

Distinctiveness of Arab Music Culture

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Annotation: This article provides detailed information about the history of the formation of musical culture in the Arab nations, the stages of development of musical culture in the Arabs and their analysis, the activities of performance schools, and the analysis of musical genres in the works of scientists.

Keywords: music, culture, work, genre, analysis, Arab music, Western culture, performance, artistic creation, Arab peoples

Introduction

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts[1]. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “On measures to further develop the art of the Uzbek national makom”, of May 30, 2019 “On the organization of the activities of the state museum-reserves Sarmishsay”, “Shakhrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [3]. The culture of the Arab people has existed since ancient times. The musical culture of the Arab nations is very old and rich in tradition has It is the distance from the Maghreb to the East from the territorial side includes.[4] In practice, it has two regional aspects by implication, the Arab East, the Arab West -it was customary to call it Maghreb. Based on scientific research, it can be said that the rich musical culture of the Arab peoples has a history of more than 2000 years. The artistic creativity of the Arab peoples: poetry and music can be learned from Arab sources that have survived to this day. Arabic musical heritage has been formed and developed on the basis of oral tradition for several centuries. Folk music samples related to the lifestyle and life of the Arab peoples are also unique. It is necessary to mention the variety of genres, tunes and sayings in accordance with the national traditions of the Arab peoples. At the same time, the formation of professional, that is, classical music among the people, has a rich spirituality of the Arab people. In the “Age of Jakhiliyyakh” before Islam (VII century), poetry and music were in such a beautiful harmony that they were not recognized as separate. M. Getgat said, “Poetry is not only musical led the rhythm, but was expressed by song”. Tuwais, Azza al Mayla (“Queen of Singers”), famous concubine Shirin, poet and musician Kassan ibn Tabut, singer Bilal Ribah al-Khabasha were active.[5]

Islamic religion in the formation of Arabic classical literature Koran is very important. The development of Arab culture is formed in 3 main periods:

1. Ummavi dynasty (VII-VIII) dynasty - Suria-Damascus;
2. Abbasid dynasty (VIII-X centuries) Irak:-Baghdad;

3. Mamluk dynasty (XII-XIII) centers such as Egypt-Cairo is related to

It is worth noting that during the Ummavi era, Arab professional classical music (in cities and palaces) rises to a high level. "Kitabu-l-Aghani" ("The Book of Beds") of Yunus al-Kotib (765) - the first treatise dedicated to the theory of Arabic music, Ibn Surayj's "Seven Beds" books (726) have reached us. The next period of cultural and educational growth of the Arab caliphate corresponds to the rule of the Abbasids (VII-X centuries). This period is considered the "Golden Age" of Arab civilization. During the caliphates of Mansur (754-776), Harun al-Rashid (786-809) and Mamun (813-833), attention to science increased. The flourishing of the science of music in the middle of the 9th century "Dar ul-Hikma" (House of the Wise) founded in Baghdad was the cause. Here Greek authors, in particular, Pythagoras Various works of Ptolemy, Euclid, Socrates, Plato, Aristotle were translated and many treatises were created. Arab professional music developed orally. This music is artistic in nature. Many ancient genres, folk singing, vocal, poetic, instrumental and dance art forms have reached the present time. The traditional oral genres of the ancient Arabs have been preserved for centuries in the works of narrators and poets. The rich artistic heritage of the Arab peoples has been passed down from generation to generation. He managed to get the name "Traditional music". Saying Well, this tradition has always been part of folk music culture constantly moving and updating while reflecting the live process. The ancient rhythms of the Arabs were formed under the influence of "desert rhythms" (camel walking, horse jumping) and so on. The first group includes forms such as samoi, bashraf, takhmula, longa, and musical genres known as takasim of Badikhavi type.

Vocal (vocal-instrumental) genres include muwashshakh qasida and dor, which have a strict metro rhythm and are widespread; vocal preludes-nocturnes in the form of brilliant poetry - lyrical poems - mavvals are included. All these genres are ancient, but even today they have not lost their competence. Based on them, executive schools developed. Among the Arab vocal musical genres, metro-rhythm-based songs, as we mentioned above, we can include qasida muwashshakh dor and layali and muvval genres, which are traditional forms of solo performance. Among them, the oldest is the qasida, which is famous as a form of musical and poetic creation of the Bedouins. About the famous performers of qasidas, see Abulfaraj Isfahani (897-967) "Big the book of songs" (dedicated to Arabic music, songs and poetry related to it, which indicates the ancient music of the peoples of Central Asia and Iran, and which served as a source for the formation of musical terms Shark) contains rich information. Especially the names of Ibn Shaddad, Zuheira, Imru al-Kays By the Middle Ages, the qasida became the highest example of classical Arab poetic and musical creativity. Other genres Like the kasida, it has undergone many historical changes in terms of its compositional structure. By the 19th and 20th centuries, in the works of famous composers and singers Abdul Vahab, Um Kulsum, Mukhammad Kasabji, the qasida moved away from the religious genre and became a concert genre. It is known that the ancient Bedouin ode is not based on an independent vocal form, but on the musical recitation of verses. Poems are based on one rhyme and have a monographic form produced. By the Middle Ages, the appearance of the classic ode led to the enrichment of its internal structure. Different complex metro-rhythmic structures, different rhymes can be observed in each episode. For kasidas, skilled poets wrote special poems in highly artistic classical style. The accompaniment criteria of the kasida performance are interpreted together with various musical instruments. However, the main criterion is badness. The old types of kasida were performed only with the accompaniment of percussion instruments. Later, in the process of development, oud and rubabs began to be added to it from musical instruments. The song is in one rhythm based on the method. In the 19th century, the importance of not only vocal performance, but also national ensembles in kasida performance reached a high level. Kasida

is deeply embedded in the everyday life of the inhabitants of Arab cities and villages, and interest in it is constantly developing. [6]

Muvashshahs the entire historical process of the Arabs. It is considered a solid genre. Historians associate their origin with the heyday of Arab culture in the 10th and 11th centuries and the name Abad al-Kazaza. This genre was formed mainly on the basis of Arabic poetry and the art of the Arab East. Therefore, along with muwashshakh, other genres - zajjal series of religious songs were created on the basis of Andalus artistic traditions. The creation of dervish, poet and musician Ibn Kuzman is especially important in its formation.

Muwashshakh genre was formed on the basis of classical Arabic poetry and free system. Its appearance is the reason for the enrichment and new complex method of Arabic music, the revival of forgotten ancient genres. It is considered a favorite genre of Arabs, both in the Maghreb and in the East, with its free melody, musical compositional structure, lyrical poems, and high artistic aesthetic influence. Muwashshakh used to be associated with classical poetry and strict ostinato rhythm. Although Muwashshakh was based on the stanza form of Arabic classical poetry, unlike other forms of song and instrumental music, the music was not completely tied to the literary text. In the development of this form, the new complex methods that appeared in Arabic music, ancient melodies are especially important.[7]

Andalucía is professional in the formation of muwashshakhs the activity of the singers has a special place. They are mainly based on a band (ie a couplet song) and use Andalusian folk song-dance rhythms. In practice, it is observed that muwashshakhs are strongly combined with the poetry of Spanish Arabs, but their last lines are sung by the people, usually in the Andalusian dialect. Later executive practice is a specific law and depending on the styles, it spreads to different areas. Of this as a result, such forms of muwashshakh as “Egyptian muwashshakh”, “Khalabcha” (Suria), “Andaluscha” (Maghreb) appeared. Shinavandas were able to distinguish these styles without any difficulties. The structural structure of Muwashshakh is in the form of series. It consists of 4 parts, and there is also an instrumental section. The final part is based on the style of speech and the rhythm of the poem. It can even be completed in a completely different rhythm. This process was the basis for the creation of many examples of muwashshakh.

Leading the melody in styles related to musical structure, The musical expression of lyric poems served to make this genre the highest level of art in the Arab West (Maghreb). Its internal structure develops in a percussive ostinato rhythm, its metro-rhythmic features are described in Al-Malik’s (9th century) treatise “Dar al-tiraz”. In this treatise, the scientist presented many complex poetic and rhythmic formulas. As time passes, deviations from these rules and limits are observed. Today, only a few of these traditional rhythms have survived.

Since ancient times muwashshakhs have been performed by a male choir bride However, the most striking example was performed with the albatross raks, and they were called samaks. Initially, samaks were performed only by men, later it became a tradition for women to join in as well. Samakh was performed in the 17th century in the city of Aleppo, Suria, as a religious mass dance, entering the ranks of magic bells and calling for rain. One of the distinctive features of samaks is performance through rhythmic methods is a pantomime dance. It can be observed that the dynamics and metro rhythm are constantly increasing. Although muwashshakh as a genre has undergone a number of changes in its centuries-old history, it has maintained its aesthetic value and position in the Arab vocal performance, and continues to serve the people as an incomparable treasure in the modern process.

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