

## LATE MEDIEVAL COMPOSING WORK THE FIGURES OF COMPOSERS IN THE "MUSICAL TREATISE" BY DERVISH ALI CHANGI

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**Abstract:** This article describes the music and the figures of composers in the "Treatise on Music" by Dervish Ali Changi, and in this article we can find out how deep the meaning of the composer's work is.

**Keywords:** musical treatise, magic, traditional, art, serenity, peace, spiritual purity, composition, melody, song, singing, pattern, peshrav, Amal, kavl, savt, charzarb, Jir, kor, Tarona.

### INTRODUCTION.

Status is magical and traditional art. It gives calmness, rest, purity and moderation to the soul. His miracles are evident in the fact that even foreigners who absolutely do not understand the Uzbek language of our ancient heritage are bewitched and listened to in torrents. At the initiative of our President Shavkat Mirziyoyev, the noble efforts to preserve our national heritage as a pupil and bring it to youth to bezavol find a vivid expression in the great attention and care shown to the development of the art of national status [1]. The decision of November 17, 2017 "on measures for the further development of Uzbek national status art" opens up new prospects for the development of our art. This document is of great importance for studying Uzbek status art and developing its own performance schools and traditions at a new stage, creating and enriching its "golden fund", increasing its international prestige and promoting it widely.

### ANALYSIS AND RESULTS

The resolution "on approval of the concept of further development of national culture in the Republic of Uzbekistan", signed on November 28, 2018, is a vivid example of the development of spiritual and educational reforms carried out in our republic. The following decision is also a clear example of our above points. The president's decision dated 02.02.2022 "on additional measures for the further development of the sphere of Culture and Art" All this once again indicates in the hearts of young people an interest in music and the need to convey the heritage of ancestors to generations [2].

Composing is an artistic tradition, a type of creative profession, a kind of musical creativity that arose on the ground of the traditional, classical music style in the countries of the near and Middle East. Includes the following branches of creativity: 1) the creation of a special

independent view of a particular melody or singing path known among the people (a sample of re-melody and method by inserting and authorizing). Works such as "Ushshoqi Haji" or "Samarkand Ushshoqi I—II" (Haji Abdulaziz Abdurasulov), "Tashkent Ushshoqi I — I" (Mulla Toychi Tashmuhamedov)[18], "Ushshoqi Sodirkhan" (Sodirkhan Bobasharifov), created on the basis of the "Ushshoq" branches of the status of Mas; 2) creation of certain instrumental variants — singing, singing paths — instrumental (I. Ikromov sang "Munojot", like "Desert Iraq"; 3) to create a work by generalizing several tunes, songs or songs (H. Like the works of a Abdurasulov "Bozurgony", "Bebokcha"); 4) creation of independent works (mainly songs, singing and singing paths in the past, as well as in other genres in the present era)[6].

From the 15th century to the 18th century, the development of musical culture was largely expressed in musical treatises, literary, historical and artistic sources. This period can be called the period when creative work was carried out on the art of statehood[17]. Because in the musical and artistic works created during these periods, information was brought about on musicians and singers, composers, melodies and songs created by them, and the names of the works were outlined. In musical treatises, however, we witness that the names of the statuses and the works that are part of them are mentioned about the methods of the circle belonging to the statuses and about their order the question of the method contained in the composition of classical music is a branch of music that has been the focus of the scholars of the past. And in almost all treatises, the names of ancient methods are almost identical[7]. Among them are the tables of methods presented in the treatise "The key of Sciences" by Abu Abdullah al-Khorezmi, "the science of Iyqa" by Abu Ali ibn Sina. But, by this period, it can be seen that the methods are also named in their own way, and in them the methods contained in the current Shashmaqom are expressed[16]. Abdurauf Fitrat, a music connoisseur of the 20th century, addresses this issue in his treatise "Uzbek classical music and its history", describing the names of existing methods and forms of methods .

Among the musical treatises created in the period after the Timurids, the treatises of Najmiddin Kavkabi and Darwish Ali Changi ("Tohfatus-surur" ) are of particular importance. In particular, the data on the composition of the last years of the Middle Ages are fully covered in the work of Dervish Ali Changi[8].

The author gives him practical recommendations on the musical system of his time, on the issues of composition, that is, creativity. The main forms of composer's creativity –pattern, peshrav, amal, kav1, savt, chorzarb, jir, kor, tarona etc[15]. Therefore, taking into account the fact that the perfect assimilation of this brochure in the educational process is beneficial for students in every possible way, we cite the brochure with the widespread use of the text under the translation of musicologist olima Dilbar Rashidova[19]. Another of the musical treatises created during the 16th and 17th centuries is the treatise by Dervish Ali Changi, which is also



referred to in practice as "the Treatise Of Music". This treatise provides valuable information about about 350 composers, singers, musicians[9].

Darwish Ali Changi, a mature musicologist, composer, master musician and singer and poet of his time, lived and worked in Bukhara in the late 16th and early 17th centuries[14]. The last example of alloma's creativity is "Risolayi musical". The treatise consists of two huge parts in content. The first part is devoted to theoretical issues of music. And the second part is outlined in the style of tazkira, and mainly contains information about the creative activities of skillful and dongdor musicians, composers, musicians and singers of the era and times of the author's existence. The treatise is composed of five chapters. Chapter One 12 Status, statement of 24 subsidiaries and 6 votes. The second chapter is devoted to the methods and is devoted to 17 bahr methods and 24 methods. Chapter Three focuses on musical genres typical of classical music, namely Cor, kawl, amal, peshrav, savt, patterns. The fourth chapter contains information on the classification of musical instruments, including instruments such as tanbura, chang, flute, law, ud, borbat, rhubarb[13], Ram, gulag, shamoma, nayabnon, chagona, ruhafzo, rud, arganun. Chapter Five is valuable information about specific tazkira and music artists, theorists and performers[20]. In the musical treatise Darwish Ali Changi, special information was given about more than 25 music connoisseurs and creators who were engaged in the practice of composing[10]. It describes the practice of music artists, that is, the practice of composing, referring to the extent to which they are proficient in music performance. On the basis of their skill in music performance, they also give a special assessment of their musical knowledge. In particular, he describes 12 manifestations as exactly composers in musical creativity, and mentions 15 manifestations as connected and created by patterns, baskets, peshravs in music. Let us cite the descriptions given by Dervish Ali Changi to those who were engaged in musical creativity[11]:

"Sultan Muhammad Udi of Samarkand is a connoisseur of music, based on the method of saqil and created peshrav in the tones of dugah;

Mavlon Nuriddin Abdurahman gives information about the end of the musical treatise and at the same time expresses the opinion that naqshi is known in the music, which he associated with the name "Naqshi mullo; Mavlon also acknowledges that Binai is one of those people with unique knowledge of his time in science and music, and that he has[12] Associated a number of patterns and baskets, and that among the singers, the "Savt ul – pattern" pattern, which he based on his mukhammas method and composed in the true Branch, was popular.

## CONCLUSION

Ghulam Ali Shungar is one of the unique connoisseurs of the era in music. Section in the service of parrot beg, dedicated his creativity, savt-he patterns to him. On the basis of the Turkic tattoo method, the work " Savt-U pattern " in the tones of the dukah also assesses that it has become widely popular among the people under the name "Savt-U Nashiq beg; Master

Olive ghijjaki-Maqam tied more peshravs in his creativity. One of them is a work based on the method of saqil period in Huseyni status.

In conclusion, we can say that the work of the composer is considered a national heritage that comes from all our ancestors listed above. It is the main task of each of us to preserve and properly convey this heritage to the next generation. After all, since the future of our country is in the hands of young people, we are all equally responsible for educating them while maintaining our nationality.

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