



## The Role of Musical Aesthetics of the Eastern Renaissance of the XIV-XV Centuries in Student Education

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**Abstract:** *The article is devoted to the role of prominent scientists-educators of the 14th-15th centuries of the Eastern Renaissance in the education of students' musical aesthetics. In this process, it is necessary to take into account the transformation of this cultural heritage of the great educators of Central Asia of that period, to preserve the universal values polished in the history of mankind expressed by them, to ensure the continuity of moral knowledge.*

**Keywords:** *enlightener, Renaissance, humanity, moral, continuity, transformation.*

### INTRODUCTION

The musical culture of the Uzbek people is inextricably linked with the folklore of the peoples of Central Asia and the Middle East. From a historical point of view, Uzbek music as an art of oral creativity has developed in three main directions - folk oral creativity (folklore), folk-professional creativity and professional creativity (status and other advanced forms of works). The professional music of oral creativity developed on the basis of folk art, in constant interaction with it, and was considered as an ancient urban culture [1, p. 561]. Its theoretical foundations are covered in treatises of the great encyclopedic thinkers of Central Asia, Abu Nasr Farabi (9th-10th centuries), Abu Ali ibn Sina (10th-11th centuries) and Khorezmi (11th century).

It should be noted that the XIV-XV centuries had fruitful results in the history of music culture of the peoples of Central Asia. During this period, new feudal relations flourished in Central Asia, craft production and trade developed further, and a significant shift took place in various fields of culture. Medieval science, literature and art began to revive in Central Asia and Khorasan [8].

During this period, works related to the theory of music culture were created, composers such as Abdul Qadir Noi, Ali Shunqor, Qulmuhammad Shayhi, Husayn Udi, Shahquli Gijjaki, Qasim Rabbani, Zainulobiddin al-Husayni, Darvesh Ahmed Qonuni, Khoja Yusuf Andijani, Najmuddin Kavkabi, etc., and the singers have matured. As noted by the historian A. Muhammadjonov, even great figures like Ulugbek and Navoi created musical works. For example, Ulug'bek created "Boluji", "Shodiyona", "Akhloqi", "Tabrizi", "Usuli Ravon", "Usuli otlig", and Navoi "Isfakhani". Also during this period "Zubdat ul advor" ("The main musical periods") and "Maqasid ul-alkhan" ("Purposes of tunes") by Khwaja Abdulkadir Noi, "Risalat ush-sharafiyya" by Safiuddin Abdulmomin Urmavi ("Treatise with honor") and "Kitab ul-advor" ("The Book of Musical Periods") works, Abdurrahman Jami's "Risalai musiqi" ("Treatise on Musical Science"), Najmiddin Kawkabi's "Risalai musiqi" and "Risalai dar bayani Duvazdahmaqom" ("Ten a treatise on the statement of two statuses"), music science such as Zainul al-Din Mahmud al-Husayni's "Kanuni ilmi va al-maki musik" ("The Practices and Laws of the Science of Music"), "Tuhfat us-surur" ("The Gift of Joy") by Darvesh Ali Changi stories were created. Abdurrahman Jami wrote his work "Risalai muziy" at the invitation of Alisher Navoi. In the introductory part of the work, the psychological significance of

music, its effects on listeners such as sadness and joy, depression, hope, and elation are discussed/ and the power of influencing the human psyche and others are touched upon. In the final part, the courage and bravery of the melodies; happiness and joy; sadness and grief; the power of arousing sadness and depression is emphasized. In his work "Scientific and Practical Laws of Music", Zainulobiddin al-Husayni analyzed the characteristics of melody and sound, pitch, instrument, and vocal melodies, and also described the statuses and their sound series [9].

**Analysis of literature on the topic.** The first normative information about music is given in the musical encyclopedic dictionary [1]. Iskhaq Rajabov's scientific monograph entitled Maqomlar describes the history of Eastern classical maqoms, the Shashmaqom, Khorezm maqoms that have reached us, the scientific theoretical problems of the Ferghana-Tashkent maqom paths, and some executive issues [8]. The Culture of Uzbekistan study guide describes the theoretical foundations, history, and achievements of Uzbek culture during the period of independence. In it, the concept of culture and its essence, types, functions, issues of spiritual heritage, civilization, cultural assets created in different periods of our history and their specific characteristics, experiences are illuminated based on new approaches [9].

**Research methodology.** Descriptive, comparative-typological, conceptual-semantic, analytical, linguistic-cultural and hermeneutic interpretation methods were used in the research process. In particular, the works of foreign [2;3;4;6] and Uzbek musicologists-scientists [5;8;9] and musical encyclopedic dictionaries [1;7] were used.

**Analysis and results.** In the XIY century, the Timurid state centered in Central Asia was established. During this period, conditions were created for the development of literature and art. Some information about the music of the time of the reign of Amir Temur (1336-1405) has reached us. Many scientists, poets, and musicians served in the palace of master Temur. In the books of historical scholars, which reflect the campaigns of Temurs, valuable information related to the musical life of that time is provided along the way [8].

Here, it is enough to mention the great musician of the Azerbaijani people, Khoja Abdulkadir Maroghi. Various information has been preserved about Khoja Abdulkadir. According to Professor E. Brown, he came from the city of Marog and was sent by the ruler of Baghdad to Samarkand to the palace of Amir Temur. Khwaja Abdulkadir first worked as a musician (piper) in Temur's palace, and after his death in Shahrukh's hands. Professor A.A. Semyonov said that after conquering Iraq, Amir Temur moved Khoja Abdulkadir from Baghdad to Samarkand, along with other specialists [8].

The fact that Khoja Abdulkadir lived in Samarkand for a long time is proof that his work was connected with the music culture of the peoples of Central Asia. He was a great artist who made an invaluable contribution to the development of the musical culture of these peoples with his high skill in playing the flute and musical-theoretical works. Khwaja Abdulkadir wrote two large treatises. They were called "Maqasidul alhan" ("Place of Tunes") and "Jami'ul-alhan" ("Collection of Tunes"), and discussed theoretical and practical issues of music. The 15th century musicologist Zainulobidin Hosseini in his music treatise talks about the treatises of Khwaja Abdulkadir and gives some of his theoretical opinions. This indicates that the scientist became famous even in recent times [8].

The 17th century scientist Darvish Ali also gives information about Khwaja Abdulkadir in his treatise, describing him as a scientist and an excellent composer. It is known that in the theoretical treatises of Khwaja Abdulkadir, the issue of statuses and rhythms occupies a central place. In short, the musical-theoretical thoughts and musical practices of the peoples of Central Asia were expressed in his treatises [8].

In the XIY and XY centuries, the great Uzbek poet and thinker Alisher Navoi (1441-1501) and the famous Tajik classical poet and scholar Abdurahmn Jami (1414-1492) lived in the period of the height of Central Asian culture, medieval literature and poetry. was a period. At this time, science, literature and art developed in Herat, the second largest cultural center of the Timurids. During the reign of Sultan Husayn Mirza (1458-1506), a large number of poets and musicians gathered in the palace, especially around the great Navoi [8].

Poetry and music flourished in Herat. A large number of works on poetry and music, theoretical treatises, literature and music culture created during this period confirm the high level of culture of literature and music [8].

In terms of studying the history of music culture in the Navoi and Jami period, works of a historical and literary nature indirectly related to music are of great importance as the main sources. In these works, the names of musicians, singers and composers, songs that were in use at that time, songs and dances performed at khan's palaces, public entertainments and holidays are mentioned. During the time of Sultan Husain, artisans, along with other classes of the society, participated in the holidays and organized songs and games in the streets and places where the community gathers [8].

**Conclusions and recommendations.** Among the monuments of literature and music of the XY century, it is necessary to point out poetry divan and bayaz. Navoi and Jami, their contemporaries, compiled many collections of such poems. From these collections of poems, musicians-composers used to select poems for the songs of maqams. That is why these collections are important in the study of the history of musical culture, they served as a necessary guide for musicians and composers, and therefore allow us to determine what the lyrical content of the songs performed in the XY century was [8].

During the time of Navoi and Jami, many music theorists, skilled musicians and singers, as well as composers and maqamdons grew up [8].

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