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Scientific Views of Thinkers on Rubob Performance

Khayrullaev Nodirbek Khayrullaevich
Senior teacher of the Institute of Art and Culture

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ANNOTATION

This article describes the opinions of oriental scholars and musicologists of the last century on the theoretical and practical importance of playing the rubab.

KEYWORDS: Music culture, rubob performance, folk music, traditional performance.

Since ancient times, music has been widely used as a powerful educational tool in all systems of education. Prominent statesmen, scientists, pedagogues have deeply influenced the minds and psyches of students and young people in all types of art, including music, and viewed them as a means of forming and developing high moral qualities. who paid close attention.

Each genre of music and art contains the content of such themes, which express the spirit of the nation or the nation at one or another period experienced by the country, people, and humanity. The strength of musical works lies in their ability to emotionally affect the inner spiritual world of people in their expressiveness and comprehensibility. It is important to take into account this feature of the art of music when raising a mature generation. As the national program requires the training of highly qualified personnel who respond to highly spiritual students, the role of the Kashgar rubob of our musical heritage is also important in this regard.

Medieval thinkers Farobi, Ibn Sina, Abdurrahman Jami, Lutfi, Alisher Navoi and others highly appreciated the wide and effective educational potential of music. It is clear to all of us that Navoi was a great poet, thinker, scientist, musician, historian, pedagogue and a famous statesman. In his works, the poet highly appreciates the educational potential of music. He paid great attention to the art of music and considered this art as a tool that strongly influences the mind and psyche of people. In this, he pays particular attention to folk art and professional music works, and studies the fact that these works have the power to inspire a person, develop positive qualities and form high emotions. The theory and practice of music education and education is closely related to our entire culture. As in other spheres of human culture, music, in the process of studying the stages of its experimental development, clearly shows important features and laws. The roots of Uzbek music go back to ancient times. The monuments of ancient culture, the rich literary heritage of great thinkers, poets and writers testify to this. History In the Middle Ages, many famous musicians and poets preserved the names of artists. Valuable information about the music of Central Asia can be obtained from written sources that have been preserved since the 9th century. Since in the Middle Ages, music was included in the single cycle of sciences along with mathematics and astronomy, many cultural figures of Central Asia devoted their

works to it, and special treatises were devoted to its theoretical foundations. Encyclopedist Mukhammad al-Farabi occupies a special place among the famous Central Asian musicians who gave great importance to music education. The scientist devoted considerable space in his works to the issues of educating and educating the young generation, which are inextricably linked with philosophical and political issues. Farabi occupies a special place. The scientist devoted considerable space in his works to the issues of educating and educating the young generation, the development of education, which is inextricably linked with philosophical and political issues. Farabi is one of the founders of the theory of music, which became part of mathematical sciences in the Middle Ages. The issues of musical creativity considered in various fields occupy an important place in Farabi's works. His fundamental work "Kitab ul music al kabir", kalam fil muziqi and "Kitab fi ikhsa-al ulum va al tarif" (a book about the classification and characteristics of sciences) were extremely popular. These works had a significant impact on further developments in the field of music science and culture.

The roots of Uzbek music art are very ancient. This is evidenced by the information in historical literature and archeological finds. When Alexander the Great conquered Central Asia in the 3rd century BC, about 2400 years ago, our Greek ancestors were amazed by the rich musical culture of the Khorezms. Their talented singers have enriched their musical culture by learning the art of performing the wonderful and heartfelt songs and tunes of our ancestors, as well as various musical instruments. As a result, some of our musical instruments have been used in the practice of European nations and spread in a new appearance (shape) and name (ud, lute, dutor, dutor - guitar, organik - harp, etc.).

According to the records of the ancient Zoroastrian religious book "Avesto", our ancestors also sang songs in various ceremonies related to the worship of gods. The Arabs, who brought Islam to Central Asia in the 7th century, were not left behind by the musical culture of our ancestors. By the 9th - 10th centuries, Bukhara became a center of high art and science in the Samanid state. During this period, world-famous scientists, poets and musicians grew up. The famous philosopher Al-Farabi Ahmad Farghani, scholar Abu Rayhan Beruni the Great, Abu Ali Ibn Sina, Abu Abdullah Rudaki, Abul Kasim Firdawsi and others made a great contribution to the culture of the Middle Ages in the East.

During the XI-XVII centuries, the culture of the Uzbek people reached new heights. Uzbek musical culture developed especially during the Pomeranian period. The services of great scholars such as Abdurahman Jami, Alisher Navoi Mirzo Ulug'bek, Zakhariddin Mukhammad Babur deserve special respect. In the second half of the 19th century, Turkestan khanates were conquered by Russian tsarism, as a result, the process of the influence of European music through Russia began on our musical culture.

During the Shuro period, various changes took place in our musical culture, for example, musical-theoretical subjects began to enter school education and music schools along with singing and playing instruments. Theater and concert educational institutions were established. As a result, Uzbek composers flourished. Especially the children's music created in this style has gained attention.

As we mentioned above, the musical culture of the Uzbek people has a centuries-old history. The origins of the folk music heritage have been developing in the past, inextricably linked with the social life of the people. As a result of the first appearance of the heritage of folk music and the development of thinking, it was created in the process of work by a person inspired by the beauty of nature. Indeed, human life cannot be imagined without songs and music. Art played an important role in people's spiritual development. The famous allama Abu Ali Ibn Sina wrote in his work "Kitab-ash-shifa" that "Music is one of the aesthetic tools that heals the human soul and has a strong effect on the human soul." This is how music and melody come about. "Nature himself gave speech to people. When it has a conditional character, when it expresses its naturalness, when it

flatters, or when it begs, the voice softens, and as a result, the word is effective and achieves its purpose. Then imitation gives great relief to people in particular." In the works of Uzbek poet and thinker Alisher Navoi, the names of many instruments such as tanbur, rubob, g'ijjak, flute, trumpet, sunray are mentioned. In his works, the poet glorifies the beauty and spiritual wealth of man, his creative work and joy. In particular, the scientist in his works highly appreciates the educational potential of music, including the Kashkar rubob.

In general, when our thinkers of the past spoke about the art of music, they considered the spiritual and moral worldviews of young people, who are growing up and serving our country, people, and the whole world, and their music. they value their role in the formation of perception. This is not for nothing, because the mind and heart of a person who loves the art of music, who can feel it deeply from the heart and soul, and who can perceive it, always strives for beauty, goodness, and good intentions. A person with a beautiful heart is afraid of and hates ugliness and selfishness, rudeness and dishonesty. So, the main task of us future music teachers is to bring up a person with a pure heart, beautiful, and perfect in all aspects. About ways to form students' musical perception during music lessons.

Abu Nasr Mukhammad ibn Mukhammad ibn Uzlug' Tarkhan Farabi (873-950) is undoubtedly one of the most famous and outstanding scientists of the Middle Ages, a great thinker who has his place and position in the world of science and culture, and one of the great scholars. world science and culture, was one of the prominent representatives of the renaissance period. Farabi highly appreciated the role of ancient Greek science and culture in human civilization, throughout his scientific career he not only relied on it, was endlessly amazed and inspired, but also promoted the works of Greek scientists, especially Aristotle, who left an indelible mark on his personal history. translated many of them into Arabic, wrote commentaries. He well understood that it is impossible to develop science and culture without fully mastering the legacy left by the scientists of the ancient world. He did not become a "slave" of Greek thinkers, but showed himself as a follower of versatile scientists and creators, an independent thinker in the conditions of his time. It was not for nothing that Abu Nasr Farabi became one of the founders of Central Asian culture with the names "Arastus of the East" and "Second Teacher". The personality and work of Farabi attracted the attention of many scientists, and there were many arguments and discussions about him. Under the influence of his indelible scientific and cultural heritage, representatives of many cultures of the world, including Nizami Ganjavi, SHota Rustaveli, Nasir Khisrav, Mirzo Ulug'bek, Abdurahmon Jami, Alisher Navoi, Zahiriddin Muhammad Babur, Grigor Tativatsi, Ioane Petritsi, Roger Bacon, Sicher Brabantsky and hundreds of other representatives of science and enlightenment were formed and developed. Abu Nasr Farabi is a great scholar who fully mastered all important fields of science and culture of the Middle Ages. It is known that he wrote more than 160 works. The well-known Farabi scholar academician Abu Nasr Farabi - the second teacher of the EAST www.ziyouz.com library M. Khairullaev in his work "Renaissance and Eastern thinker" Farabi's works are famous cities in different countries: St. Petersburg, Moscow, Tashkent, Baku, Kazan , that it has been preserved and honored in large libraries, state and private manuscript funds of Cairo, Beirut, Damascus, Istanbul, Berlin, London, Paris, Madrid, New York, Hyderabad, Isfahan, Bombay, Tehran and many other cities. writes about

In addition to having a broad worldview and multifaceted knowledge as a great scholar, Farabi has a place in history as people who love craft and profession. Farabi, in turn, was one of the teachers who made a name for himself as a theoretical musicologist, practically a well-known composer, and a figure close and dear to the people. He was able to provide excellent information for his time on music history, theory, musical instruments, composition and performing arts in his work "A word about music". According to many

European Arabic studies scholars, Farabi's thoughts and opinions about music, his works, are not only superior to the works created before him, but also original, unique and filled with new theories. is a huge contribution to the development. It is known to us that Farabi described music as a tool that creates high moral standards in a person, awakens feelings of aesthetic taste and beauty, and even has a positive effect on human health. Alloma personally makes musical instruments and plays them on the streets, in the markets, when people are gathering and buzzing, to arouse joy and emotions in them and raise their mood. was His love for music and performance skills were so popular and close to the life of the people that he was the reason for the weaving of various narratives. It is said that someone informed the ruler of the city that Farabi, dressed as a dervish, was playing music on the streets of Aleppo. The ruler of the city orders this dervish to be brought to him. When the shepherds brought Farabi to the ruler, the ruler of the city was having a good time with his relatives. The ruler looked at the brought dervish: - They say that you play musical instruments very well, is that true? - he asks. - So, they were not mistaken, - answers Farabi. - In that case, - said the ruler, - you should play such music that those of us who are sitting here laugh out loud and our bodies shake. - It will be fine, - said Farabi playing the music and making everyone laugh. - Now, - says the ruler, barely stopping himself from laughing, - you play music that will make us cry. "Your order is obligatory for me," says Farabi, playing such sad music that everyone who is sitting starts crying. The ruler, who could hardly stop himself from crying, wiped his tears and turned to the dervish again and said: - Well done. Now, if you can, play some music and make us sleepy, let's have a little rest and come to ourselves. Then Farabi took another strange musical instrument in his hands and played music in such a soft, elegant sound that everyone sitting there fell asleep, he wrote the following on a piece of paper and left the palace: "Make you laugh and cry "The dervish who lulled me to sleep and played music was actually Farabi." Waking up from sleep, the ruler noticed the writing on the sheet, found the dervish who played music, and ordered to bring him back to the palace immediately. No matter how hard the chaperones search, it will be impossible to find the dervish. Because at this time, Farabi had managed to leave the city. There are many narrations about Abu Nasr Farabi. This, in turn, testifies to how simple and humble the great scholar was and how he always lived a modest life among the people.

Conclusion.

Our classic musical treasure, maqams, have been constantly resounding among our nation of professional and amateur musicians, skillful performers of kashgar rubobi, and even maqam performances, passing from teachers to students, from centuries to centuries, becoming perfected and enriched, and have lived until our time. literally became the spiritual property of our people.

Performance art has been a leading place in the music culture of the peoples of the Near and Middle East since the Middle Ages.

The problem of improving students' performance skills and aesthetic training through classical and Uzbek folk tunes and songs in Rubab performance classes is extremely relevant even today. Playing samples of Uzbek folk tunes and songs with the help of the Kashgar rubob, forming performance skills and aesthetic education of students, the performance of rubob exercises has great potential. After all, Uzbek folk tunes and songs glorify people's dreams and feelings, as well as positive qualities such as heroism, hard work, and patriotism. This is directly related to the customs and traditions of our people.

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