



MUSICAL SCIENCE OF ABDURAHMAN JAMI

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DISCUSSION

Abdurahman Nuriddin Abdurahman Jami was born on November 7, 1414 in the city of Jam of Khorasan (1414-1492). His father Nizamiddin Ahmad was a great priest - Sheikh-ul-Islam. During Jami's infancy, the family moved to Herat, where Abdurahman Jami began to study very early. He soon learned to read and write with variety and enthusiasm. After high school, he began to study at the Dilkash Madrasa in Herat under the tutelage of the great literary scholar Mawlana Jonayd. In particular, Jami reads with great enthusiasm the books "Mukhtasar al-maonn" and "Mutawwal" by the famous Central Asian philologist Sa'daddin Mas'ud Taftazani (1322-1389). Jami Taftozani's student Jojarmi and the famous teacher Aloiddin Ali Samarkandi takes Not content with his education in Herat, he came to Samarkand to improve his knowledge, studied at the Ulugbek madrasah, and attended classes of Rumi and famous scholars.

He became a murid of Sheikh Sadaddin Kashgari (died 1456), a follower of Bahauddin Naqshband, and studied mysticism.

He deals with the theoretical issues of Sufism, the works of Sufi philosophers such as Sheikh Muhyiddin ibn al-Arabi (1165-1240), rejects secularism and pessimism, and fights the ascetics ruthlessly.

One of his students, Abdul Ghafur Lori, said, "Master Jami used to spend his time doing more useful things, and the rest of his time was devoted to the service of educating the people," says Kitab Jami's close friend, an integral part of reading, and and creativity was his constant occupation.

Jami creates a number of artistic, scientific and religious-mystical works, is a mentor to many scientific and artistic-literary minds of Herat and other cities, and an arbiter of scientific and literary debates. His reputation is growing day by day. The Timurid rulers, Hussein Boykaro, as well as the governors of the surrounding lands and provinces, honored Jami and rewarded him with gifts. He spends most of his income on landscaping, science, art and literature.

For example, he built two madrassas and a

khanqah in the Alley near Herat, built a mosque in Jam, bought land and donated it to the mosque. "If they see someone in need," Abdulgafur Lori writes, "they will help him immediately. If they had anything extra, they would give it to the poor." Jami himself lived a very simple and humble life. (His humble life and virtues are narrated in the works of his contemporaries.)

In the fall of 1472, Jami set out for Mecca. Along with performing Hajj, he hoped to visit the countries of the East, meet the scholars and poets of those places, and see his absent friends. The trip lasts a year and 5 months.

After returning from the trip, Jami will continue his creative work, create new works, make many students, and his fame will grow.

The great poet and thinker of the fraternal Tajik people Nuriddin Abdurahmon Jami died on November 8, 1492. His death was a great loss for science, art and literature. The whole of Herat mourned. Many people from near and far have come to offer condolences. Jami's only son, Yusuf, was still 15 years old. Alisher Navoi, a student, friend and colleague of Jami, was a child to both mourners and mourners. Thousands attended the funeral. The history of mourning and mourning of poets is over.

Jami is a very prolific scholar and writer. During his creative activity, which lasted about 50 years, he created many works of art, philosophy, science and religion-mysticism. There are many manuscripts and editions of these works belonging to different periods. Some of his autographs have also survived. Some of them are kept at the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan. Other rare manuscripts of Jami's works date back to the 16th century. The most important of these is Kulliyoti Jami, which was copied in the early 16th century and kept at the Institute of Oriental Studies in Tashkent, and includes 37 works. His works have been published several times in Central Asia, Iran, India and elsewhere.

Jami's place in the history of 15th-century culture is especially marked by his works of art. Jami is a great poet and writer. He created works in almost all genres of 15th century literature, continued and



developed the traditions of the great word artists before him, and added immortal monuments to the treasury of world literature with his high artistic works.

Abdurahman Jami was engaged in music, among other sciences. The theory of intervals has been studied extensively in the East in the past. But there is a big difference between the old modern concepts. For example, in theory, if $\frac{3}{4}$ is understood as the ratio of the exact denominator to three, and three fractions to four, it is taken as the (agreed) approximate accepted sound relation. Accordingly, a sound marked by the exact numbers of each status was developed by earlier musicologists. However, it must be acknowledged that mathematically expressed *bodhisattvas* are not always absolute units. This idea is clearly stated in Abdurahman Jami's *Risale-i Musiqi*. Similarly, if there are slight differences in this division, the discussion, criticism, and objections are inappropriate from an anecdotal point of view.

The theory of intervals has been extensively studied by Oriental musicologists in the past. But there is a big difference between the language of old musicology and modern concepts. In the works of Farabi and Ibn Sina, the *bodhisattvas* were expressed in terms of numbers and ratios, but now they are used in the form of units denoted by words. For example, in theory, *zul arba* means a certain amount of denominator (ratio of four to three, three fractions is four), but in practice it is taken as an approximate sound ratio. Accordingly, earlier musicologists have developed a sound table of each status marked with exact numbers. However, it must be acknowledged that mathematically expressed *bodhisattvas* are not always absolute units. This idea is clearly stated in Abdurahman Jami's "Musical treatise". However, the final criterion in this science of identifying seventeen *nagma* denominations is listening.

In A. Jami's preface to the "Musical Booklet" it was acknowledged that the *ghazal* in the spirit of praise corresponds exactly to the verses that sounded like an irrational "big song" before the *Sarakhbors*.

Basic concepts

1. A.Jami - Well-known scientist and musician.
2. Mawlana Junayd is the teacher of Jami.
3. "Kulliyoti Jami" - contains 37 works of Jami

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