interaction with many other regional music styles and genres. It reflects the music of all the nations that make up the Arab world today, 22 countries.

Information about the professional singers-poets of the ancient Arabs, some song genres (huda - caravan songs), percussion, wind and laminated instruments has been preserved. With the conquest of Iran and part of Byzantium in the 7th century, and the establishment of domination over Central Asia and Egypt, the Arabs assimilated the traditions of more advanced cultures (basics of Greek music theory; Iranian influence on certain styles and instruments of Arabic music).

The flourishing of classical Arabic music began in the late seventh century. In the Middle Ages, rich secular vocal and instrumental Arabic music influenced the formation of Spanish, Portuguese musical art, and certain types of European musical instruments. The science of Arabic music reaches a high level.

MAIN PART

At the heart of classical Arabic music are 7-stage modes that use intermediate, subtle nuanced melodic intervals that are incompatible with the European music system, in addition to the basic sounds. The unique style of singing, which makes extensive use of the technique of shifting from sound to sound, associated with the uniqueness of the modal basis, floral melismatics and vocal-instrumental polyrity, gives a special flavor to Arabic music. Classical Arabic music is mainly vocal.

Arabic music continues to develop in North Africa and Asia.

Arab musical instruments:

Musical instruments are based on percussion instruments:

Tabl (drum)

Kus (large teapot drum)

Tar (tambourine)

Darbuka (two-handed drum).

Argul (a type of flute)

Nye (longitudinal flute)

Stringed and broken instruments: harp, zitra varieties

Oud (Arabic lute)

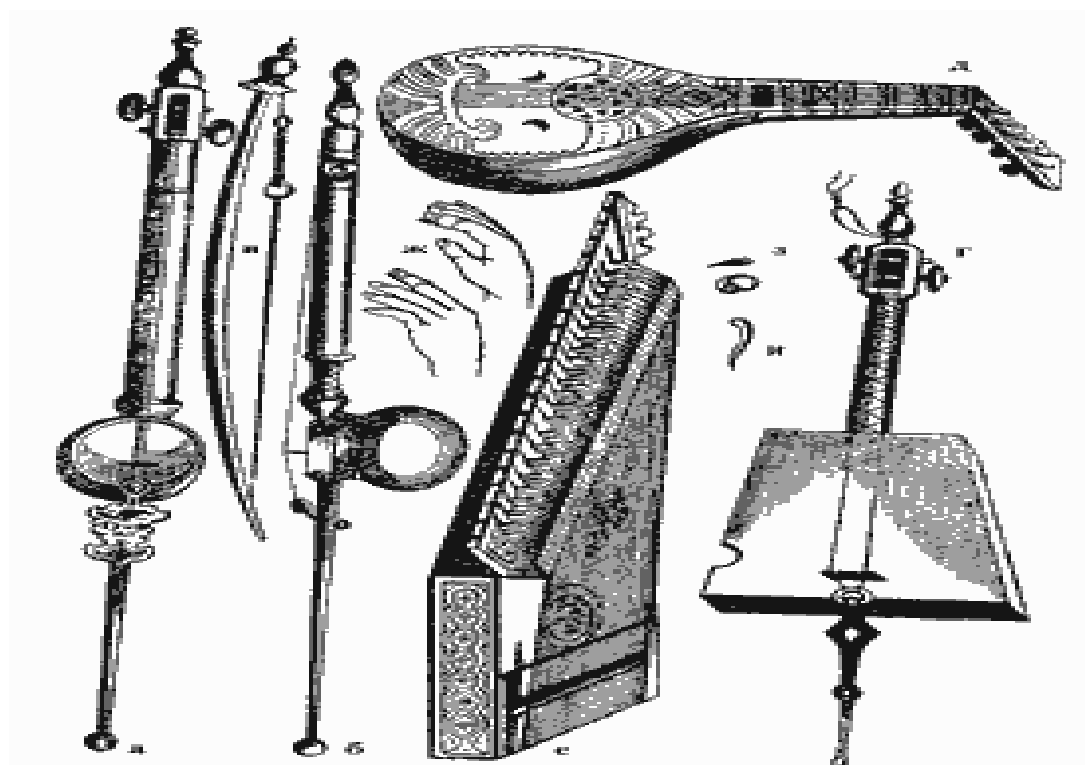
The law (from the Greek "canon" - rule, law) is a musical instrument

Threaded bow:

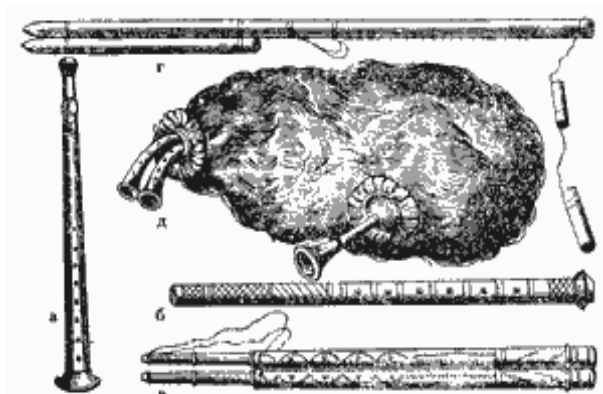
Rabab (rebab) is a type of viola

Kamanga is a type of viola.

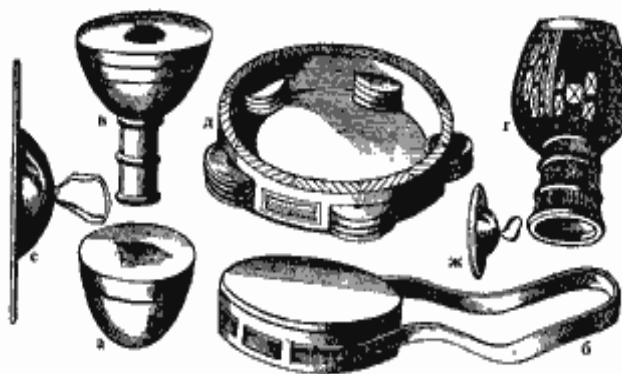
The kamoncha ('bow') (Persian name) is a type of violin that is about thirty inches long (Fig. 1, a). Its body consists of a quarter of a coconut shell, drilled with small holes, covered with fish skin on top and fastened to a wooden base. The neck is usually made of a black body and is sometimes wrapped in ivory; The pegs are made of wood. The foot of the instrument consists of an iron rod passing through the body; the threads are made of horse hair and tied to an iron ring placed on the same leg.



The difference between the winding instruments is not large and is limited by small changes in the shape of the flute. This flute is made of reed trunk, eighteen inches long, seven to eight inches thick at the top, and three-quarters of an inch at the bottom; there are six holes on one side, and vice versa - one hole for the thumb.



Among the percussion instruments, leather-covered drums and tympanums occupy a central place. The most common of the drums are the tabl beld or the drum of the Egyptian and real Syrian tabl candle.



By the VII-VIII centuries the traditions of local music became clear, the form of oral traditions of folk and professional music appeared. The annexation of Central Asia to the Arab Caliphate was also to some extent positive. The Arabs, in turn, learned much from the locals in the field of music. According to A. Isfahani's "Book of Songs" written in Arabic, many Central Asian melodies were used by Arabs. For example, the first Arab singer, known as Musadjiq, visited Central Asia (along with other countries), selected a variety of melodies and created a system of song performance on their basis. Another singer, Ibn Muqriz, was the first to learn Arabic verses from Central Asian singers.

A number of scholarly works by the famous English orientalist H.J.Farmer marked the place of medieval Arabic musical treatises in the historical process. He also showed its influence on European music and its connection with ancient Greek music theory. Regardless of the name, alongside with H.J.Farmer's major works on medieval musicology books, originally written in Arabic, such as "History of Arabic Music" and "Sources of Arabic Music," a smaller volume of works and translations dedicated to the great figures of medieval Eastern musicology Kindi, Farabi Ibn Sina, Razi, and others are also noteworthy (1.4.)

Also Abu-l-Faraj or Abulfaraj in the West (897-967) is known as an Arab-Quraysh historian, he is best known for his collection and preservation of ancient Arabic lyricism and poetry in his major work.

The Kitab al-Aghani (Book of Songs) is a collection of poems and songs composed of stories by multi-volume composers and singers from the ancient period of Arabic literature to the 9th century. The poems are

embedded in the music, but the musical characters are no longer read. The work is an important historical source due to the biographical commentaries written about the authors and composers.

By the 11th century, Islamic Iberia had become a center of instrumentation. These goods gradually spread throughout France, affecting French troubadours and eventually reaching the rest of Europe. The English words lute, rebec, and naker are derived from the Arabic *ud* (like guitar), *rubab*, and *nogora* (tambourine).

The fact that Al-Farabi studied the sound of various instruments and paid special attention to the Khorasan *tanbur* that testifies to the importance of local musical instruments. According to Ibn Misyah, the ancient Arab music theory emerged under the influence of Persian and Byzantine music culture. It states that 8 basic word tones occur as a result of the use of fingers, and six of them are distributed in a rhythmic state. The earliest Arabic song, *The Book of Song*, was written by *Unus al-Katib* and appeared during the *Omiuad* dynasty. He wrote his first scientific work and theory in *The Book of Music*. Ibn Surayya's "Seven Songs" has come down to us.

Safiuddin Abdulmomin bin Yusuf bin Fakhir al-Urmavi al-Baghdadi was a great musicologist and composer of the medieval Muslim East. He is the greatest representative of Eastern music after Farobi and Ibn Sina. Urmavi, like the great Farobi, was equally talented in the science and practice of music. After the Mongol conquest of Baghdad in 1258, Urmavi served as a court musician at the Hulagu Khan Palace, and later in the homes of the great minister Alouddin Atoulmulk al-Juwayni, and later his brother Shamsiddin Atoulmulk. His *Kitabul-advor* (Book of Music and Rhythm Circles) and *Risalatush-Sharafiya* (Honorable Treatise) are dedicated to Sharafiddin, the son of Shamsiddin Atoulmulk. These two works are Urmavi's most famous works on music.

He took the science of music to a new level by creatively mastering the legacy of his predecessors, Farobi and Ibn Sina.

In Khusrawi we read more about the famous Persian Fakhlabodi's Marv, a Central Asian song, in which "praise to the king and speaking in Arabic, narrations about his time and his meetings and victories; [only] verses; instead he wrote in the form of a song. Not a day went by that he did not have a new verse and a wonderful melody.

Borbad, a great Central Asian artist, singer, musician and composer, master of classical music, was born in the 80s of the 6th century AD. According to available sources, he lived in Merv, one of the ancient and central cities of Khorasan, but was not born here. It is believed that the artist was born in the city of Nisa in the northern part of Khorasan, located between the mountains and the desert.

As for the city of Merv, where Borbad lived, there is almost no information about its condition in the VI-VII centuries. That's why it's hard to say anything about Borbad's youth and adolescence.

Borbad's real name is Falakhbod Marwazi. In Muhammad Tusi's "Ajoyib ul-mahluqot va g'aroyib ul-mavjudot" ("The Wonderful Creature and the Wonderful Being"), Borbad's name is given in three different ways: Falahbod, Falohand, Fakhlobod. In "Kitab talxis ul-asar va ajoyib al-malik ul-qahhor" by Abdurashid al-Baquvi contains an Arabic version of the name: Balakhbad. This name has been adopted because the name Falakhbad is mentioned in many sources. In addition to Saolabi, other sources about Borbad indicate that the musician was from a place called Jahram (or Jaxrum), not far from present-day Sheroz. The author Saolabi wrote that Borbad was a Merv.

Ibn al-Fahih al-Hamadani, who was in Isfahan in 903, also notes that the legacy of Borbad was very widespread in this city. Abu Bakr Narshahi, who lived in Bukhara in the first half of the 10th century, admitted that Borbad's 28th lakh, "Kini Siyavush" (i.e., "Revenge for Siyavush"), was loved and performed by the locals.

According to Chinese sources, Sogdian and Bactrian artists generally taught Chinese music and dance.

CONCLUSION

Arab scholars, in particular, have paid special attention to the legacy of this great artist. The Persian-Tajik term 'Laxni Borbad' is translated into Arabic as 'al-gina al-fahlizi', which means a collection of Borbad Marwazi's musical heritage. And such sources cover the period from the VIII century to the IX century. Geographically, it includes the cities of Baghdad, Isfahan, Merv and Bukhara of the Abbasid Caliphate.

Western musical note suggested that one of the possible theories about the origin of Solfeggio could be its origin. The syllables solfedjio (do, re, mi, fa, sol, la, si) are derived from the Arabic translation of the Durr-i-Mufasssal ("Separated Pearl") system (dal, Ra, MIM, fa, grief, flight). This theory of origin was first proposed by Menin in his Thesaurus Linguarum Orientalum (1680) and then by Laborde in his Essai sur la Musique Ancienne et Moderne (1780).

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