

# MUSICAL INSTRUMENTS USED IN 15TH-CENTURY CENTRAL ASIAN MUSIC AND THEIR PRESENT APPEARANCE

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**Abstract**--*The ancient and rich musical culture of the people of Central Asia has been a powerful source of spirituality for centuries. Consequently, the 15th century is recognized as the Second Renaissance of the East as a pinnacle of national values, eternal traditions and cultural development in the long historical period. Thus, the 15th and 16th centuries belonged to the Timurid Empire, during which time the Central Asian region was a source of scientific and cultural advancement and was well recognized by the international scientific community. Along with science, culture, art, literature, architecture, craftsmanship, music has been at the highest center of attention.*

**keywords:** Musical instruments, present appearances, asian music

This article summarizes the scientific data related to musical instruments that were consumed in the cultural life of Central Asia, as well as comparative analysis of their present appearance, as cited by sources written by the leading scholars of the Golden Age. The unique works of scholars and thinkers of the great Orient, in particular, the legacy of the great scientist Mir Alisher Navoi, are reflected not only in appearance, but also in the structure, tone and artistic status of musical instruments that are the spiritual property of all mankind.

The modern sound systems of modern music have been developed with high sound quality, ladotonal structure, bandwidth and timbre quality. But at the same time, some of the instruments of the past have not yet arrived. Including kingpins, puppies, musicians, roses, rudes, cannabis. Some of the instruments, however, have undergone some changes in the cycle by name and appearance. Exploring the works of Navoi is important for understanding 15th century musical instruments.

## Main part

The 15th century musical instruments are several and varied. The most common of these instruments is represented in miniatures by the great artist Kamoliddin Behzod and his students. Some facts and information about some musical instruments are mentioned in the works of historians and poets of that time.

Musical instruments are the main working tools of musical art in the past and present. Just as music of different nations and nationalities is distinguished by the appearance, timing, features and so on of musical instruments, it also determines what time music is. In general, one of the criteria for the development of the culture and spirituality of humanity and its inherent factors is reflected in the embodiment of instruments. After all, musical instruments have become a means of reflecting the national values and culture of the people. In addition, each instrument has been created over the course of historical development, in different contexts and cultural environments, and has its own peculiarities and philosophical meanings.

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The earliest scientific knowledge of the instruments was given by Renaissance scholars such as Abu Nasr Farabi, Ibn Sina, Ibn Zayla, and later music by Abu Abdullah Khorezmi, Safiuddin Urmavi, Qutbiddin Sherozi, Abdulqadir Maraghi, Abdurahman Jomi, Muhammad Omuli, Zaynulobiddin Hussaini and Dervishali Changiy. These scholars' booklets focus on the historical and theoretical information on musical instruments (especially the interval and frequency of sounds in the case of Udhoz's curtain system), as well as on the impact of music on the body and spirit. "Our wise and wise scholars have described the musical instruments as an important means of providing spiritual nourishment to the human spirit, and have written beautiful lines about it. In the classical literature examples (especially by Mir Alisher Navoi), their description is often seen as a "fictional character." In fact, Navoi is a poet of classical literature, and his musical compositions have been used as artistic images. Consequently, the poet's expressions of music in his works are artistic in their outward appearance, structure, and melodious peculiarities.

We have a number of ideas on the subject of musicianship in the works of Alisher Navoi in A. Fitrat's book "Uzbek classical music and its history", by I. Rajabov's monograph "Maqoms", A. Malkeeva "Musical Instrumentation of the Peoples of the Middle East in the Aspect of Musical - Historical Interconnections"

and his research "Music in miniatures for the works of Alisher Navai (on the example of the analysis of miniatures of the manuscript "Karoyib us-siqar") in the scientific articles by S. Ganiyeva, in the articles of T. Gafurbekov "Musical thinking of Hazrat Navoi".

First of all, about Alisher Navoi. Alisher Navoi was born on the 9<sup>th</sup> of February, 1441, in Herat's Garden in a Statehouse. Alisher's childhood was in the final years of the reign of the fourth son of Amir Temur Shahruh Mirzo. He was brought up with Timurid Hussein Baikara. At the age of 4, he went to school and learned a lot of Turkish and Persian poems, which he read in a short time because of his keen intellect and his unique ability.

Persian was the language of poetry in the time of the poet, and Arabic was accepted as the language of science and religion. The Turkish language was regarded as the language of the people, and the possibilities of this language were considered insufficient to express human feelings and beautiful thoughts. Under these circumstances, Alisher Navoi rose to the stage of history as a defender of the Turkic language and a writer proving the breadth of this language. He created more than three thousand poems in the Turkic language, a total of three thousand poems, religious and educational poems, and numerous prose works on a number of fields of science, proving that the possibilities for expressing one's native language are inferior to that of other languages. At the same time, Alisher Navoi is a great poet and an artist who has excelled in Turkish literary art. This is one of the most important aspects of its phenomenon.

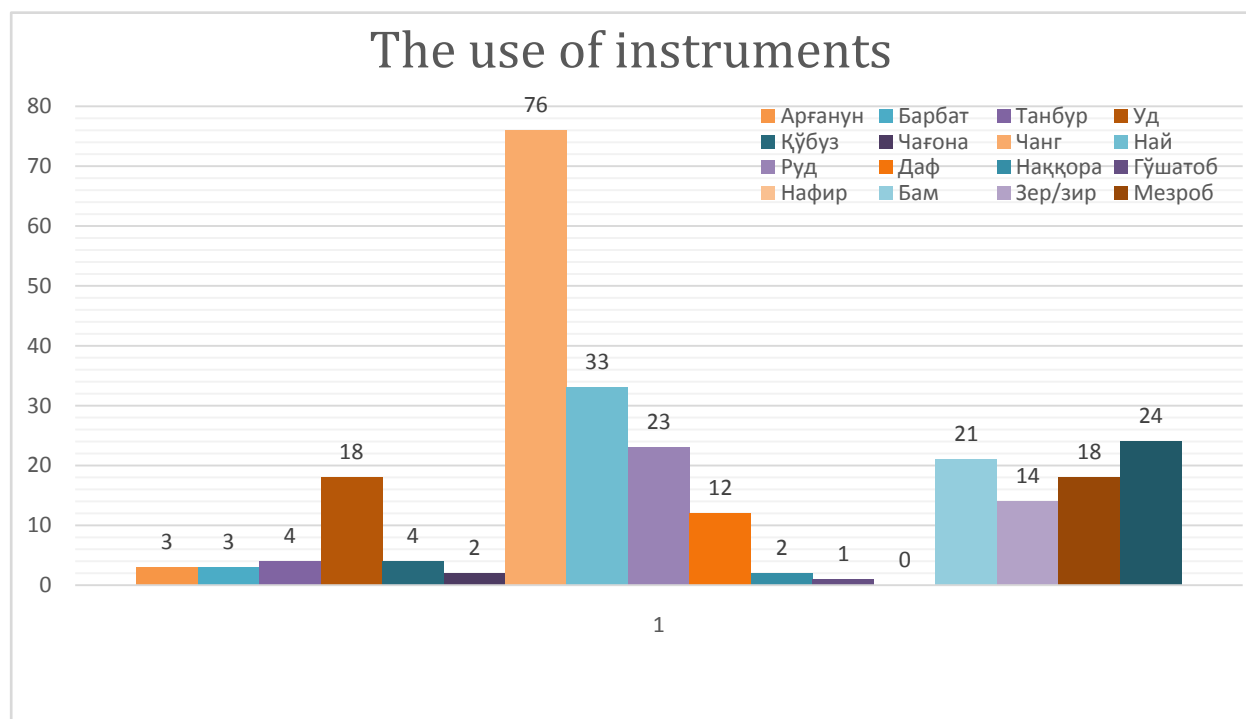
Navoi also has a reputation in the political process. This is clearly illustrated by his work in the political life of the country in connection with his posts in the palace - seal (1469), prime minister - (1472), governor of Astrabad (1487) and his proximity to the Temurids Palace. Their efforts to preserve peace in the country, to ensure the peace of the people, to resolve disputes between kings and princes, information about Navoi's activities as a pointless politician and statesman, as well as the fact that the state governor had prevented him from making a pilgrimage as he undertook a large-scale construction work at the country level and was a unique politician in addressing state-level problems. That is why Western scholars have paid more attention to the work of Alisher Navoi as a public figure and statesman.

The legacy of the great poet includes, among other things, valuable information on the field of musical music. Navoi's works contain a wide variety of musical instruments that were widely used in modern times and widely used in the

practice of performing. Among them are unknown and known musical instruments such as flute, dust, gypsum, tanbur, ud, rubab, wood, saffron, rope, chalk, rud, music, raspberry, drum.

Some of these instruments have undergone changes or have been disrupted by the evolution of the period, the improvement of new instruments by the time. It is important that Navoi describes in his works philosophical forms of musical instruments, from their appearance to the criteria of performance, to the peculiarities of the melody, and in his works provides a comprehensive description of the system of meanings.

Diagram №1



Arganun (Arabic) is an ancient stringed musical instrument that is covered with leather in the middle of the pumpkin and clicks with a mesrobe; It is mentioned in X-XVII century manuscripts; indian single-stringed musical instrument. According to the latest definitions: “a large musical instrument that produces sound by means of special air through the air. Argan is well-known in the practice of music of the peoples of Europe and the East (4<sup>th</sup> century BCE).

According to the encyclopedic scholars Bani Musa bin Shakir (IX century) and Abu Abdullah al-Khwarizmi (10<sup>th</sup> century), the rope consisted of three skins made of several black beams and 12 to 40 thin copper tubes attached to them. The air was blown into the air by a few men - a pneumatic rope, a mechanical rope, which was used for air pressure, as well as the antique cord of each tube. In the fourteenth and fifteenth centuries this instrument was greatly improved, with keys mounted on it and the appearance of a modern organ instrument. According to the 17th and 19th centuries other forms of this instrument were widely used in the Orient.

An ancient 200-string musical instrument, supposedly known in ancient Greek, is in the form of a crate and is intended to be played by 40 musicians standing around. It was further refined and based on the organ organ in Europe. The works of Farabi, al-Isfahani, Ibn Sina, KhusravDehlavi and, of course, the works of Alisher Navoi reflect the aesthetic potential of the music and the music performed by him.

Oriental Apparatus In Navoi definitions:

*Савти ноқусу навойи арғанун*

Шайх дин мотамиға *тортиб ун*<sup>2</sup>.

Around the temple bells and ropes were sang and sang to the mourning of Sheikh.

An example of this is from the story of Sheikh Sanaan, who says that when Sheikh fell in love with a Christian beauty and abandoned his religion and was lying unconscious in the shrine, church bells and ropes mourned his religion. As an example, rope is an organ used in a shrine, a Christian temple, and a church. From the above byte, it is understood that the name of organ organ was called argan in ancient Eastern literature.

In his pamphlet, Darius Changi states that organ music was used by Roman scientists in sources, and that it was rumored that he could play around 40 musicians, but no one could determine how long they played.

The teachers say that it is a similar striped Indian instrument, made of pumpkin, and we call it a rope.

Barbat (Persian-Tajik - duck breast). Stringed musical instrument of Ud's music. It looks like the duck breast has the same name. In ancient times, there was a narrow stroke in the practice of the peoples of the Middle East. The bowl is large, with short stems and often 3-4 strings. The sculptures of the musicians of the Ud tribe, who resemble those of the Afrosiab musicians, are dated to II-I and BC centuries.

BorbadMarvi (VI-VII centuries) is a well-known composer, singer and musician, and has been one of the most talented performers in the past.

According to the scientist I.Rajabov, legends were invented by Fisogurs (Pythagoras, 4th century BC).

Қаёнким етиб **барбати**дин нагам,

Не йўл анда топиб кудурат, не ғам<sup>3</sup>.

When things go awry, there will be no more grief and sorrow.

From these bytes, it is clear that the barbad (Firdavsi - barbad - shashtor) is a stringed musical instrument that has a sunburned face, when the musician sings the strings of a musical instrument with the soul, his fingernails scratch the hearts. Hence, barbads can be stringed strings. In the next bytes, the sound of the melodic melody is assessed, that is, when its sound is heard, there is no place for bitterness or sadness. Here, Navoi pays more attention to the sound than to the instrument itself. The poet himself uses the musical instrument in many places to describe the literary reality in a deeper and more literal way.

Consequently, barbat is an ancient stringed instrument originally used in Firdavsi's "Witness". The sound of this instrument in Navoi is pleasant and thoughtful, and has been used to convey a deeper picture.

According to some sources, the term tanbur is derived from two words: "tan" means "heart", "bur" gives meaningful meanings.

An old two- or three-string stringed musical instrument. JR Eolyan: a stringed, fluted tapestry of a Lutute family, a prototype of a guitar. In today's East, strings of various forms are called tangor. Farabi's fundamental book, *Book ul al-Kabir*, contains the curtain structure of the Khurasan tbur.

Nowadays it is widely used in the Uzbek, Tajik and Uigur nations as a professional. Its bowl is made of pear, mulberry or apricot, with a long stem, with curtains attached to the intestine, usually 3, 4, 5 and sometimes 12 strings. A musical instrument that is played with or without sound. Depending on the number of strings, it is called Setor (Three Strings), Chortor (Four Strings), Panjtor (Five Strings), Shashtor (Six Strings), and even Tweet.

Хуш улки, базмда айлар тепарда *арғуштак*,  
Шоҳ анда **танбура** *чолиб*, Навоий *деса қўшуқ*<sup>4</sup>.

During the festival, charming girls danced, the king played the tanbur and Navoisings. It is known that Navoi received a musical education from Khoja Yusuf Burkhan, and in some bytes we see that he was well known as a musician. In some cases, when he performs songs such as Tanbur and Oud. We also see the poet singing in due time. Unfortunately, even in this byte, Navoi is limited to using tanbur. Be that as it may, Mahbuba ul-Kububa: "And it destroys and destroys a wound," sounds tanbura - the killing and destruction of the world. In this philosophical work, written in the last years of Navoi's life, a chapter entitled "In memory of Mutrib and Mugan" gives us extensive information about the musical life of that time, the etiquette of musicians and singers, and also gives an idea of the main musical instruments used in to music. , The poet begins with the words: "Whoever refuses to drink May," and the description of musical instruments and the image of May are considered a mystical symbol in classical literature, Navoi connects music with Sufism and elevates all instruments to a deity.

**Oud** (Arabic **Ud**) is a dark-colored tree that gives a pleasant aroma to the wood. This tree has long been used in the east, and it is a string strip with a strip mizrob. It is widely used in Arabic, Turkish, Persian, Caucasian, Azerbaijani, Armenian, Uzbek and Tajik peoples. The oldest form of Ud that has come down to us is in the hands of a musician who holds the exact same musical instrument found in Ayritom, near Termez. In medieval musical manuscripts there is information that the musician's predecessor was a barbarian.

The most important instrument of the Arabs was the European lute as I.R. Eloyan highlighted.

Arfa, looks like Ud and in the form of a flute, the life of the instrument had the earliest and longest stories. On the basis of these instruments, various musical instruments were created, such as tanbour, gijak, flute, law, dutar and rubab.

It is well known that the oud instrument has always played an important role in the history of music. In particular, we find the use of string strings and curtains in explaining the theoretical issues of music from brochures by musicologists: "It is known that he was originally a 4 string and added the 5th string from the musician Ziriab (9<sup>th</sup> century). The strings are tuned to quartz, Persian and Arabic called like - Hodd, Arrow, Masna, Masas, Bam. The famous book of Farabi "Kitab al-Kabir" describes a musical instrument, Mansur Zalzal (721-731), a famous singer and musician of his time, was born in Raye, near Tehran. He crawled and made short sticks and marked the curtains in them." Farabi himself knew how to play this instrument. In addition, the books of al-Sherozi, SafiuddinUrmavi, ZaynulobiddinHusainini and Abdurahman Jami have special chapters on ud.

Oud began to be used in almost all eastern countries after the 7th century. It is widely used in the Arab, Turkish, Persian, Caucasian (Azerbaijan, Armenian) and Central Asian (Uzbek, Tajik) peoples.

Currently, the udder is revered as an Uzbek national instrument with a belly-shaped abdomen, larger than a bowl of dutar, with short curtains and 11 strings. In Europe, a lute was discovered based on oud tools.

The legacy of Alisher Navoi can be found in bytes of the voice of Oud, features of timbre, appearance and strings.

Уддек куймаклигим шарҳ эт лисони ҳол ила,  
*Нағмадаудунг лисонин сеҳрпардоз айласанг*<sup>5</sup>.

like Oud (really smells when the udder burns) - comment on my burns like a woody scent when it comes to fire, and the sound of the melody (in the sense of a musical instrument) sounds magical. ,

The word ud is used here, both in the tree and in the tree. The poet appreciates the features of musical melodies in the song "Mahbub ul-Kulub": "When the dust becomes strong, the udder becomes more heartbreaking." someinstead, Navoi uses the udder of the musician to portray his heartache as a means of conveying an artistic image or sadness, and skillfully describes his condition. In fact, the reason for this is that the sound of the udder does not exist otherwise - mourning and groans.

In Navoi art, oud is a musical instrument expressing sadness and mental pain.

**Kobuz / Kabuz** is a type of rubab, a four-stringed musical instrument played in the past. Mahmud Kashgari (XI century) is described as a favorite instrument of the Turkic peoples in the works of Navoi, Bobur (15 century), Darvishali Changiya (16 century) and others. Now he is a musician with a bowl-shaped string, with open skin or a strip of leather next to the drum. Distributed in Central Asia, Kazakhstan and Karakalpakstan. According to legend, the first Kabuz was made by the legendary Korkut - the head of the Oghuz Bakhshi. Until the 18th century, the main instruments were the Kazakh and Karakalpak treasures, as well as the Bakhshi shaman. With a soft and moaning voice, kobuz was part of poppy ensembles in Bukhara until the 30s of the last century.

The rabbit is described in the works of Alisher Navoi, including "Mahbub ul-kulub", "kobuz listening to his voice and creating a melody". That is, he listens to the sound of the rubaba (because the part on the instrument contains the definition of the rubaba before burial) and creates a tone that encourages sensual, imaginative worship.

In the Bytes of the Navoi ghosts, the tambourine is definitely thick, accompanied by the image of a dervish. It turns out that in those days the bull was used in the mountains, on the hills and on the hills, and not in the palace, at parties or meetings. Indeed, one can still see that this tool is closely related to the art of piracy in the Kazakh, Kyrgyz and Karakalpak peoples.

Эй қаландарваш *муганний*, гар Навоий кўнглини  
Истасанг ҳар лаҳза беҳол айламак, *тузгилқўбүз*<sup>6</sup>.

Oh, the crazy nature of Mugani, if you want to find a way to the heart of Navoi, always try to weaken it every time.

**Chang / cheng** is a popular musical instrument. Strings are used in ancient and medieval cultures of the East, especially in Egypt, Northern India, Iran and Central Asia. Because of their first appearance, some musical treatises (in particular, "Tuhfat us-surur" Darvishali Changi) were described as the "bride" of the musicians. The works of Alisher Navoi reveal not only the musical features of the instruments, but also the form and appearance. In bytes of poetry (and miniatures in his works), Chang is depicted as a bow, as if the bride greets him bending over.

In the Middle Ages, Noqus Changi, Mavlon Mirik Changi Bukhari, Khoja Bobo Changi, Hafiz Changi, Darwishali Changi and other Chang performers were known. Navoi's masterpiece illustrates humility. The following byte hints at the outside of the chang:

Бир муғаннийдин наво топмоқ тиларсен, **чанг**дек

Эгри кад бирла ишинг фарёду афғон бўлди тут<sup>7</sup>.

You are wishing to find a melody from a magician, because you bend over like a chang, now you are crying.

The Chang tool is the most commonly used tool in the Navoi manuscript. He applied in many ways through the art of imitating a musical instrument. In many places where chang is used, the poet also uses the image of the star Zuhro. In eastern literature, it has already been mentioned that planets and stars are sponsors of certain areas.

Meanwhile, when Navoi comments on the Chang tool, it's better to remembering the manuscript "Sabaisayyor" where chang tool itself is described as one of the leading characters in the poem. In some cases, the poet expresses a scene where the entire palace, even the king, is lost from the voice of chang.

In modern music practice, chang is trapped in a trapezoidal form, with two rods stuck in the strings on the wooden deck. Radically different from the chang of the past, a separate sound is produced from each of the 40 dust present. As a result of periods, the diatonic, chromatic types of dust are now made.

We can also enrich our imagination using miniature works from the works of Alisher Navoi. In particular, many miniature illustrations by Kamoliddin Behzod, written by poets, show that tambourines, flute, oud, dutar, violin and chang are represented. While thumbnails first give us information about the shape of the instrument, it is unlikely that its execution will give an idea of the environment, the performers and the audience. It is known that in the time of Navoi, palace music was more widely used in music than other instruments, such as chang, tambourine, flute and oud.

Directly in miniature and in their images, feasts, meetings, celebrations, martial arts, and military (flute, chang, law, tanbur, girdle, ud, kobuz, etc.) As a circle), of course, it does not always serve as a base source when portraying instruments. The miniature provides an overview of the ensemble (team) and the number of performers in the party, the type of instrument, the time of execution, but we fill in our thoughts on the number of strings, performers or performances of any instrument directly from Navoi bytes. Music expert A. Malkeeva writes about the three miniatures of the Navoi devotional "The Wonderful Us-sigarar" and their location, and notes that Sufi musicians also played musical instruments.

In summary, the ghost of Navoi is represented by such instruments as ud, chang, tanbura, rope, law, flute, gijjak, rubab, setor, sur, surnay, trumpet, carnoy, drum, saffron. The instruments sometimes serve to create direct musical and musical portraits, but sometimes (most) indirectly represent the philosophical, social, spiritual, moral and creative aesthetic views of the great poet and thinker. The terminology of the poet's works, especially their names and descriptions, as well as miniatures in the works of the master of Navoi, serve as an invaluable factual source in the imagination and study of the musical instruments of the period of Alisher Navoi, as well as the cultural and musical environment of that time. The poet explains in his description all the features of the instrument, including the structure, the sound, the impact on the psyche, the level of consumption at that time, the parts of the instrument and the music as a whole.

Below are some of the miniatures from Alisher Navoi's "Sabaisayyor" with musical instruments.

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