

**O‘ZBEKISTON DAVLAT KONSERVATORIYASI HUZURIDAGI  
ILMIY DARAJA BERUVCHI PhD.03/30.12.2021.San.54.01 RAQAMLI  
ILMIY KENGASH**

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**O‘ZBEKISTON DAVLAT KONSERVATORIYASI**

**NASSER SAHIM A T ALJASSIM**

**QATAR MUSIQA MADANIYATI VA UNING O‘ZBEKISTON BILAN  
ALOQALARI: TARIX VA ZAMONAVIYLIK**

**17.00.02 – Musiqa san’ati**

**SAN’ATSHUNOSLIK FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)  
DISSERTATSIYASI AVTOREFERATI**

**Toshkent – 2023**

**San'atshunoslik fanlari bo'yicha falsafa doktori (PhD)  
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**Content of dissertation abstract of doctor philosophy (PhD)  
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**Оглавление автореферата диссертации доктора философии (PhD)  
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## **KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)**

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon musiqa merosida arab musiqasi o‘z madaniy taraqqiyoti bosqichida ildizlari bilan uzoq o‘tmishga borib taqalishi hamda ularga bevosita aloqador bo‘lgan yozma manbalar orqali hayotiy barcha jabhalarda musiqaning asrlar davomida shakllangan barqaror toifa va janrlarini yaqindan bilish, ularning amaliy masalalarini ochib berish alohida o‘rin egallaydi. Ana shu qadriyatlarining o‘q ildizlarini tashkil etuvchi mumtoz musiqa va uning ilmiy-amaliy asoslari benazir qadriyatlar sifatida jahon ahli tomonidan e‘tirof etilmoqda. Mumtoz musiqa madaniyati navlarining ustuvor masalalarini, manbalardagi mazmunini aslidagidek yetkazish dolzarb ahamiyat kasb etadi.

Dunyo musiqashunoslari bastakorlar tomonidan yaratilgan musiqiy asarlarni, qolaversa musiqiy cholg‘ular, musiqiy janrlarning yangicha ilmiy-nazariy tamoyillari asosida tahlil etish va zamonaviy xulosalar chiqarish, ko‘p asrlik madaniy almashinuvlarni rivojlantirish, do‘stlikni mustahkamlash va xalqlarni o‘zaro yaqinlashtirish uchun amalga oshirilayotgan say’-harakatlarni mustahkamlash, muloqot ko‘prigini qurishda musiqa san’atining muhimligi, madaniy merosning nazariy masalalarini musiqashunoslar tomonidan hamkorlikda o‘rganish, uni asrab-avaylash va kelajak avlodga yetkazish kabi masalalar bo‘yicha ilmiy tadqiqot olib borilishini taqozo etmoqda.

Yurtimizda mumtoz san’atning ko‘p asrlik an’analari va mahalliy uslublari mamlakat hukumatining alohida e‘tibori sabab qayta tiklandi, shu bois maqom san’atining boshqa turlari bilan umumiy jihatlarini o‘rganish o‘ta muhimligi, Qatar va O‘zbekiston musiqa madaniyatining mushtarak jihatlarini tadqiq etishga alohida e‘tibor qaratilmoqda. “Shubhasiz, maqom san’atini teran anglamay turib, haqiqiy san’atni tushunish qiyin. Biz maqom ohanglari, uning ruhi va falsafasi zamondoshlarimiz, avvalo yosh avlod ongida va qalbida mustahkam o‘rin egallashi uchun bor imkoniyatlarimizni ishga solishimiz kerak”<sup>1</sup>. Shunday qilib Qatar xalqi o‘xshash janrlari bilan aloqalarini ilmiy tadqiq etish, ularning mazmunini avlodlarga aslidagidek yetkazish masalasining dolzarbligini anglatadi.

O‘zbekiston Respublikasi Prezidentining 2017 yil 8 avgustdagi PQ-3178-son “O‘zbekiston davlat konservatoriyasi faoliyatini yanada rivojlantirish va takomillashtirish chora-tadbirlari to‘g‘risida”, 2017 yil 17 noyabrdagi PQ-3391-son “O‘zbek milliy maqom san’atini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2018 yil 26 avgustdagi PQ-3920-son “O‘zbekiston Respublikasida madaniyat va san’at sohalarini innovatsion rivojlantirish chora-tadbirlari xususida”gi Qarorlarida, shuningdek, mazkur sohaga oid boshqa me‘yoriy-huquqiy hujjatlarda ko‘rsatilgan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Dissertatsiya respublika fan va texnologiyalar

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<sup>1</sup> Sh.Mirziyoyev. Maqom san’ati – bebaho ma’naviy xazina // Maqom san’ati Xalqaro forumining ochilish marosimidagi chiqish so‘zi. Xalq so‘zi, 7.09.2018. №185 (7113) – B.1.

rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g’oyalar tizimini shakllantirish va ularni amalga oshirish yo’llari” ustuvor yo’nalishiga muvofiq bajarilgan.

**Muammoning o’rganilganlik darajasi.** Qatar musiqa madaniyati xususida mahobatli tadqiqotlar yaratilmagan. Shunga ko’ra, ushbu dissertatsiya mavzusi asosiy tarixiy davrlar va ularning mazkur mamlakatda rivojlanish xususiyatlarini aniqlash imkonini beradi. Musiqa san’atini tashkil etuvchi janr, toifa, musiqiy cholg’ular kabi asosiy qatlamlarni o’rganish va tasnif etish ushbu bo’shliqni to’ldirish imkonini beradi.

Boz ustiga, o’zbek musiqasi va arab, xususan, Qatar musiqasi o’rtasida qiyosiy tadqiqot avval o’tkazilmagan. Shuni ta’kidlash mumkinki, ba’zi ishlar dissertatsiya mavzusiga yaqin. Jumladan, Genri Jorj Farmer<sup>2</sup> o’zining “Arab musiqasi tarixi” nomli kitobida Markaziy Osiyo olimlarining arab musiqasi rivojiga qo’shgan hissasini aytib o’tadi.

M.Dickens<sup>3</sup> tadqiqotini ta’kidlash mumkin, unda arab va o’zbek musiqa san’ati o’rtasida o’z o’rniga ega bo’lgan xalqaro madaniy o’zaro ta’sirlar xususida so’z boradi, asarda ta’kidlanishicha, Yaqin Sharq musiqasining ko’plab jabhalari Markaziy Osiyo musiqasida o’z aksini topgandir. Shuningdek, ta’kidlanadiki, musiqiy cholg’ularning asosiy toifalari (nomlari bilan birga) Islom madaniy olamining boshqa mintaqalarida ham uchratish mumkin bo’lgan turlariga ma’lum darajada o’xshashdir. Muallif shuningdek, arab musiqasiga xos bo’lgan konkret xususiyatlar va ularning g’arbiy musiqadan farqini ta’kidlaganki, ular orasida “og’riqli, o’ychan va melanxolik muhit hissini” beruvchi mikrotonlarning roli mavjud.

R.Abdullayevning “O’zbekiston va Markaziy Osiyo madaniyati kontekstida marosim va musiqa” kitobi – Markaziy Osiyo an’anaviy musiqasi, xalq og’zaki ijodi va marosim musiqasini o’rganishga bag’ishlangan. Mazkur kitobdagi ma’lumotlar shu qadar muhimki, muallif turli musiqiy janrlar, qolaversa O’rta Osiyo xalqlari musiqasini qiyosiy tadqiq qilgan. Marosim musiqasi tarixiy kontekstda, shakllanish qanday kechganligi va bugungi kunda qanday saqlanib qolganligi o’rganiladi, bu tadqiqot juda qiziq, chunki ular musiqa jo’rligisiz yakkaxon ijro etilgan. Xalqaro bayram bo’lgan marosim faqat musiqa va raqslar bilan nishonlanadigan bayram emas, balki bu xalqning avlodan-avlodga silliq o’tib kelayotgan ulkan an’anaviy tarixiy va madaniy hodisasidir<sup>4</sup>.

E.Mamadjanova<sup>5</sup> ham Arab islom xalifaligining Sharq sivilizatsiyasini integratsiyalanishidagi roli xususida eslatadi, zero Xalifalik o’zining diniy tizimini yetti yuz yil (milodning 7-13 asrlari) davomida ko’plab mamlakatlarda joriy etdi va bu jamiyat hayotining ko’plab jabhalarida, madaniy xususiyatlari va san’at turlarida namoyon bo’ldi.

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<sup>2</sup> Farmer G., History of Arabic Music, translation, Hussein Nassar, The National Center for Translation, Cairo, 2010

<sup>3</sup> Dickens M., Uzbek Music, paper, 1989, [https://www.academia.edu/436105/Uzbek\\_Music](https://www.academia.edu/436105/Uzbek_Music).

<sup>4</sup> Абдуллаев Р.С. Обряд и музыка в контексте культуры Узбекистана и Центральной Азии. Ташкент, 2006.

<sup>5</sup> Mamadjanova E. Traditional music of the Uzbeks. Tashkent, Musiqa, 2015.

Tadqiq etilayotgan mavzuning yoritilishida xorijiy va mahalliy olimlar (tarixchilar, filologlar, musiqashunoslar)ning ishlari ahamiyatli ko'mak berdiki, ularda musiqa nazariyasi, estetikasi va maqom ijrochilik san'atini o'rganishda qo'llaniluvchi uslubiy va nazariy ishlanmalar taqdim etiladi. Bu yerda I.Yeolyan, N.Shaxnazarova, T.Sergeyeva, V.Uspenskiy, T.Vizgo, F.Karomatov, T.G'ofurbekov, O.Matyoqubov, R.Abdullayev, N.Yanov-Yanovskaya, R.Yunusov, S.Begmatov, E.Mamadjanova, I.Ganiyeva, Ch.Ergasheva, Sh.Ayxodjayeva ishlarini ularning Sharq musiqasi, o'zbek musiqasi xususiyatlari haqidagi tadqiqotlarini hisobga olgan holda ta'kidlash lozim.

**Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya tadqiqoti O'zbekiston davlat konservatoriyasining "O'zbek musiqasi tarixini o'rganish va yoshlarni milliy musiqa ruhida tarbiyalash" mavzusidagi ilmiy yo'nalish doirasida bajarilgan.

**Tadqiqotning maqsadi** Qatar musiqa madaniyati xususiyatlari va uning O'zbekiston bilan aloqalarining tarix, nazariya va musiqiy janrlari kesimida o'ziga xos xususiyatlari orqali ochib berishdan iborat.

**Tadqiqotning vazifalari:**

Qatar musiqa madaniyatini arab madaniyatining bir qismi sifatida ko'rib chiqish, arab madaniyatining asosiy davrlariga tarixiy kesimda tavsif berish;

Qatar musiqa san'ati stilistikasi, xususiyatlari va janrlarini tasnif etish;

Qatar va O'zbekiston musiqasining badiiy xususiyatlarini ijtimoiy kesimda qiyosiy tadqiq etish va belgilash;

Qatar va o'zbek musiqa san'atining farqli uslubiy tavsiflarini melodik va metroritmik nuqtai nazardan aniqlash;

**Tadqiqotning obyekti** sifatida Qatar musiqa madaniyati, asosiy ko'rinishlari, janrlari va musiqa san'ati turlari tanlangan.

**Tadqiqotning predmeti** Qatar va o'zbek xalqlarida nazariy va amaliy jihatdan muntazam rivojlanib, takomillashib borayotgan qadim zamonlardan hozirgi kungacha bo'lgan ijtimoiy hayotning an'anaviy janrlari, odatlari, hodisalari va musiqa san'atining turli tomonlari bilan taqqoslanishi. hozirgi kungacha diniy, estetik va badiiy aloqalar.

**Tadqiqotning usullari.** Tadqiqotning belgilangan maqsadlariga erishish uchun tizimli-tahliliy, qiyosiy-tipologik, ilmiy usullar qo'llanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

Qatar musiqa madaniyatining Fajri, Sut, Samry, Happan kabi musiqiy janrlari ritmik usuliga ko'ra Ajam Rost, Nahovand Segoh, Nahovand Iroq maqomlari o'zbek Shashmaqomidagi Buzruk, Navo, Dugoh kabi maqomlar bilan bog'liqligi aniqlangan;

Qatar xalq musiqasidagi to'y-marosim qo'shiqlari, mehnat qo'shiqlari, dengiz qo'shiqlari va maqom janriga xos Jaloua, Arda kabilar faqatgina ushbu hududga xos lokal xususiyatlari ekanligi, ular o'zbek musiqa merosi namunalarida uchramasligi ochib berilgan;

Qatar musiqa madaniyatini O'zbekiston bilan madaniy aloqalari o'ziga xos musiqiy cholg'ulardan tabl, tus, mervas, rubaba, tanbura cholg'ularining pardabandi va shakliga ko'ra nay, surnay, ud, qonun, doira kabilarning o'xshashligi dalillangan;

Qatar xalq musiqasi ko'proq zarbli musiqa cholg'ulariga tayanishi, aksariyat ommalashgan lirik shakllar ularda qo'llanilgan ritmik andozalar Savt san'atida Shami Mizan, Arab Mizani, Xayali Mizan nomi bilan atalishi isbotlangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

Qatar musiqa madaniyatining Fajri, Sut, Samry, Happan kabi musiqiy janrlari ochib berilgan;

Qatar musiqasi xususiyatlari xalq musiqasidagi to'y-marosim qo'shiqlari, mehnat qo'shiqlari, dengiz qo'shiqlari va maqom janrining o'ziga xos lokal xususiyatlarini o'rganish imkonini beradi;

Qatar musiqa madaniyatini O'zbekiston bilan madaniy aloqalari o'ziga xos musiqiy cholg'ulardan tabl, tus, mervas, rubaba, tanbura cholg'ularining nay, surnay, ud, qonun, doira kabilarning o'xshashligi tadbiq etiladi;

Qatar xalq musiqasi ko'proq zarbli musiqa cholg'ulariga tayanishi, aksariyat ommalashgan lirik shakllar ularda qo'llanilgan ritmik andozalar Savt san'atida Shami Mizan, Arab Mizani, Xayali Mizan nomi bilan atalishi amaliyotda keng joriy etiladi.

**Tadqiqot natijalarining ishonchligi.** Tadqiqot natijalarining ishonchligi Qatar musiqa madaniyatining avval ma'lum bo'lmagan shakllari va turlari, ayrim musiqiy folklor namunalari tahlil etildi. Bundan tashqari, muallif uchun har ikki mamlakatning madaniyat va san'at arboblari bilan olib borilgan suhbatlardan olingan xulosalarning dalilligi bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqodning ilmiy ahamiyati shundaki, uning natijalari ayni paytda musiqashunoslikda mavjud bo'lgan nazariy xulosa va tasavvurlarni kengaytirishga turtki bo'ladi.

Tadqiqotning amaliy ahamiyati shu bilan belgilanadiki, uning natijalari keyingi ilmiy tadqiqotlar uchun asos bo'lib xizmat qilishi mumkin bo'lib, uning ayrim bo'limlari umumta'lim muassasalarining musiqa va madaniyat fakultetlarida tarbiyaviy ishlarda foydalanilishi, ba'zi musiqiy namunalar ham kompozitorlar, ham ijrochilar ijodida birdek qo'llanilishi mumkin.

**Tadqiqot natijalarining joriy qilinishi.** Tadqiqot bo'yicha olingan ilmiy natijalar asosida:

Qatar musiqa madaniyatining Fajri, Sut, Samry, Happan kabi musiqiy janrlari ritmik usuliga ko'ra Ajam Rost, Naxovand Segoh, Naxovand Iroq maqomlari o'zbek Shashmaqomidagi Buzruk, Navo, Dugoh kabi maqomlar bilan bog'liqligi haqidagi ma'lumotlar Qatar televideniyesining SIYAK ko'rsatuvi ssenariysida foydalanilgan (Qatar televideniyesining 2022 yil 25 avgustdagi 14346-2022-son ma'lumotnomasi). Natijada tinglovchilar shu asosda musiqiy janrlar bilan tanishish imkoniyatini bergan;

Qatar xalq musiqasidagi to'y-marosim qo'shiqlari, mehnat qo'shiqlari, dengiz qo'shiqlari va maqom janriga xos Jaloua, Arda kabilar faqatgina ushbu hududga

xos lokal xususiyatlari ekanligi, ular o‘zbek musiqa merosi namunalarida uchramasligi Habaieb radiokanali ssenariysida foydalanilgan (Habaieb FM radiosining 2022 yil 18 avgustdagi ma’lumotnomasi). Natijada tinglovchilar Arda, Jaloua kabi maqom janrlari, to‘y-marosim qo‘shiqlari va mehnat qo‘shiqlarining lokal xususiyatlari bo‘yicha yangi ilmiy ma’lumotlarga ega bo‘lgan;

Qatar musiqa madaniyatini O‘zbekiston bilan madaniy aloqalari o‘ziga xos musiqiy cholg‘ulardan tabl, tus, mervas, rubaba, tanbura cholg‘ularining pardabandi va shakliga ko‘ra nay, surnay, ud, qonun, doira kabilarning o‘xshashligi haqida Euronews televideniyesi ssenariysida foydalanilgan (Euronews Doha QFC Branchning 2022 yil 7 sentyabrdagi ma’lumotnomasi). Natijada tinglovchilar musiqiy cholg‘ularning o‘xshashligi haqida yangi ma’lumotlarga ega bo‘lgan;

Qatar xalq musiqasi ko‘proq zarbli musiqa cholg‘ulariga tayanishi, aksariyat ommalashgan lirik shakllar ularda qo‘llanilgan ritmik andozalar Savt san’atida Shami Mizan, Arab Mizani, Xayali Mizan nomi bilan atalishi O‘zbekiston kompozitorlari va bastakorlari uyushmasi faoliyatida foydalanilgan va bayonlashgan (O‘zbekiston kompozitorlari va bastakorlari uyushmasining 2022 yil 12 sentyabrdagi 01-04/73-162-son ma’lumotnomasi). Natijada Qatar xalq musiqasida ko‘proq zarbli musiqa cholg‘ularining o‘rni xususida o‘sib kelayotgan yosh iste’dodlar tasavvurlarini kengaytirishga asos bo‘lgan.

**Tadqiqot natijalarining aprobatsiyasi.** Dissertatsiyaning asosiy natijalari 2 ta xalqaro ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

**Tadqiqot natijalarining e‘lon qilinganligi.** Dissertatsiyaning mavzu bo‘yicha 9 ta maqola chop etilgan bo‘lib, ulardan 6 tasi O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan dissertatsiyalarning asosiy natijalarini chop etish uchun tavsiya etilgan jurnallarda, xususan, 3 ta respublika, 3 ta xorijiy jurnallarda chop etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, uchta asosiy bob, xulosa, adabiyotlar ro‘yxati va ilovadan iborat. Dissertatsiyaning asosiy matni 132 betni tashkil etadi.

## DISSERTASIYANING ASOSIY MAZMUNI

**Kirish** qismida Qatar musiqa madaniyatini, uning asosiy turlari, janrlari, shakllari va uslubiy xususiyatlarini o‘rganish muhimligi belgilab berildi. Bundan tashqari, tarixiy ildizlarga ega, bugungi kunda ham davom etib kelayotgan Qatar va O‘zbekiston o‘rtasidagi madaniy integratsiya masalalariga katta e‘tibor qaratiladi. Ilmiy adabiyotlar tahlilida umuman Sharq musiqasi, shuningdek, arab va o‘zbek musiqasining asosiy jabhalarini o‘rganish belgilab olindi. Dissertatsiyaning mazkur bo‘limida maqsad va vazifalar belgilanib, muallif tomonidan tadqiqot materiallari va metodologik pozitsiya taqdim etildi.

Ushbu bo‘limda asosiy tushunchalar (“arabcha musiqa”, “qatarcha musiqa”, “o‘zbekcha musiqa”) va ularning tarixning turli davrlaridagi semantik har xilligi

muhokama qilinadi. Qatar va O‘zbekiston madaniyatidagi “an’ana musiqa” tushunchasiga alohida e’tibor qaratildi.

**Birinchi bob** “Qatar musiqa madaniyati arab madaniyatining bir qismi sifatida” deya nomlanib, qatar musiqasining shakllanish jarayonlarini o‘rganishga bag‘ishlangan: bu arab milliy an’analarining tarmog‘i sifatida uning namunalari, shakllari, janrlari, musiqiy cholg‘uchiligidir.

Birinchi paragrafda arab musiqasi tarixi turli davrlarga bo‘linib, quyidagicha o‘rganildi:

- Islomga qadar davr.
- Islom gullab-yashnagan davrda arab musiqasi (milodning 622-632 yy.).
- Odil xalifalar davrida arab musiqasi (milodning 632-661 yy.).
- Omeyyadlar sulolasi zamonida arab musiqasi (milodning 661-750 yy.).
- Abbosiylar davlatida arab musiqasi (milodning 750-1258 yy.).
- Andalussiya davridagi arab musiqasi, undan keyin noaniq davr zulmat deb hisoblangan.

- Arab quyosh nuri badiiy bosqichi (XIII – XVIII).

Ushbu davrlarning har birida asosiy e’tibor musiqa san’ati rivojiga ta’sir qiluvchi madaniy va ijtimoiy voqealarni o‘rganishga, shuningdek, turli davrlarda paydo bo‘lgan kuylashning yorqin va ahamiyatli turlarini o‘rganishga qaratiladi. Muayyan davrda mavjud bo‘lgan musiqiy cholg‘ularni ko‘rib chiqishga, shuningdek, atoqli shaxslarni yod etishga alohida o‘rin ajratiladiki, ular musiqa san’ati rivojida va tarqalishida, keyingi avlodga ta’sir etishda muhim rol o‘ynadi. Arab madaniyati va musiqa san’ati, mashhur janrlar xususiyatlarini shakllantirishga ta’sir qilgan birmuncha yorqin voqealar aynan shu davrlar bilan bog‘liqlik, bu tadqiqot doirasi tarix bo‘limining XIII asri bilan chegaralanishini izohlaydi. Bu esa tarix bo‘limida tadqiqot qo‘lamining XIII asrga cheklanishini tushuntiradi, undan keyin yangi yuksalish davri XVIII asrgacha arab quyosh nuri bosqichiga aylanadi.

Shu tariqa, mazkur ishda islomgacha davrda paydo bo‘lgan va Al-Xada, Al-Senad, Al-Nasab, Al-Xazaj, Tahlil va Nashid sifatida mashhur bo‘lgan qo‘shiq, shuningdek, islomgacha bo‘lgan davr badiiy hayotida muhim rol o‘ynagan Kian (ayol xonandalarni shunday nomlashgan) faoliyati ko‘rib chiqiladi. Aynan shu davrda ayollar roli ahamiyatli bo‘lgan: ular raqsga tushar, qo‘shiq kuylar, musiqiy cholg‘ularda chalar, va tadbir hamda bayramlarda ishtirok etardilar; bundan tashqari ular motam marosimlarida yig‘i ijrochilari sifatida qatnashar edilar<sup>6</sup>.

Musiqiy cholg‘ular ayniqsa ahamiyatli edi, masalan ud nihoyatda mashhur cholg‘u bo‘lib, u jank, yassi qorinli kvadrat gitara kabi turli nomlar ostida keng tarqalgan. Ulardan tashqari qamish Mezzmar, zarbli cholg‘ulardan Ta’bl, Tor va Kadib qo‘llanilgan. Arablar shuningdek, tarelka va qo‘ng‘iroqlarni ma’qul ko‘rib, harbiy yurishlarda kastanetaga o‘xshash cholg‘ulardan foydalanganlar<sup>7</sup>.

Dissertatsiyada qacha Odil xalifalar davridagi professional musiqachiga tavsif beriladi. Ma’lumki, Xijozdagi birinchi professional musiqachi Tvays al-

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<sup>6</sup> Alakhtiar N., Milestones of Arabic Music, The Modern Library, Beirut 1953, p.10.

<sup>7</sup> Farmer H., ibd, p.26.

Muxannatx edi. Xalifa Ali ibn Abu Tolib davriga kelsak, u adabiyot va san'atga g'amxo'rlik ko'rsatdi va kuylash san'atini o'rgatishga ijozat bergan edi, uning hukmronlik davrida Al-Mutken deb nomlangan xonishning yangi turi paydo bo'ldi<sup>8</sup>.

Omeyyadlar sulolasi davrida xalifalik Damashqqa ko'chirilgach, katta o'zgarishlar yuz berdi, shundan so'ng harbiy yurishlar sabab hududiy kengayishlar bo'lib, u deyarli butun Sharqni qamrab oldi va Yevropagacha yoyildiki, bu Saib Xasir olib kelgan Al-Mutken nomli kuylash turini tarqalishiga sabab bo'ldi. Saib bir nechta ichki bo'linmalar Azza Al-Mayla, Gamila va Ibn Sarij va Ma'badni o'z ichiga olgan maktabga asos soldi. Makkalik mashhur ijrochi Said bin Masjaja xonishida farqli kolorit paydo bo'ldi. Bundan tashqari, Al-Gurid san'atini paydo bo'lishiga hissa qo'shgan Ibn Maxrez mashhur edi<sup>9</sup>.

Bu davrda shuningdek, musiqa nazariyasiga oid ilk ishlar paydo bo'ladi, ular orasida Ibn Sarijning shogirdi Yunus al-Katib qalamiga mansub "Kitab ul - Nag'am", "Kitab ul - Kayan" nomli tadqiqotlar musiqiy asarlar yaratishda asos bo'lib xizmat qildi<sup>10</sup>. Tadqiqotchi bu mavzuni tarixiy va badiiy jihatdan ikki xususiyatga ajratdi.

Mazkur ishda Abbosiylar hukmronligi davriga katta e'tibor berilgan. Musiqiy harakat ushbu davrda qayta tiklanishni boshdan kechirdi va kuylash ikki usulda ijro etiladi: birinchisi – bu Ibrohim al-Mavsiliy metodi bo'lib, u avvalgi davrlar an'analarini o'zida saqlagan, ikkinchisi esa Ibn Jomiy metodi bo'lib, u birinchisidan ijroda ba'zi erkinliklarga yo'l qo'yilishi bilan ajralib turgan. Mazkur davrda maqamlar va yangi ritmik andozalar soni oshib, musiqiy cholg'ularning yangi turlari paydo bo'ladi. Umuman bu davr arab tsivilizatsiyasi eng gullab-yashnagan davr bo'ldi. Bunga bir nechta dalillar guvohlik beradi: faqat ud cholg'usining o'zi bir nechta turlarga ega bo'ldi, musiqiy ilm-fanni o'rganishda ulkan iz qoldirgan o'nlab olim va faylasuflar paydo bo'ladi. Ular orasida faylasuf Ishoq bin Yoqub al-Kindiy va uning "Loxun haqida ma'lumot" (Kuylar) nomli kitobi bor. Mashhur olim Al-Forobiy (milodning 874-951 yy.) ikki asosiy qismdan iborat "Musiqqa haqida katta kitob" qomusiy asarining muallifidir. Safiuddin al-Urmaviy (1294 yilda vafot etgan) Ibn Zayladan keyingi birinchi yirik musiqa nazariyotchisidir. Uning eng mashhur ishlaridan "Kitab ul-Advor" ("Doiralalar kitobi") va "Risalat ush-Sharafiya"ni e'tirof etish joiz. Ibn Sino (milodning 980-1037 yy.) esa o'zining "Ash-Shifa" qomusiy asarining bir bobini insonlarni davolashda musiqaning ta'siriga bag'ishlagan, darhaqiqat alloma musiqiy terapiya asoschisi edi<sup>11</sup>.

Ishoq al-Mavsiliy Abbosiylar davrining eng yorqin ijrochilaridan bo'lib, uni o'z zamonasining musiqiy dahosi deb ataganlar. Uning shogirdi va izdoshi Al-Hasan bin Ali bin Nafiy (taxallusi Ziryob) esa nafaqat vatanida, balki Andalusiyaga ko'chib o'tgandan so'ng ham o'z davrining buyuk xonandasi va

<sup>8</sup> Abdel Jalil K., Arab and African Music, Council for the Development of Cultural Creativity, Libya 2003. P.30

<sup>9</sup> Alakhtiar N., ibd, p.27

<sup>10</sup> Abdel Jalil K., ibd, p.31.

<sup>11</sup> Al-Wartani A., The Oud in the Arab-Islamic Civilization between Scientific Theory and Musical Practice, Popular Culture Magazine, Kingdom of Bahrain, No.27, Fall 2014, p.124.

sozandasi bo'lgan. Bu o'lkada Ziryob musiqa san'atidan ta'lim beruvchi ilk o'quv muassasasiga asos soldi, unga Madina shahridan arab musiqasini yoyish uchun bir guruh xonandalarni taklif etdi, shuningdek, uning davrida mashhur bo'lgan barcha musiqiy cholg'ularni taqdim etdi<sup>12</sup>.

Andalusiya davri musiqasiga kelsak, u uchta bosqichga bo'lingan edi. Birinchi bosqich birinchi hukmronlik davrida yoyilgan (milodning 796-822 yy.), bu vaqtda musiqa Arab Sharqining yuksak xonishidan kelib chiquvchi zaif aksadodek edi. Ikkinchi bosqich Abdulrahmon at-Taniy (milodning 822-852 yy.) hukmronligi davriga to'g'ri keladi, uning zamonida musiqa san'ati Arab Mashriqi maktabiga borib taqaluvchi musiqiy an'analar sabab qayta tiklandi. Uchinchi bosqich milodiy 1027 yilda Omeyyadlar hukmronligining qulashi bilan bog'liq, bu inqiroz mamlakatni Tayflar nomi bilan mashhur bo'lgan kichik amirliklarga bo'lib yubordi. Mazkur davr madaniyat va san'atning gullab-yashnashi bilan bog'liq<sup>13</sup>.

Bobning bo'limi o'sha davrda keng tarqalgan musiqiy cholg'ularni ko'rib chiqishga bag'ishlanadi: bular Al-Xayal, Krix, Ud, Ruta, Rabab, Al-Qanun, Al-Munis, Kitra, Al-Nadara, Zalami, Shakra, Al-Nura va Truba. Tadqiqotchining ta'kidlashicha, "muvashaxat" nomli lirik janr o'sha davrning eng muhim asarlaridan edi. Bu davrda musiqa va xonishning mashhur arboblari orasida buyuk musiqachi Ibn Bajja, shuningdek, Adbul Vahhob Al-Hasan bin Ja'far Al-Xojib, Abu Al-Hasan Ali bin Al-Xamaralar bor edi. Arab cholg'u va vokal ijrochiligining shakllanishi ular nomi bilan bog'liq<sup>14</sup>.

Birinchi bobning ikkinchi paragrafi "Xonish va arab cholg'u shakllari" deya nomlanib, u lirik (she'riy) shakllar (Al-Mutken, Suta, Maval, Mvasha, Qasida, Taktuka va Monolog) va musiqiy shakllar (Samoi – Taxmila – Longa - Maktua)ni o'rganishga bag'ishlanadi.

Ushbu qismda turli davrlarda arab musiqasida shakllangan lirik shakllar ko'rib chiqiladiki, ularning birinchisi Al-Mutken xonish shakli bo'lib, u taxminan milodning VII asrida paydo bo'lgan. Ushbu shakllar tavsifi va ularning yaratilish usullari o'rganildi, shuningdek, ularning yaratilishi va rivojlanishiga turtki bo'luvchi obyektiv sharoitlar ham o'rganilgan edi. Ishning bu qismida asosiy e'tibor arab musiqasining qoida va nazariyasi barqarorligini o'rnatgan eng muhim shakllardan biri Soutga qaratildi. Bundan tashqari, Muvasha va Qasida janrlari katta ahamiyatga ega bo'ldi, ular arab janrlarining hozirgi kunda mashhur bo'lgan o'sha xususiyatlariga olib keluvchi arab kompozitsiyasi shakllari va uning rivojini sayqallashga yordam berdi.

Ikkinchi paragrafda arab cholg'u musiqa shakllari o'rganildi: Samoi – Taxmila – Longa – Maktua shular jumlasidandir. Ushbu shakllar cholg'ular guruhi tomonidan ijro etiluvchi musiqiy asarni namoyon etadi va bunda bir cholg'u improvizatsiya (badiha) ijrosi uchun, ya'ni cholg'ular o'rtasidagi o'zaro dialog uchun noyob cholg'udir. Mazkur shakllar o'rtasidagi farq qoidalarda, ularga

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<sup>12</sup> Al-Hafni M., Isaac Al-Mawsili, the musician Al-Nadim, The Egyptian General Organization for Authoring, News and Publishing, Cairo, p.236.

<sup>13</sup> Smash S., Andalusian Music in Talisman, Master's thesis submitted to Boubacar Belkaid Talisman University 2009, pp.47-48.

<sup>14</sup> Al-Qadi M., Moroccan Andalusian Music as a Model for Interaction and Civilized Mixing, Popular Culture Magazine, Kingdom of Bahrain, Issue Seventeen, Spring 2012, p.136.

harakat tartibi<sup>15</sup>, lad va metroritm toifasi nuqtai nazaridan rioya qilinishi kerak. Bu musiqa xonishga jo‘r bo‘luvchi, arab taxti nomli kichik musiqiy guruh tomonidan ijro etiladi. Taxt – forscha so‘z bo‘lib, “platforma” yoki “sandiqlar” degan ma‘noni bildiradi, uning birinchi kompozitsiyasi Abbosiylar davriga borib taqaladi. Taxt sozandalarining soni o‘rtadagi xonandadan tashqari, to‘rttadan oshmaydi. Odatda, taxtda qo‘llaniluvchi cholg‘ular bu Ud, Qonun, Skripka, Nay va zarblilardir<sup>16</sup>.

Birinchi bobning uchinchi qismi arab Maqamati xususiyatlari, uning tuzilishi va u bilan bog‘liq qoidalar, arab Maqamati xususiyatlarini tushuntiruvchi sharhlar haqida. Shunday qilib, arablar ikkita ketma-ket keluvchi ton orasidagi masofani namoyon etadigan to‘liq tovushni, ular yuqorilovchi yoki pastlovchi bo‘lishidan qat‘iy nazar, tonal interval deb ataydilar, Musiqiy intervallar toifalari esa quyidagicha tasniflangan: katta musiqiy interval, u to‘rtta choraktalikka teng (to‘liq qadam) va kichik musiqiy interval, u ikki choraktalikka teng (yarim qadam.) O‘rta musiqiy interval uchta choraktalik qadamga teng, haddan ziyod akustik interval: bir yarim qadam (qadamning olti choraktaligi)ga teng<sup>17</sup>.

“Arab maqomini qanday tuzish kerak” nomli bo‘limda jinslar o‘rganildi, ular to‘rt tovush bilan ajratilgan vergullarni namoyon etadi, G‘arbda ularni tetraxord yoki mukammal to‘rtinchi deb ataydilar, bu oralig‘ida uchta interval bor, ikkita yarimtalik to‘liq intervalli to‘rt qadam degan ma‘noni anglatadi. Arablar jinslar qoidasi va nazariyasini yunonlar va forslardan o‘zlashtirganlar, va til, did hamda mintaqadagi farqlarga qaramay, arablar o‘z xususiyatlarini saqlab qolganlar, jinslar – bu maqomning birinchi (quyi) birligi, novdasi esa guruh deyiladi. Ayni paytda jins to‘rt toifaga bo‘linadi:

Birinchi – Al-Jins Al-Tamm: u to‘rt qadam va uch intervaldan iborat, ya‘ni (qadamning o‘n choraktaligi), xuddi Rost Jinsi kabi. Ikkinchi – Al-Jins Al-Naqis: to‘rt qadam va uch intervaldan iborat, ya‘ni (qadamning sakkiz choraktaligi), xuddi Sabo Jinsidek, yoki to‘qqiz choraktalik, xuddi Xuzam Jinsi kabi. Uchinchi – Al-Jins Az-Zaid: u to‘rt qadam va uch intervaldan iborat, ya‘ni (qadamning o‘n bir choraktaligi), xuddi Sika Jinsi kabi. To‘rtinchi – Al-Nisba: u uch qadam va ikki intervaldan iborat, ya‘ni (qadamning yetti choraktaligi), xuddi Ramal Jinsidek. Beshinchi – Al-Aked: u besh qadam va to‘rt intervaldan iborat, umumiy hisobda o‘n to‘rt qadam, xuddi Aked Nava Ater kabi.

Mazkur qismda arab maqomini shakllantirishda rioya qilinadigan qoidalar, maqom tuzilishiga ikki jins kombinatsiyasining qo‘shilishi ko‘rib chiqildi. Uch toifa guruhlar mavjud: alohida guruh, unda jinslar maqomning beshinchi qadamidan boshlanadi, muttasil guruh, unda jinslar maqomning to‘rtinchi qadamidan boshlanadi, yopuvchi guruh, unda jinslar maqomning uchinchi qadamidan boshlanadi<sup>18</sup>.

Dissertatsiyaning **ikkinchi bobi “Qatar musiqa madaniyati va uning asosiy turlari”** deya nomlanib, uning birinchi qismi Qatar xalq musiqasiga, ikkinchisi -

<sup>15</sup> Abdel Azim S., The Arabic Music Agenda, National Book House, Cairo 1984, p. 87.

<sup>16</sup> Al-Hafni R., The Arabic Song in the Nineteenth Century, No. 56, The Syrian General Book Organization, 2010, p. 81.

<sup>17</sup> Aref A., Achieving Some Arabic Maqam Not Circulating in Egypt, Master Thesis, Faculty of Music Education, Helwan University, Cairo 1993, pp. 1, 18, 19.

<sup>18</sup> Shoura N., Guide to Arabic Music, Dar Al-Kutub Al-Arabiya, second edition, Cairo 1988, p. 229.

Qatar zamonaviy musiqasiga, uchinchi esa Qatarda joriy bo'lgan musiqiy cholg'ularga bag'ishlangan.

“Qatar xalq musiqasi” nomli birinchi paragraf Qatar xalq musiqasi madaniyati turlariga bag'ishlanib, tadqiqotchi uni jamiyat voqealari bilan bog'liq qo'shiqlarga, ishchi qo'shiqlari va samar qo'shiqlariga ajratadi.

Birinchi bo'limda dunyoviy voqealarni aks ettiruvchi qo'shiqlar ajratib ko'rsatiladi, u qo'shiqlarning keng qamrovini o'zida jamlagan, jumladan yangi yil kirishi bilan bog'liq qo'shiqlar ham kiritilganki, ular ayollar va bolalar ijrosidagi oddiy yakkaxon qo'shiqlardir. Bolalarning alla qo'shiqlari esa cholg'u jo'rligisiz kuylanuvchi aytim turidir. Sunnat marosimi vaqtida Ta'bl va Tar ritmlari jo'rligidagi raqsli qo'shiq ijro etiladi, bunda raqs xonishining turi ko'pincha Al-Ash'oriy san'atidan o'zlashtirilgan bo'ladi<sup>19</sup>.

Shunday qo'shiqlar borki, ular muayyan vaziyatlarda kuylanadi, masalan Karanka ox qo'shig'i Ramazon oyida kuylansa, Iyd qo'shig'ini bolalar, qizlar kuylaydigan Morada qo'shig'iga qo'shimcha sifatida Hayit bayramini nishonlaganda ijro etadilar. Ushbu qo'shiqlarning barchasi oddiyligi va samimiyligi bilan ajralib turadi va musiqiy jo'rliksiz ijro etiladi<sup>20</sup>.

Qatar jamiyatida nikoh tantanalari qo'shiqlarning keng qamrovini o'z ichiga oladi, xususan, katta bayram oldidan kelinning uyidagi marosimlar bilan bog'liq daza qo'shiqlari shu jumlagi kiradi. Jarayon kuyov uyidan boshlanib, shahar ko'chalari bo'ylab ayollar to'y qo'shiqlari va baraban zarblari jo'rligida o'tib, kelin uyigacha yangrab boradi. shuningdek, Al-Ash'oriy qo'shiqlari ko'rib chiqiladi, ularga ritmdagi vazmin tebranish va muraali vazmin sur'at xos bo'lib, bu ta'la va tar jo'rligida yangraydi. Diniy mavzudagi jalua qo'shiqlari ham erkin kuylash shaklida ijro etiladi<sup>21</sup>.

Tadqiqotning diqqat markazida to'y tantanalarida ijro etiluvchi birmuncha muhim janrlar bo'ldi, masalan arda qo'shiqlari, ular xalq qo'shig'ining bir turi bo'lib, qilich va miltiq jo'rligida, urush obrazi, otda yurish va jasoratni ifodalovchi ritmlar va she'riy ohanglar ostida, Tar va Ta'bla jo'rligida erkaklar tomonidan ijro etiladi. Zarbli cholg'ular metroritmga tovush qattiqligi va aniqligini baxsh etadi, bu mazkur to'y tantanasida ishtirok etish uchun o'ziga xos taklif sanaladi<sup>22</sup>.

Ikkinchi bo'limda qatarliklarning mehnat qo'shiqlari o'rganildi, ular orasida don maydalash jarayonida ijro etiladigan qo'shiqlar muhim o'rin tutadi. Bu chuqur qaror topgan mavsumiy madaniy voqelikdir. Mazkur marosimda bir-biriga qarama-qarshi turgan ayollar ishtirok etib, ularning har biri qo'lida menxaz (maydalagich sifatidagi katta yog'och asbob) ushlab turadi va unga navbatma-navbat uradi. Madakda (Katta yog'och idish, unga bug'doy solinadi) ayollardan biri maval kuylashni boshlaydi, ayollar guruhi esa barabanga urib, unga tabla va tarni jo'r qilib, javob qaytaradi va ritm tobora tezlashib boradi<sup>23</sup>.

<sup>19</sup> Al-Ghanim K., Annual Grain Milling Celebrations in Qatari Society, Department of Culture and Arts, Doha, 1997, p. 44.

<sup>20</sup> Hassan S., The songs of work on diving ships in the Gulf, Popular Traditions Magazine, No. 15, Doha Qatar, July 1989, p. 98.

<sup>21</sup> Al-Tamimi F., popular composer and heritage researcher, personal interview on 1/5/2022.

<sup>22</sup> Al-Tamimi F., ibid.

<sup>23</sup> Al-Qasimi K., and Ghanem N., The Quintet Music in the Gulf and Yemen, Popular Traditions Magazine, No. 5, Doha Qatar, January 1987, p. 39.

Ishda asosiy e'tibor, Fors ko'rfazi hududida bir necha yuz yillar davomida shakllangan va keng tarqalgan xonish turi, dengizcha kuylashga qaratilgan. Ushbu musiqaning eng muhim tavsifi lirik va metroritmik darajalardagi ko'pohanglik, ya'ni ushbu mintqa uchun xos bo'lgan o'ziga xos polifoniyani hosil qiluvchi ko'plab to'siluvchi musiqiy chiziqlardir. Bu xonish yana keng vokal diapazoni bilan ham farqlanadi, u yakkaxon ovozi (Al-Naxxam) unison bo'lib kuylayotgan dengizchilar ovozidan ajratib turadi<sup>24</sup>.

Tadqiqotlardan ma'lum bo'ladiki, dengizchi amalga oshirayotgan har bir harakat uchun unga jo'r bo'luvchi maxsus qo'shiq mavjud. Odatda barchasi yelkanni tushirish jarayoniga jo'r bo'luvchi qo'shiq bilan boshlanadi, va yelkanni ko'tarish yoki tushirish (xatfa san'ati) jarayoniga jo'r bo'luvchi qo'shiqlarga ulanib ketadi. Bundan tashqari, kichik yelkan yoki katta yelkan (Al-Jiba) tushirilishi bag'ishlangan qo'shiqlar, va dengizchilarning eshkak eshish jarayoniga bag'ishlangan qo'shiqlar (Yamal san'ati) mavjud. Ushbu qo'shiqlar maval va naxam xonishidan iborat bo'lib, dengizchilarga baland hayqiriqlar, ba'zan esa Ta'bla va Tussa bilan jo'r bo'ladi<sup>25</sup>.

Uchinchi bo'limda Samar qo'shiqlari ko'rib chiqiladi, ular keng qamrovli janrlardan iborat bo'lib, ulardan eng muhimi Al-Fijeriydir, u quruqlikda yukni ortishdan keyingi dengiz koloritini beruvchi san'at turlaridan biridir. Al-Fijeriy bir nechta shakllarga bo'linib, ularning har biri mavalga asoslanadi va ushbu janr ijrosi paytida qo'llaniladigan musiqiy ton hamda harakatlar bilan farqlanadi. Misol keltiriladi, unda dengiz bilan bog'liq izchil musiqiy obraz sifatida shaklni tashkil etuvchi quyidagi tarkibiy qismlarning alohida aranjirovkasi beriladi: bular Al-Fijeriy al-Baxriy, al-Fijeriy al-Adsaniy, al-Fijeriy al-Xaddadi, al-Fijeriy al-Muxavlafiy va al-Fijeriy al-Xasaviydir<sup>26</sup>.

Mazkur ishda asosiy e'tibor Fors ko'rfazidagi arablar ijrosi bilan mashhur bo'lgan qadimgi arab san'ati - Savt san'atiga qaratiladi. Ushbu muhim musiqiy san'at turining ijrochilari – ud, skripka, yakkaxon xonanda va erkak xonandalar guruhi hamda ikki raqqosdir. Musiqiy jo'rlikka qarsaklar qo'shiladi. Savt uch toifaga bo'linadi: Shami Mizan 4/4, Arab Mizani 6/4, Xayali Mizan 12/8.

Shuningdek, Samar qo'shiqlari toifasining guruhi ham mavjud, ular orasida Al-Labuniy, Al-Samariy va Xuraysaniy. Har bir toifa orasida metroritmik jihatdan kichik farqlar bor, va bu toifalarning barchasi Tabla va Tar cholg'ulari jo'rligida guruhning qarsaklari ostida qo'llaniladi.

Rabab chalish san'ati – sahroda yashovchi xalq san'atlaridan biri. Rabab – nihoyatda qadimiy cholg'u, u Qatarda arab qabilalari Arab yarim orolidan ko'chib ketganidan so'ng topilgan. Bundan tashqari, rabab xalq qahramonligi va undan faxrlanishga bag'ishlangan mashub she'riyati va badaviylar she'riyati muhim rol o'ynagan san'atlarning alohida turidir.

So'nggi qismda Qatarga kirib kelgan san'atlardan hisoblanmish lirik janrlar guruhi, xususan xappan san'ati muhokama qilinadi, u xappan cholg'usi yoki jerba bilan tabla cholg'ulari jo'rligida kuylanadi. U qurg'oqchilik sabab Eron sohillariga

<sup>24</sup> Ziara K., *Glimpses of Folklore in Qatar*, Ministry of Education and Culture, Qatar 1997, p. 37.

<sup>25</sup> Al-Badi L, a popular singer and researcher in heritage, personal interview on 04/21/2022.

<sup>26</sup> Al-Dweik M., *ibid*, p. 189.

ko'chib borgan arablar sharofati bilan paydo bo'lgan. Shuningdek, Sharqiy Afrika qirg'oqlaridan Komor orollari, Zanzibara va Tanzaniya mamlakatlariga kirib kelgan liva san'ati mavjud. Bu guruhli raqs bo'lib, Al-Liva truppassi bir nechta musiqachi va bir nechta raqqosdan iborat, o'yinda faqat erkaklar ishtirok etadi, ayollar esa faqat raqs va xonishda qatnashadi. Unda qo'llaniladigan cholg'ular surnay va turli o'lchamdagi uch-to'rtta tabladan iborat. Shuningdek, Afrikadan kirib kelgan Tunbura san'ati ham mavjud bo'lib, u mifologik obrazlar bilan bog'liq teran ruhiy tabiatli dramatik raqsdir. Uning ritmi tovon harakati mo'ljallangan. Bu guruhli raqs. Uning ijrosida o'yinchilar raqsning o'ziga xos cholg'usi bo'lmish Tunburaga qo'shimcha sifatida Manajeb nomli barabanlardan, Mangur nomi bilan mashhur ba'zi echkilar tuyog'idan foydalanadilar<sup>27</sup>.

Ikkinchi paragraf "Qatarining zamonaviy musiqasi" deya nomlanib, u Qatar zamonaviy musiqasining paydo bo'lishiga olib keluvchi omillar, renessansli jamiyatda musiqa san'ati tarqalishiga, rivojiga hissa qo'shgan ayrim o'quv yurtlarining roliga bag'ishlangan.

Guruhlar shakllanishida muhim rol o'ynagan Qatar radiosi faoliyatiga alohida e'tibor qaratildi, u merosni yozib olib, ijodiy guruhlarining ko'plab a'zolarini musiqa ilm-fanini o'rganishga yo'naltirdi, Abdul Aziz Nasser, Hasan Ali, Ibrohim Ali, Abdulrahmon al-Manno'iy va Abdulrahmon al-G'anim shu jumlagi kiradi, bu guruhga keyinchalik Faraj Abdulkarim va Muhammad Rashidlar ham qo'shildi. Bu musiqa san'atining yangi tarixiy davrda shakllanishi va rivojlanishiga turtki bo'ldi, shu sabab, Qatarda zamonaviy qo'shiq dunyoga keldi.

Ushbu rivojlanish ijodiy guruhlar va skripka, qonun, fleyta, organ, gitara va boshqa musiqiy cholg'ularning paydo bo'lishi bilan davom etdi. O'zgarishlarga uchragan arajirovka (sayqallash) metodi muhim rol o'ynadi. Qatarda Yegipet Arab Respublikasidan yozib olingan zamonaviy qo'shiq turlari qo'llanila boshlandiki, ular mamlakatda shunga o'xshash janrlarning paydo bo'lishiga olib keldi. Ularning birida folklorga asoslangan (ijrochi Hasan Ali) an'anaviy struktura saqlanib qoldi, boshqa turi esa zamonaviy romantik qo'shiq ko'rinishida namoyish etildi (Abdul Aziz Nasur)<sup>28</sup>.

2007 yilda Hazrati Oliyolari shayx Moza binti Naser rahbarligidagi Qatar fondi markazi sifatida tashkil etilgan Qatar filarmonik orkestri muhim ahamiyatga ega. Uning tarkibiga 30 ta mamlakatdan kelgan, xalqaro tinglovlarda tanlab olingan 67 ta professional musiqachi kiradi. Qatar filarmonik orkestrining maqsadi – Qatar va arab olamidagi katta-yu kichikni musiqa yaratish va undan rohatlanishga birdek ilhomlantirish, g'arb va arab musiqasini ijro etish va targ'ib qilishdir. Ushbu madaniyatlarni o'zaro qorishtirgan holda, Qatar filarmonik orkestri mintaqadagi arab kompozitorlari va artistlari faoliyatini namoyish etish va rivojlantirishga yordam beradi. Qatar musiqa an'analari va merosini orkestr uslubiga muvofiq rivojlantirish va ko'paytirish bo'yicha Filarmoniya missiyasini qo'llab-quvvatlash uchun ushbu tashkilot ko'plab mashhur musiqachilar bilan hamkorlik qiladi, ular orasida Ual Bin Ali, Nasser Saxim, Dana al-Fardan va

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<sup>27</sup> Ziara K., ibd, p. 36.

<sup>28</sup> Al-Kuwari M., a personal interview at his home in Doha, on 04/20/2022.

Xamed Xussayn Neymaxlar bor. Ular orkestrni qo'llab-quvvatlash va zamonaviy Qatar madaniyatini targ'ib etishda muhim rol o'ynaydi. Masalan, Nasser Saxim Qatar filarmonik orkestrining ijrochi direktor o'rinbosari sifatida Qatar va dunyoning ko'plab mamlakatlari o'rtasida madaniy ko'prik o'rnatdi, ular orasida AQSh (Disney shou), Yegipet (Klassikaning oltin asri), Quvayt (doktor Amir Ja'far bilan hamkorlikda), O'zbekiston (O'zbekistonda xizmat ko'rsatgan artist, O'zbekiston davlat simfonik orkestri bosh dirijyori Kamoliddin O'rinboev bilan hamkorlikda), Germaniya kabi davlatlar bor. Qatar filarmonik orkestrining loyihalari muvaffaqiyatli bo'lib, globallashuv davridagi madaniy diplomatiya siyosatini amalga oshirmoqda<sup>29</sup>.

Qatar teatr musiqasini rivojlantirish sohasida so'z yuritadigan bo'lsak, XX asr o'rtalarida repertuarda nafaqat g'arbiy klassik musiqali spektakllar, balki ayrim mahalliy premyeralar ham bor edi. Saksoninchi yillarda mashhur kuylardan foydalanilgan teatr qo'shiqlari paydo bo'ldi va ular sabab, teatr uchun ilk kompozitsiyalar yaratildi. Shunday qilib, Qatar va Fors ko'rfazidagi boshqa arab mamlakatlarining artistlari ishtirokida lirik operettalar namoyish etildi. Bu bolalar teatr qo'shiqlari, qo'shiq-komediyalar, siyosiy-jamiyat qo'shiqlari va boshqa turli toifadagi lirik hamda teatr asarlarini rivojlantirishga turtki bo'ldi.

Uchinchi paragraf (Qatar musiqasida qo'llaniluvchi musiqiy cholg'ular) Qatar xalqining musiqiy cholg'ularini aniq ta'rifi bilan o'rganishga, ularning qatar musiqasida paydo bo'lgan davrini aniqlashga, manbalarni o'rganishga bag'ishlangan. Shuningdek, lirik janrlar va ularga jo'r bo'luvchi cholg'ularning zarbli, torli va damli turlarga bo'linuvchi keng qamrovi o'rganiladi.

Turli xil lirik janrlar jo'rligida muhim rol o'ynagan Tablaning zarbli cholg'ular guruhi alohida ta'kidlanadi. Bunda Tar cholg'usining roli ham kam emas, aksariyat hollarda tus ularga arda san'ati va dengiz qo'shiqlarida jo'r bo'ladi, bunda suv solish uchun ishlatiladigan sopol idish ko'rinishidagi exall cholg'usi fijeriyini ijro etishga mo'ljallangan. Kichik tabla ko'rinishidagi mervas cholg'usi ko'pincha samar qo'shig'i ijrosida foydalaniladi, ozuqa yog'larini saqlashga mo'ljallangan yupqa metall plastina ko'rinishidagi tenka cholg'usi esa manjor cholg'usiga qo'shimcha sifatida liva san'atida qo'llaniladi, manjor qalin, mayin mato parchasidan iborat, qisqa iplar bilan bezatilgan, katta miqdordagi echki tuyoqlari va bir nechta kichik qo'ng'iroqchalar bilan birlashtirilgan cholg'u, uni ijrochi beliga taqib oladi, ko'pincha tanbur jo'rligida ishlatiladi<sup>30</sup>.

Ayni paytda torli cholg'ular orasida rabab arab mamlakatlari va Qatarda keng tarqalgan cholg'udir. Shuningdek, Qatarga Afrika mintaqasidan kirib kelgan tanbur cholg'usi ham keng yoyildi, u ko'pincha xonishga jo'r bo'ladi. Ud – arab olamida, xususan Arab yarim oroli va Qatarda keng tarqalgan, ommabop cholg'u. U Sout kabi turli xil ommabop qo'shiqlarga jo'r bo'ladi, mazkur qo'shiq Fors ko'rfazida juda keng tarqalgan va ommalashgan. Ckripkaga kelsak, u Qatar musiqasida o'tgan asrning o'ttizinchi yillarida paydo bo'lgan va Savt san'atiga jo'rlik qilgan<sup>31</sup>.

<sup>29</sup> Abd al-Malik A., a journalist and an interested in cultural affairs, holds a PhD in media, personal interview, dated 04/20/2022

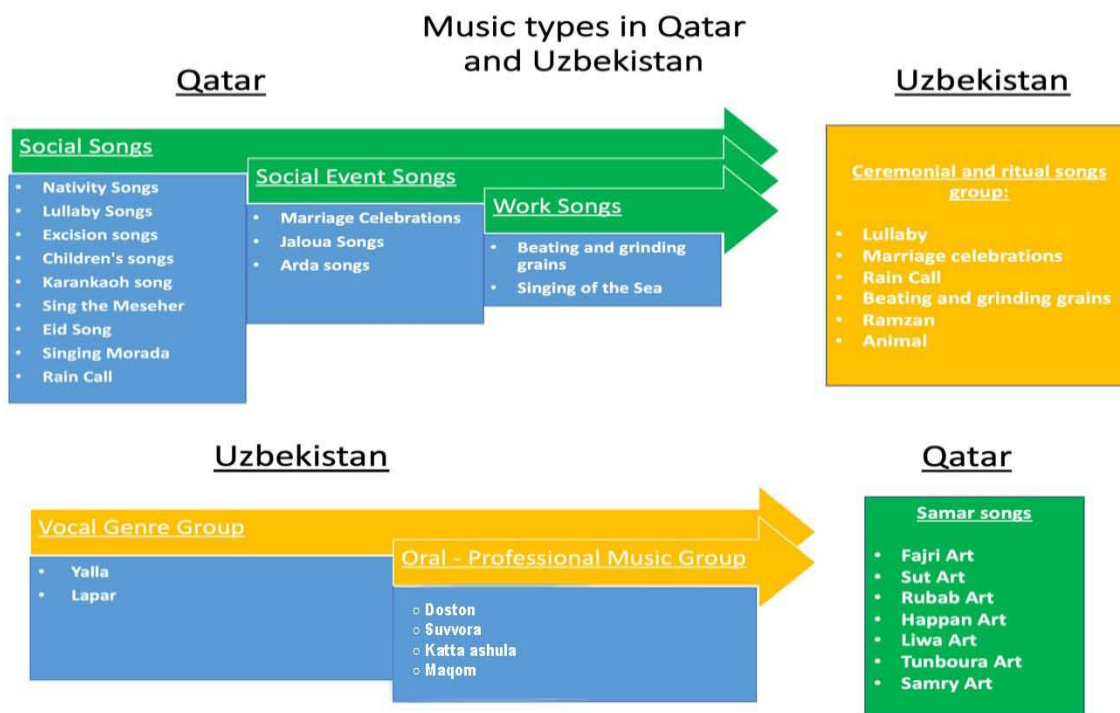
<sup>30</sup> Al-Marhoon A., Folk Music in the Arabian Gulf, Governmental Press of the Ministry of Information, Bahrain 1993, p. 14.

<sup>31</sup> Al-Tamimi F., ibd.

Damli cholg'ular orasida surnay toifasidagi cholg'u keng tarqalgan bo'lib, u o'rta asrlarda arablarga mizmar sifatida tanilgan edi. Bu ovoz kuchi sabab ochiq havoda chalinadigan cholg'ulardan biri bo'lib, liva san'atiga jo'rlik qiladi. Shuningdek, Jerba (yoki Xappan) nomli cholg'u topilgan bo'lib, uni Volynkaning ekvivalenti deyish mumkin. Jerba cholg'usi Fors ko'rfazi mintaqasiga Fors ko'rfazining sharqiy sohillarida yashagan arab qabilalarining migratsiyasi bilan birga kirib kelgan cholg'ulardan bo'lib, u xappan yoki jerba san'atida qo'llaniladi<sup>32</sup>.

Dissertatsiyaning **uchinchi bob** "Qatar va O'zbekiston musiqiy aloqalari" deb nomlanadi. Birinchi paragrafda Qatar va O'zbekiston an'anaviy musiqasi o'rtasidagi o'xshash va farqli jihatlar ko'rib chiqiladi, ikkinchi paragraf – arab maqami va o'zbek maqomi o'rtasidagi umumiy va farqli tomonlarni o'rganishga, uchinchi paragraf Qatar va O'zbekiston musiqiy cholg'ulari o'rtasidagi o'xshash va farqli jihatlarni tadqiq etishga bag'ishlangan bo'lsa, to'rtinchi qism Qatar va O'zbekiston musiqa madaniyatining zamonaviy bosqichdagi o'zaro ta'siriga bag'ishlanadi.

"Qatar va O'zbekiston an'anaviy musiqasining o'xshashligi va farqlari" nomli birinchi paragraf, ushbu xalqlari o'rtasidagi tarixiy aloqalarning qiziqarli jabhalarini ko'rib chiqadi. O'tkazilgan tadqiqot jarayonida aniqlandiki, qatar va o'zbek musiqa san'ati, qatlamlari, janrlari, ijro xususiyatlari o'rtasidagi umumiyliklar talaygina, bu esa tarixiy aloqalar bilan izohlanadi. O'zbek xalq musiqasining janrlari va turlari ko'p jihatdan Qatar musiqasi bilan o'xshashdir. Tadqiqotchi bu ikki madaniyat o'rtasidagi o'xshash va farqli jihatlarni aniqlash uchun har bir guruh modelining to'plami bilan ishladi.



<sup>32</sup> Khalifa K., The Art of Al-Jerba, Popular Culture Magazine, Kingdom of Bahrain, No. 15, Fall 2011, p. 134 .

Muallif tahlil jarayonida bir qator muhim holatlarga diqqatini jalb etdi, bular: qo‘shiq tomonidan bajariladigan ijtimoiy funksiyani, qo‘shiqqa jo‘rnavozlik qiluvchi musiqiy cholg‘ularni ajratib ko‘rsatish, musiqiy notalarning yozilishi va melodik tavsifga ishora qilgan holda, foydalanilgan metroritmi tushuntirib berishdir.

Tantana va marosim qo‘shiqlar guruhi o‘zbek va qatar musiqa madaniyatlarining beshik allasi bilan birga, ko‘plab lirib uslublaridagi o‘xshashliklarni ko‘rsatadi. Jumladan, Qatarining “Xo loalo” qo‘shig‘i O‘zbekistondagi “Alla”ga o‘xshash va bu qo‘shiqlarning har bir satri, yoki har ikki satri “alla-yo, alla” so‘zlari bilan yakunlanadi, bu toifa qo‘shiqlarni har ikki xalqda ham onalar bolasiga kuylaydi<sup>33</sup>. Har ikki xalq allasidagi umumiy jihat shuki, kuy takrorlanuvchi oddiy jummalardan iborat bo‘ladi.

Shuningdek, ikki xalq o‘rtasidagi to‘y tantanalari, to‘y qo‘shiqlari va kuylari turkumining o‘xshashligi, qatar va o‘zbek xalqi marosim harakatlarining umumiy tomonlari o‘rganildi, ularni bir qator xususiyatlar birlashtiradi:

- Ko‘tarinki bayramona xarakter, bayram avjida birmuncha baland, dinamik tusda bo‘lishi;
- Qo‘shiq va kuylarning qo‘sh formati<sup>34</sup>;
- Majburiy “biriktirilgan” kuylar va qo‘shiqlar plyus ijrochini xohishiga qarab har qanday kuy yoki qo‘shiqlar tanlanishi mumkin;
- To‘y tantanalarining katta qismi ijrosida ayollarning roli, o‘zbeklarda bu Yor-yor va Kelin salom bo‘lsa, qatarliklarda Al-Dazza, Al-Ashuriy va Al-Jalva;
- Tantanalalar boshlanganda chalinadigan cholg‘ular qattiq jarangga ega, sababi ular tadbirga chaqirish, xabar berish vositasi sifatida qo‘llaniladi. O‘tmishda ulardan harbiy yurishlarda jangovor ruhni ko‘tarish uchun foydalanganlar<sup>35</sup>.

Yuqorida ta’kidlanganidek, afsun-jodu qo‘shiqlari ham mavjud, masalan, yomg‘ir chaqiruvchi Tug‘ Ya Matar Qatarda<sup>36</sup>, Sust Xotin O‘zbekistonda yoki hayvonlarni avrash, bo‘ysundirish uchun aytiladigan aytimlar shu jumlagi kiradi. Ramazon oyiga bag‘ishlangan qo‘shiqlarga kelsak, u barcha islomiy davlatlar uchun xos va qo‘shiqlarning aksariyat she’rlari o‘zaro o‘xshash, deyarli bir xil mavzuda bo‘ladi. Odatda bu aytimlarni bolalar kuylaydilar, ular eshiklarni taqqillatib, shirinliklar, yong‘oqlar va taomdan iborat hadyalar yig‘ib, oddiy ohanglarni kuylaydilar (bunday qo‘shiq Qatarda “Karnakava” deb atalsa, O‘zbekistonda – Ramazon aytib keldik eshigingizga).

Qayd etilganidek, o‘zbek baxshichilik san’ati (dostonchilik) Qatarining Al-Rabbab san’atiga o‘xshash, har ikkisi ham qadimiy o‘tmish san’ati bo‘lib, epos va uning qahramonlarini, tabiatni, jamiyat bilan bog‘liq ayrim masalalarni ta’riflaydi. Rebab ijrochisi shoir sifatida ham mashhur bo‘lib, rebab jo‘rligida kuylaydi, ayni paytda dostonchilik san’atida ijrochi Baxshi o‘ziga do‘mbirada jo‘r bo‘ladi<sup>37</sup>.

<sup>33</sup> [http://ich.uz/images/Articles/List\\_of\\_ICH\\_of\\_Uzbekistan\\_uz\\_ru.pdf](http://ich.uz/images/Articles/List_of_ICH_of_Uzbekistan_uz_ru.pdf)

<sup>34</sup> Mamadjanova E. ibd, p 26.

<sup>35</sup> Ziara K., ibd, p. 36.

<sup>36</sup> <http://ich.uz/en/ich-of-uzbekistan/national-list/domain-4/388-rain-making-wind-stopping>.

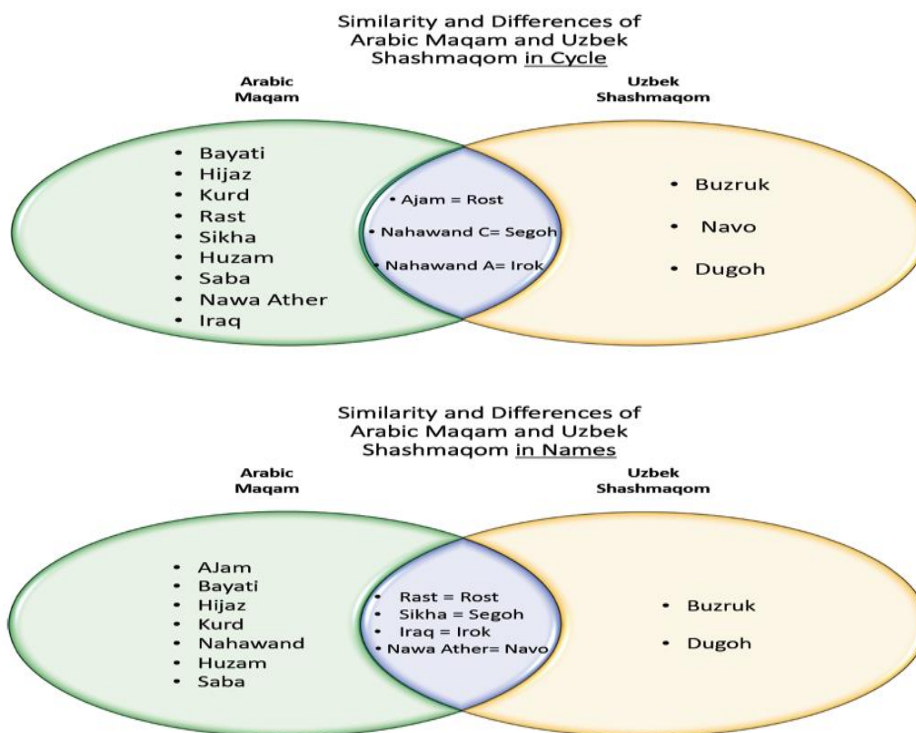
<sup>37</sup> <http://ich.uz/en/ich-of-uzbekistan/national-list/domain-2/268-bakhshi-art>.

Ijrochi – bu ham sozanda, ham she’rlar sayqallovchi va bir paytning o’zida kuylovchidir. Kuylar odatda hikoya syujetiga qarab qisqa va takrorlanuvchi, lirik hamda dramatik, yorqin va quvnoq bo’ladi.

Shuningdek, Qatar maqami va O’zbekiston maqom san’atini o’zaro taqqoslash, o’rganish uchun munosib bo’lgan bir nechta jabhani ko’rsatib berdi. O’zbekistonda maqom san’ati o’zbek badiiy musiqa asosini namoyon etuvchi professional san’at hisoblanadi, va maqomlar soniga muvofiq holda, bir nechta tur va guruhlarga bo’linadi. Savt san’ati ham Fors ko’rfazi va Qatar musiqasidagi eng qadimiy va buyuk san’atlardan biri bo’lib, har bir toifaning metroritmik farqlariga qarab uch turga bo’linadi.

O’zbekistonda maqom san’atiga jo’r bo’luvchi cholg’ular: dutor, tanbur, g’ijjak, doyra va nog’oradir<sup>38</sup>. Qatar maqamiga kelsak, u ud, qonun va mirvas jo’rnavoqligida ijro etiladi. O’zbekistonda maqomning butun birinchi qismi faqat cholg’u ijrosi uchun mo’ljallangan bo’lib, ikkinchi qismida xonish mavjud. Qatar maqam san’ati dastlab kuylash bilan boshlanadi va u bilan yakunlanadi, va bu orada u qandaydir musiqiy cholg’u ijrochiligi almashinib keladi.

“Arab maqami va o’zbek maqomi o’rtasidagi o’xshashlik va farqlar” nomli **ikkinchi paragraf** har ikki madaniyatda joriy bo’lgan mazkur janrga bag’ishlanadi. O’zbek madaniyatidagi olti maqom, ya’ni Shashmaqom arab maqami bilan qiyosiy tavsif etildi. Va natijada ushbu maqomlarning ichki tuzilishida ba’zi muvofiqliklar borligi aniqlandi, har ikki mamlakat maqamlarining nomlanishida ayrim o’xshashliklar kuzatildi. Farqlarga kelsak, arab maqamlari ko’proq tovush intervalining choragiga ega ekanligi, o’zbek maqomlari esa tovush intervalining choragidan mahrumligi ma’lum bo’ldi.



<sup>38</sup> Mamadjanova E., ibd 57

Har ikki madaniyat maqamatini o‘zaro taqqoslash asnosida ma’lum bo‘ladiki, arab Ajam maqamining va o‘zbek Rost maqomining strukturasi o‘xshash, Naxavanda maqami esa D darajasi bo‘yicha Segoh maqomiga, Naxavanda maqami A darajasi bo‘yicha Iroq maqomiga monand. Yuqorida keltirilgan chizmaning ikkinchi qismiga kelsak, u ladlar nomlanishi nuqtai nazaridan muvofiqlikni ko‘rsatadi, shuning uchun u Rost maqomini, Sikaxa maqami esa Segoh maqomini, Iraq maqami Iroq maqomini yodga solsa, Ater Al-Nava maqami Navo maqomiga o‘xshaydi.

Maqomlar tizimiga nisbatan ikki madaniyat o‘rtasidagi asosiy farqlar bu, arab maqamida oktavaning 53 ta teng qadamga bo‘linishi, o‘zbek maqomida esa oktavani 12 qadamga bo‘luvchi tizimning qo‘llanilishidir.

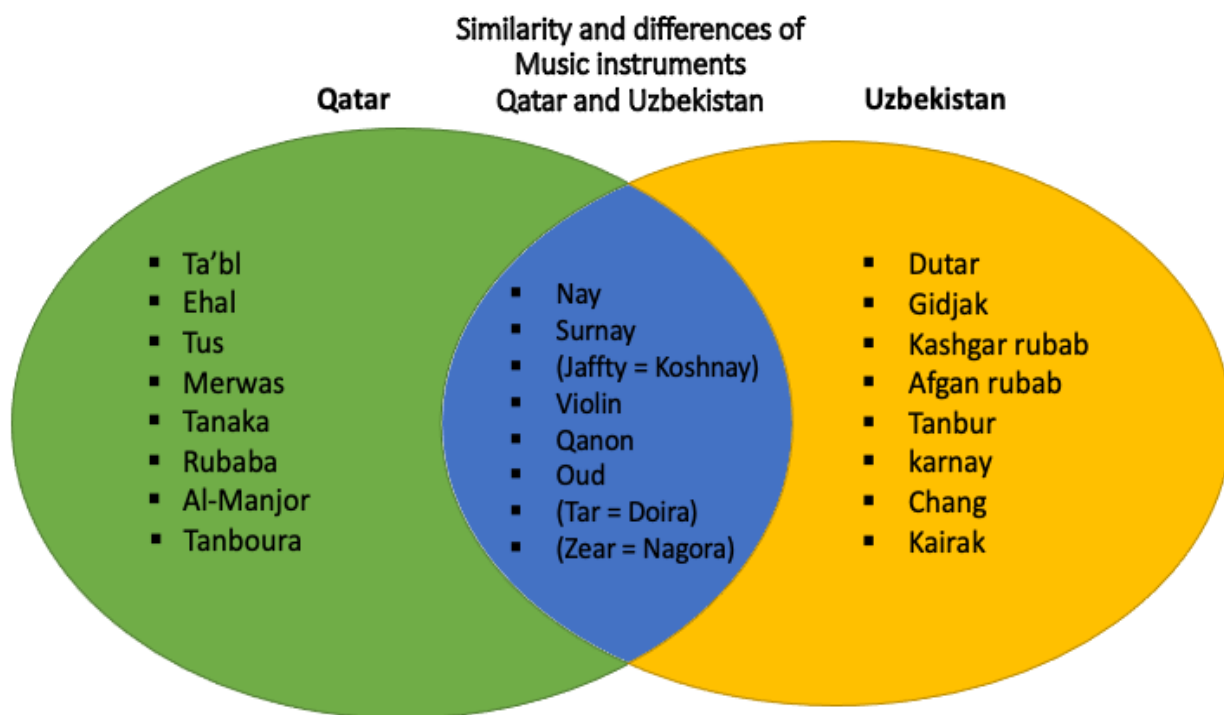


**Uchinchi paragraf** “Qatar va O‘zbekiston musiqiy cholg‘ulari o‘rtasidagi o‘xshashlik va farqlar” deya nomlanib, unda cholg‘ularning ijtimoiy joriy bo‘lishi, ularning har ikki xalq hayotidagi roli va xususiyatlari bilan bog‘liq konkret jabhalari ko‘rib chiqiladi.

O‘zbek xalq musiqasi ko‘p jihatdan Qatar xalq musiqasiga o‘xshash, jumladan musiqiy cholg‘ulari bilan ham. O‘zbek xalq musiqasi asosan dutor va doyraga asoslanadi, va xalq san’atining birorta turi bu ikki cholg‘udan holi emas. Boshqa tomondan, Qatar xalq musiqasi Ta’bl va Targa tayanadi. Har ikki mamlakat o‘rtasida umumiy cholg‘ular ham mavjud, bu xoh nomlanishi, xoh shakli yoki cholg‘u funktsiyasi bo‘lsin.

Mazkur jabhada ikki mamlakat musiqiy cholg‘ulari o‘rganildi va ma’lum bo‘ldiki, ularning katta guruhi har ikki mamlakat uchun umumiy sanaladi, bular: Nay, Surnay, skripka, Qonun, Ud va ular ikki madaniyatda ham bir xil nomlanadi. Boshqalari har xil nomlanadi, lekin o‘zaro bir-biriga o‘xshaydi, masalan, Doyra cholg‘usi Targa o‘xshasa, Nog‘ora – Zearuga, Qo‘shnay – Jafftiga monand.

Yana shunday cholg‘ular ham borki, ular bir madaniyatni boshqasidan ajratib turadi. Bular Dutor, G‘ijjak, Qashg‘ar rubobi, Afg‘on rubobi, Tanbur, Karnay, Chang va Qayroq o‘zbeklarga xos bo‘lsa, Tabl, Exal, Tus, Mervas, Tanaka, Rubaba, Manjor va Tanbura Qatarning qishloq joylariga xosdir.



**To'rtinchi paragraf** "Qatar va o'zbek aloqalari" deb nomlanadi. O'zbekistonning arab dunyosi bilan o'zaro ta'siri uning buyuk strategik holati va Buyuk Ipak yo'lida joylashuvi sabab qadim zamonlardan boshlangan. Milodning sakkizinchi asridan boshlab, Arab islom halifaligi davrida arab tili Markaziy Osiyo xalqlari uchun ham davlat tili va ilm-fan tiliga aylandi. Shunday qilib, u islom bayrog'i ostida birlashgan barcha xalqlar o'rtasidagi iqtisodiy, siyosiy va madaniy sohalarda o'zaro bir-birini tushunish va harakat qilish vositasi bo'lib qoldi. Arab tili sabab, Markaziy Osiyo xalqlari qadim yunon olimlarining (Yevklid, Aflotun, Galen va Gippokrat) ishlari, hind matematikasi va o'nlik sanoq tizimi bilan tanishish imkoniga ega bo'ldilar. Ahmad al-Farg'oniy, Al-Xorazmiy, Ibn Sino, Al-Beruniy, Al-Forobiy va boshqa allomalarning buyuk kashfiyotlari arab tili sharofati bilan dunyo yuzini ko'rdi, ularning o'zlari qadim yunon va hind olimlarining ishlari bilan shu til sabab tanisha oldilar<sup>39</sup>.

Ta'kidlash joizki, Markaziy Osiyo musiqasiga ta'sir aniqrog'i Yaqin Sharqdan keladi, shu bois aytish mumkinki, bu musiqa umumqamrovli islom an'analariga mansub bo'lib, u ko'plab spetsifik umummadaniy unsurlarda aks etadi, ulardan biri musiqiy uslubdir, sababi Sharq musiqasining ko'plab jabhalari asosan Markaziy Osiyo musiqasida o'z aksini topgan. Masalan, cholg'ularning asosiy toifalari (ularning nomlanishi bilan birga) islom madaniy olamining boshqa qismlarida uchraydigan turlariga juda o'xshashdir. O'zbek musiqasining Yaqin Sharqda qo'llaniladigan boshqa jabhalari – bu musiqaning ikki xil kategoriyasining mavjudligi: xalq musiqasi va sezilarli darajada maqom atrofida qurilgan, islom musiqasining umumiy qirralaridan bo'lmish klassik "badiiy" musiqa<sup>40</sup>.

<sup>39</sup> Akhmedov B. and Manurov Z., Arabs and Islam in Uzbekistan, Publications Company for Distribution and Publishing, Lebanon, second edition 1999, p. 90.

<sup>40</sup> Dickens M., ibd, 8.

Ushbu bo‘lim yakunida zamonaviy davrda O‘zbekistonning arab va islom mamlakatlari bilan o‘zaro munosabati xususida eslatib o‘tilgan edi, yaqinda esa Qatar va O‘zbekiston o‘rtasidagi aloqalarga har ikki davlat rasmiy shaxslari tomonidan katta qiziqish bildirildi, xalqlar o‘rtasidagi do‘stlikni mustahkamlash, ular o‘rtasida muloqot ko‘prigini qurishda musiqaning o‘rni muhim ekanligi ta’kidlandi. Bu ikki mamlakat o‘rtasidagi katta imkoniyatlar va mintaqaviy o‘zaro bog‘liqlikni belgilaydi, va bu ikki davlat Qatar filarmoniyasi va O‘zbekiston davlat simfonik orkestrining o‘zaro hamkorlikdagi madaniy va musiqiy almashinuvlari orqali madaniy va musiqiy munosabatlarni mustahqamlashga bor kuchini safarbar etmoqda<sup>41</sup>.

Ushbu tadqiqot shuni ko‘rsatdiki, musiqa madaniyati O‘zbekistondagi kabi Qatarda ham o‘zining teran ildizlariga ega va ko‘p jihatdan o‘zaro o‘xshash. Har ikki xalqning ayrim umumiy lirik janrlari ko‘rib chiqildi. Mazkur ishda o‘zbek va qatarliklar maqom janridagi umumiy va farqli alomatlarini o‘rganish muhim o‘rin egallab, qimmatli xulosalar qilindi. Bundan tashqari, har ikki xalqning musiqiy cholg‘ulari o‘rganildi, ta’kidlandiki, ularning ikki mamlakat o‘rtasida bo‘lishilgan katta guruhi mavjud. Shuningdek, ba’zi cholg‘ular borki, ular bir madaniyatni boshqasidan ajratib turadi.

Mazkur tadqiqot Qatar va o‘zbek musiqa madaniyatidagi eng yorqin voqealarni har tomonlama aks ettirishga bag‘ishlangan birinchi urinishdir. Musiqa madaniyati va san’atini shakllantirish mexanizmlarini, “etkazish”, moslashish va transformatsiyani, shuningdek, o‘tmishda o‘z o‘ringa ega bo‘lgan o‘zbek madaniyati va arab madaniyatining o‘zaro munosabatlarini o‘rganish orqali muhim holatlar aniqlandi.

Har ikki mamlakat musiqa madaniyatining dolzarbligi va teranligini tushunish bevosita, uning kelib chiqishi va boshqa madaniyatlar bilan aloqalarining o‘rganilganlik darajasiga bog‘liq. Shunday qilib, har ikki madaniyat xususida to‘plangan bilimlar musiqaning birmuncha izchil va to‘liq kelajagini yaratishga turtki bo‘ladi, shuningdek, har bir mamlakatning musiqiy an’analarini tushunishni sezilarli ravishda kengaytiradi.

## XULOSA

Qatar musiqasining asosiy xususiyatlarini, uning tur va shakllarini tadqiq etish, shuningdek, uning o‘zbek musiqasi bilan aloqalarini aniqlash natijasida biz quyidagi xulosalarga keldik:

1. Qatar musiqasi arab musiqa madaniyatining bir qismi sifatida qadim zamonlardan hozirgi kunga qadar kelayotgan teran shakllanish tarixiga ega. Boshqa madaniyatlarning o‘zaro ta’siriga qaramay, unga alohida an’analar, o‘ziga xoslik va farqli jihatlar xosdir.
2. Qatar xalq musiqasi ko‘proq zarbli musiqa cholg‘ulariga tayanadi, va shu bois aksariyat ommalashgan lirik shakllar ularda qo‘llanilgan ritmik andozalar nomi bilan ataladi.

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<sup>41</sup> Nasseb N., The Importance of Intercultural Relations in Art, Article, the State conservatory of Uzbekistan.2021.

3. Qatar musiqasining ritmik strukturasi o'zbek xalq musiqasidan farqli ravishda ko'plab zarbli cholg'ularning qo'llanilishi sabab murakkab (poliritmik), o'zbek xalq musiqasining ritm yo'li esa yagona usul andozasiga tayanadi va ko'plab cholg'ularga bog'liq emas.
4. Rabobaning Qatag'on san'ati shoirlar mavzuidagi o'zbek dostoni bilan o'xshash, ijrochi qo'shiq kuylashdan tashqari she'r aranjirovkalash mahoratiga ega bo'lishi va cholg'u asbobini chalishi va har ikki kuy ham qisqa va takrorlanmas bo'lishi kerak.
5. Ayrim marosimlar, tadbirlar va musiqiy folklor turlari o'rtasidagi qiyosiy tavsif, musulmon olamining ikki madaniyati o'rtasidagi umumiy qirralar va farqli jihatlarni ajratib ko'rsatish imkonini berdi.
6. Qatardagi Sout san'ati O'zbekistondagi Shashmaqomga o'xshaydi, chunki ikkalasida ham uchta asosiy toifalar mavjud.
7. Qatar maqomi va o'zbek Shashmaqomining ismlar, ketma-ketliklar va intervallardagi ba'zi o'xshashliklari va farqlari.
8. Qatar va O'zbekiston cholg'ulari o'rtasida nomlari va shakllari bo'yicha ba'zi asboblarda o'xshashlik va farqlar mavjud, ammo O'zbekistonda torli asboblari Qatar torli asboblariga qaraganda ancha ko'p.
9. Bugungi kunda Qatarining ko'plab mamlakatlar, ayniqsa, O'zbekiston bilan hamkorligi har ikki musiqa madaniyati o'rtasidagi o'xshashlikni aniqlab berdi.
10. Bugungi kunda Qatarining ko'plab mamlakatlar, ayniqsa, O'zbekiston bilan hamkorligi har ikki musiqa madaniyati o'rtasidagi o'xshashlikni aniqlab berdi.

**SCIENTIFIC COUNCIL PhD.03/30.12.2021.San.54.01  
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THE STATE CONSERVATORY OF UZBEKISTAN**

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**STATE CONSERVATORY OF UZBEKISTAN**

**NASSER SAHIM A T ALJASSIM**

**MUSIC CULTURE OF QATAR AND ITS LINKS WITH UZBEKISTAN:  
HISTORICAL BACKGROUNDS AND NOWADAYS**

**17.00.02 - Music art**

**DISSERTATION ABSTRACT OF THE DOCTOR OF PHILOSOPHY (PhD)  
ON ART SCIENCE**

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The dissertation can be found in the information resource center of the State Conservatory of Uzbekistan (registration number is \_\_\_\_). (Address: 100027, Tashkent, Shaykhontokhur district, Almazar street, 1 Phone: (71) 239-46-53.

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## **INTRODUCTION (abstract of the dissertation of Doctor of Philosophy (PhD))**

**Relevance and necessity of the dissertation.** In the world music heritage, Arab music in its cultural development stage goes back to the distant past with its roots, and through the written sources directly related to them, a close knowledge of the stable categories and genres of music formed over the centuries in all aspects of life, revealing their practical issues, occupies a special place. Classical music and its scientific and practical foundations, which form the root of these values, are recognized by the people of the world as unique values. It is of urgent importance to convey the priority issues of the types of classical music culture, the content of the sources as they really are.

Musicologists of the world analyze musical works created by composers, musical instruments, musical genres based on new scientific and theoretical principles and make modern conclusions, develop centuries-old cultural exchanges, strengthen the efforts made to strengthen friendship and bring people closer to each other, build a bridge of communication. The importance of musical art requires scientific research to be carried out on issues such as the cooperative study of the theoretical issues of cultural heritage by musicologists, its preservation and transmission to the next generation.

Centuries-old traditions of classical art and local styles have been revived in our country due to the special attention of the country's government, therefore, it is very important to study the common aspects of maqam art with other types of art, and special attention is paid to researching the common aspects of the musical culture of Qatar and Uzbekistan. “Undoubtedly, it is difficult to understand true art without a deep understanding of maqom art. We must use all our possibilities so that the melodies of the maqom, its spirit and philosophy take a strong place in the minds and hearts of our contemporaries, first of all the young generation”<sup>1</sup>. Thus, the scientific research of the relations of the Qatari people with similar genres means the urgency of the issue of conveying their content to the generations as it really is.

Considering PD-3178 of the President of the Republic of Uzbekistan dated August 8, 2017 “On measures to further develop and improve the activities of the State Conservatory of Uzbekistan”, PD-3391 dated November 17, 2017 “On measures to further develop the art of Uzbek national status”, 2018 This thesis serves to a certain extent in the implementation of the tasks specified in the Resolutions PD-3920 dated August 26, 2016 “On measures for the innovative development of culture and art in the Republic of Uzbekistan”, as well as in other regulatory and legal documents related to this field.

**Compliance of the research with the priorities of the republic's science and technology development.** The dissertation was carried out in accordance with

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<sup>1</sup> Mirziyoyev Sh. The art of maqom is an invaluable spiritual treasure. // Speech at the opening ceremony of the International Poppy Art Forum. People's Word, September 7, 2018 No. 185 (7113) - P.1.

the priority direction of the republican science and technology development I. “Formation of the system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state”.

**Degree of study of the problem.** No monumental studies have been created on the musical culture of Qatar. In this regard, the topic of the dissertation will provide an opportunity to determine the main historical periods and features of its development in Qatar. Classification and study of the main layers of music, art genres, types, and musical instruments to make it possible to fill these gaps.

In addition, comparative studies between Qatar “Arabic” Music and Uzbek music have not been previously conducted. Some works close to the topic of the dissertation can be noted. We can refer to *H. Farmer’s* book “History of Arabic Music” mentioned the role of Central Asian scholars in the development of Arabic music such as *Al-Farabi*, who wrote the book “Big Book of Music” and Avicenna who wrote the book “Al-Shifa”. These scholars were instrumental in the musical renaissance that the Abbasid era witnessed<sup>2</sup>.

We can refer to a study of *M. Dickens*, in which he spoke about the intercultural interaction that took place between the Arabic and Uzbek musical art, where it was noted that many aspects of Middle Eastern music were reflected in the music of Central Asia. It has also been emphasized that the main types of musical instruments “including their names” are largely similar to those found in other regions of the Islamic cultural world. The author noted the specific features inherent in the music of the Arabs and the difference from Western music, including the role of microtones, which give a feeling of a thoughtful, painful and melancholy atmosphere<sup>3</sup>.

R. Abdullayev’s Book “Ritual and Music in the Context of the Culture of Uzbekistan and Central Asia” – dedicated to the study of traditional music, folklore, and ritual music of Central Asia. What also made this reference so important that the author was studying genre composition and conducting a comparative study of the music of the Central Asia’s people. Ethnographic aspects of the study of rituals and holidays of the peoples of Central Asia. Ritual music is studied by him in a historical context, how the formation took place and how it is preserved today, that study is so interesting, as they were collectively performed solo without musical accompaniment. The book contains figures and pictures of instrumental and vocal music.

A rite, which is international holiday, is not just a celebration with a procession, music custom-rite-holiday and dances, but it’s a huge traditional historical and cultural event of the people, extended smoothly from generations to another<sup>4</sup>.

E. Mamadjanova also mentioned the role of the Arab Islamic Caliphate in the integration of the civilization of the East, since the Caliphate planted its religious system in many countries for seven centuries “from the seventh to the thir-

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<sup>2</sup> Farmer H., *History of Arabic Music*, translation, Hussein Nassar, The National center for Translation, Cairo, 2010.

<sup>3</sup> Dickens M., *Uzbek Music*, paper, 1989, [https://www.academia.edu/436105/Uzbek\\_Music](https://www.academia.edu/436105/Uzbek_Music).

<sup>4</sup> Абдуллаев Р.С. *Обряд и музыка в контексте культуры Узбекистана и Центральной Азии*. Ташкент, 2006.

teenth century AD” and this manifested itself in many aspects of public life, cultural characteristics, and arts<sup>5</sup>.

The work of foreign and domestic scientists “historians, philologists, musicologists” provided significant assistance in mastering the declared topic, in which methodological and theoretical developments used in the study of musical theory, aesthetics and the performing art of Maqom were presented. Here it should be noted the works of I. Yeolyan, N. Shakhnazarova, T. Sergeeva, T. Gafurbekov, O. Matyakubov, R. Abdullaev, N. Yanov-Yanovskaya, S. Begmatov, E. Mamadjanova, I. Ganiyeva, Ch. Ehrgasheva, Sh. Aikhodjayeva, taking into account their works on the music of the East, on the features of Uzbek music.

**The Connection of the dissertation research with the plans of the university in which the dissertation was completed.** The dissertation research was carried out as part of the research work of the State Conservatory of Uzbekistan on the topic “Studying the history of Uzbek music and educating young people in the spirit of national music”.

**The aim of the research** is to study the features of the musical culture of Qatar and its connection with Uzbekistan in its most important aspects “history, theory, genres of music”.

**Tasks of the research:**

To consider the music culture of Qatar as a part of Arab culture, to describe the main periods of Arab culture in a historical section;

Classification of stylistics, characteristics and genres of Qatari musical art;

Comparative research and determination of the artistic features of the music of Qatar and Uzbekistan in the social context;

Identifying the different stylistic characteristics of Qatari and Uzbek music from the melodic and metrorhythmic point of view;

Qatar's musical culture, main manifestations, genres and types of musical art were selected as **the object** of the study.

**The subject** of the study is a comparison with various aspects of traditional genres, customs, events and musical art of social life from ancient times to the present day, which are regularly improved and improved theoretically and practically in the Qatari and Uzbek peoples. religious, aesthetic and artistic connections to the present day.

**Research methods.** Systematic-analytical, comparative-typological, scientific methods were used to achieve the stated goals of the research.

**The scientific novelty of the research** is as follows:

According to the research of rhythmic features of musical genres of Qatari music culture, such as Fajri, Sut, Samry, Happan, Ajam Rost, Nakhovand Segoh, Nakhovand Iraqi maqams are related to maqoms of Uzbek Shashmaqom, such as Buzruk, Navo, Dugoh;

It has been revealed that the wedding ceremony songs, work songs, sea songs and genre Jaloua, Arda in Qatari music are only local characteristics of this region, they are not found in examples of Uzbek music heritage;

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<sup>5</sup> Mamadjanova E. Traditional music of the Uzbeks. Tashkent, Musiqa, 2015.

The cultural ties between the musical culture of Qatar and Uzbekistan have been proved by the similarity of musical instruments such as tabl, tus, mervas, rubaba, and tanbura according to the veil and shape of instruments such as flute, trumpet, oud, qonun, doira;

It has been proven that Qatari folk music relies more on percussion instruments, and the rhythmic patterns used in most of the popular lyrical forms are called Shami Mizan, Arab Mizan, Khayali Mizan in Sawt art.

**The practical results of the research** are as follows:

Musical genres of Qatari music culture such as Fajri, Sut, Samry, Happan are revealed;

Features of Qatari music allow you to explore the unique local characteristics of the folk music genre of wedding songs, labor songs, sea songs and maqam;

The cultural ties between Qatar's musical culture and Uzbekistan include musical instruments such as tabl, tus, mervas, rubaba, tanbura, flute, trumpet, oud, law, circle;

The fact that Qatari folk music relies more on percussion instruments, and the rhythmic patterns used in most of the popular lyrical forms are called Shami Mizan, Arab Mizan, Khayali Mizan in Sawt art is widely used in practice.

**Reliability of research results.** Reliability of research results previously unknown forms and types of Qatari music culture, some examples of musical folklore were analyzed. In addition, for the author, it is determined by the evidence of conclusions obtained from interviews with cultural and artistic figures of both countries.

**Scientific and practical significance of research results.** The scientific significance of the research is that its results will stimulate the expansion of the theoretical conclusions and imaginations currently available in musicology.

The practical importance of the research is determined by the fact that its results can serve as a basis for further scientific research, some of its sections can be used in educational work in the faculties of music and culture of general education institutions, and some musical samples can be used equally in the work of both composers and performers.

**Implementation of research results.** Based on the scientific results of the study:

According to the rhythmic method of musical genres of Qatari music culture, such as Fajri, Sut, Samry, Happan, the statuses of Ajam Rost, Nakhovand Segoh, Nakhovand Iraq are related to the twelve macom system of the Uzbek Shashmaqom, such as Buzruk, Navo, Dugoh, was used in the script of the Qatar TV show SIYAK (Qatar TV Reference No. 14346-2022 of August 25, 2022). As a result, listeners were given the opportunity to familiarize themselves with musical genres on this basis;

The fact that the wedding songs, work songs, sea songs and maqam genres Jaloua, Arda, etc. in Qatari music are only local characteristics of this region, and they are not found in examples of Uzbek music heritage, was used in the scenario of Habaieb radio channel (reference of Habaieb fm radio on August 18, 2022). As

a result, listeners got new scientific information on the local characteristics of maqam genres such as Arda, Jaloua, wedding-ceremony songs and labor songs;

The cultural ties between Qatar's music culture and Uzbekistan were used in a Euronews TV script about the similarity of musical instruments such as the tabl, tus, mervas, rubaba, tanbura, and the nay, trumpet, oud, qonun, and doira according to the shape of the instruments (Euronews Doha QFC Branch on September 7, 2022 reference). As a result, listeners had new information about the similarity of musical instruments;

The fact that Qatari folk music relies more on percussion instruments, the rhythmic patterns used in most of the popular lyrical forms are called Shami Mizan, Arab Mizan, Khayali Mizan in the art of Sawt is used and described in the activities of the Union of Composers and Composers of Uzbekistan (01 of the Union of Composers and Composers of Uzbekistan dated September 12, 2022 Reference No. 04/73-162). As a result, the role of more percussive instruments in Qatari folk music has become a basis for expanding the imaginations of emerging young talents.

**Approval of research results.** Research results were discussed at 2 international conferences.

**Publication of research results.** The main cases of the dissertation were published in 9 scientific publications, including 3 articles abroad (Russia), 3 articles in Uzbekistan journals.

**The structure and scope** of the dissertation. The dissertation consists of an introduction, three main chapters, a conclusion, a bibliography and an appendix. The main text of the dissertation is 132 pages.

## MAIN CONTENT OF DISSERTATION

In **the Introduction** the importance of studying the musical culture of Qatar, its main types, genres, forms, and stylistic features was determined. In addition, more concertation on cultural integration between Qatar and Uzbekistan with their historical roots and continues today. The review of scientific literature defines the main aspects of studying the characteristics of oriental music in general, as well as Arab and Uzbek. In this section of the dissertation, the goal and objectives are defined, the researcher presents different materials and methodological positions.

The section discusses the basic concepts (Arab music, Qatari music, Uzbek music) with their semantic ambiguity in different periods of history. Particular attention is paid to the concept of traditional music of both cultures of Qatar and Uzbekistan.

The **First chapter** "Musical culture of Qatar as part of the Arab culture" is devoted to the study of the formation of Qatari music: as a branch of the Arab national traditions, its samples, forms, genres and musical instruments.

In the first paragraph the history of Arabic music has been studied including the division of this history into different periods as following:

- Pre-Islamic period.

- Arab music at the dawn of Islam (622-632 AD).
- Arab music in the era of the Righteous Caliphs (632 - 661 AD).
- Arab music from the Umayyad dynasty (661-750 AD).
- Arab music in the state of the Abbasids (750-1258 AD).
- Arab music in the Andalusian era, followed by indefinite period considered as darkness, that was definitely after thirteenth century then new era was raising up.
- Arab Sunlight Artistic Stage (XIII – XVIII).

In each of these periods, the study contained cultural and social phenomena that influenced the development of musical art, as well as the most striking and significant types of singing that appeared in different periods. A special place is given to the consideration of musical instruments that existed in a certain era, the most prominent personalities who played an important role in the development and dissemination of musical art, their influence on subsequent generations were also mentioned. It is with these periods that the most striking events are associated that influenced the formation of the characteristics of Arab culture and musical art, well-known genres, which explains the limitation of the scope of the study to the XIII century in the history section which followed by new raising up era to be Arab sunlight stage till XVIII century.

Thus, the study considers the types of songs that appeared in the pre-Islamic period and were known as Al-Hada, Al-Senad, Al-Nasab, Al-hazaj, Tahlil and Nasheed, also Qian (a term for women singers) who played important role in artistic life in the pre-Islamic era. The role of women was significant in this era: they danced, sang, played musical instruments and participated in events and holidays; in addition, they participated in funeral events<sup>426</sup>.

Musical instruments were especially significant, for example the Oud was very common and known by various names such as the junk and the Flat-holed square Guitar and Lute. In addition, there were reed Mezmar, percussion instruments Ta'bl, Tar and Qadib. Arab also prefer Cymbals, Bells, and Castanets during warfare<sup>7</sup>.

In the dissertation, a description was given of a professional musician in the era of the righteous caliphs. It is known that the first professional musician in Hijaz was Twais al-Mukhannath. As for the era of Caliph Ali ibn Abi Talib, he took care of literature and art and allowed the teaching of singing, and during his reign a new type of singing called Al-Mutqen appeared<sup>8</sup>.

Great changes occurred during the transfer of the Caliphate to Damascus during the Umayyad dynasty, followed by an expansion of the conquests, which covered the whole East and spread to Europe, which entailed the spread of Al-Mutken chant, brought by Saib Khasir. Saib founded a school which included several divisions of Azza al-Mayla, Ghamila and Ibn Sarij and Ma'bad. In Mecca, a distinctive flavor appeared in the singing of the famous performer Said bin Masjah.

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<sup>6</sup> Alakhtiar N., Milestones of Arabic Music, The Modern Library, Beirut 1953, p.10.

<sup>7</sup> Farmer H., ibd, p. 26.

<sup>8</sup> Abdel Jalil K., Arab and African Music, Council for the Development of Cultural Creativity, Libya 2003. p. 30.

In addition, Ibn Mahrez was famous, who helped in the emergence of the art of Al-Ghurid<sup>9</sup>.

In this era, the first books on musical theory were also mentioned, including Yunus's al-Katib, who was a student of Ibn Sarij - "The Book of Nagham" and "The Book of Qayan", which were the basis for creating musical works<sup>10</sup>.

The researcher divided this topic into two features, historical and artistic.

In historical features, there was much attention paid to the period of the Abbasid state in the work. The musical movement in this era experienced a fateful revival, and singing was performed in two ways: the first is the method of Ibrahim al-Mawsili, which consists in preserving the traditions of former times, the second is the method of Ibn Jamea, which differed from the first, which allowed some freedom in performance. In this era, the number of maqams and new rhythmic formulas increased, and varieties of musical instruments appeared. In general, Arab civilization was at its peak. This is evidenced by several facts: only oud reached eight varieties, dozens of scientists and philosophers appeared who left a huge mark on the study of musical science. Among them are the philosopher Ishaq bin Yaqub al-Kindi and his book entitled Report on Lahun (Melodies). The famous scientist Al-Farabi (874-951 AD), who is the author of the encyclopedic work (The Big Book of Music). Safi ad-Din al-Urmavi (d. 1294) is considered the first major musical theorist after Ibn Zila. Some of his most famous works are (The Book of Ad-Dawwar fi Ma'rifat Al-Nagham wa Al-Adwar - The Book of Circles) and (Al-Resala ash-Sharafiyyah). As for Ibn Sina (980-1037 AD), he devoted an important and very useful chapter in his book (Al-Shifa) to the influence of music on people healing, in fact he was the founder of music therapy<sup>11</sup>.

Ishaq al-Mawsili is considered the most prominent performer of the Abbasid era, and he is called the musical genius of his time. His student and follower were Al-Hassan bin Ali bin Nafi (nicknamed Zeryab), who was the greatest singer and musician of his time, not only in his homeland, but also after moving to Andalusia. In this region, Zeryab founded the first educational institution for teaching the art of music, where a group of singing voices from Medina was called to spread Arab music and also transferred all the musical instruments to wider arars<sup>12</sup>.

As for the music of the Andalusian era, it was divided into three stages. The first stage extends to the first reign (AD 796-822), during which music was nothing more than a faint echo emanating from the arenas of high singing in the Arab East. The second stage coincided with the reign of Abdul Rahman II (822-852 AD), during which the art of music was revived due to the establishment of musical traditions coming from the school of Arabic mashreq. The third stage is associated with the fall of the Umayyad rule in 1027 AD, which divided the country into small

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<sup>9</sup> Alakhtiar N., ibd, p. 27.

<sup>10</sup> Abdel Jalil K., ibd, p. 31.

<sup>11</sup> Al-Wartani A., The Oud in the Arab-Islamic Civilization between Scientific Theory and Musical Practice, Popular Culture Magazine, Kingdom of Bahrain, No. 27, Fall 2014, p. 124.

<sup>12</sup> Al-Hafni M., Isaac Al-Mawsili, the musician Al-Nadim, The Egyptian General Organization for Authoring, News and Publishing, Cairo, p. 236.

emirates known as the Taifas. This period is associated with the flourishing of culture and art<sup>13</sup>.

That followed by darkness indefinite period after the thirteenth century without noticeable progression, followed by new powerful artistic stage, musical renaissance from Andalusia to Baghdad while Iraq, Syria and Egypt were keeping the Arab music origins with the same tradition features.

In Artistic features, a full section of the chapter is devoted to the consideration of musical instruments that were common during that period: Al-Khayal, Krih, Oud, Ruta, Rabab, Al-Qanun, Al-Munis, Kitra, Al-Nadara, Zalami, Shakra, Al-Nura and Trumpet. The researcher notes the lyrical genre of muwashahat as one of the most important in this period. Among the famous figures of music and singing in this era are the great musician Ibn Baja, as well as Abdul Wahhab Al-Hasan bin Jafar Al-Hajib, Abu Al-Hasan Ali bin Al-Hamara. Their names are associated with the formation of Arab music and vocal performance<sup>14</sup>.

The second paragraph of the first chapter, entitled "Singing and instrumental Arabic forms", is devoted to the study of lyrical (poetic) forms (Al-Mutqen, Sout, Mawal, Mwashah, Qasidah, Taqtuqa and Monologue) and musical forms (Samai - Tahmila - Longa - Maqtoua).

This part examines the lyrical forms that emerged in Arab music in different eras, the first of which was the Al-Mutqen form of singing, which appeared around the 7th century AD. The characteristics of these forms and ways of their creation were studied, as well as the objective conditions that contributed to their creation and development. In this part, the concentration was on the Sout as one of the most important forms that established the rules and theories of Arab music. In addition, the genres of Mwashah and Qasidah were so important, as they contributed of Arab music composition and development, that led of the main features of the Arab genres that are known today.

In the second paragraph, instrumental Arab forms were studied, including: Samai - Tahmilah - Longa - Maqtua. These forms have some common features, such as they should be performed by a group of instruments, with one solo instrument for improvisations, or duet between two instruments<sup>15</sup>. Also, they have some different features as they have to be various in texture, rhythm, time signature and number of movements. This music is performed by group of Arabic players, which is a small musical group is called (Takht) that accompanies the singing. Takht is a Persian word meaning "platform" which appeared for the first time in Abbasid era. The number of players does not exceed four, with the singer in the middle. Instruments that are commonly used: Oud, Qanun, Violin, Ney and percussion<sup>16</sup>.

The third part of the first chapter deals with the features of the Arab Maqam form and texture, with the introduction of notes explaining the features of the Arab Maqam. Thus, Arab divided a whole tone into four simi quarters, regardless of

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<sup>13</sup> Smash S., Andalusian Music in Talisman, Master's thesis submitted to Boubacar Belkaid Talisman University 2009, pp. 47-48.

<sup>14</sup> Al-Qadi M., Moroccan Andalusian Music as a Model for Interaction and Civilized Mixing, Popular Culture Magazine, Kingdom of Bahrain, Issue Seventeen, Spring 2012, p. 136.

<sup>15</sup> Abdel Azim S., The Arabic Music Agenda, National Book House, Cairo 1984, p. 87.

<sup>16</sup> Al-Hafni R., The Arabic Song in the Nineteenth Century, No. 56, The Syrian General Book Organization, 2010, p. 81.

whether they are ascending or descending. The types of Arab musical intervals were classified into the following: Major musical interval (full step), minor musical interval (half step). Three quarter tone intervals equal to three semi-tones and one and half tone intervals equal to six semi-tones (same as harmonic minor scale)<sup>17</sup>.

Arab Maqam consist of two Jins, each Jins contains four notes, that make lots of varieties depends on the changes of Jins, that's why there are hundreds of Arab Maqam branches.

Also Jins is called in Western Music (tetrachord) as it consists of four steps too, with three intervals in-between. Arab invented the theoretical rules of Jins after Greeks and Persians. Despite the language differences, taste and region but Arab kept their own characteristics. Jins is the first unit of Maqam and the second unit is called branch. Jins types are four:

The first is Al-Jins Al-Tamm: it consists of four steps and three intervals, i.e. (ten quarters of a step), such as Jeans Rast. The second is Al-Jins Al-Naqis: it consists of four steps and three intervals, i.e. (eight quarters of a step) such as Jins Saba or nine quarters such as Jins huzam. The third one is Al-Jins Az-Zaid (six semi-tone). such as Jins Sikah. Fourth: Al-Nisba: it consists of three steps and two intervals, i.e. (seven quarters of a step), like Jins Ramal. Fifth: Al-Aqed: It consists of five steps and four intervals, for a total of fourteen steps, like Aqed Nawa Ather. That means Jins varieties could be with whole tone, semi-tone, semi-quarter tone, or six semi (Az-Zaid). Which means there are some Jins or Maqams could be performed by Western instruments, that Maqams without the semi quarter tones.

Also, this part showed that the rules were followed in Arab Maqam have been considered, including the combination of two Jins in the structure of the maqam. There are three types of branches: a separate branch where the Jins start from the fifth step of the maqam, a continuous branch where the Jins start from the fourth step of the maqam, and an overlapping branch where the Jins start from the third step of the maqam<sup>18</sup>.

The Arab Takht and Arab Maqam were strongly mentioned for their main artistic role which connected the musical features in one performance.

At the end the musical elements were explained in detail as they are the roots and the main form of classical Arab music which Qatar is part of it.

In the **Second chapter** of the dissertation, entitled Music culture in Qatar and its main layers, the first part is devoted to the folk music of Qatar in the XIX century, the second to the social songs in XX Century and the third is contemporary music in Qatar in XXI Century.

The first paragraph, entitled "Folk Music of Qatar", the researcher divided it into two types: work songs and Samar songs.

In the first section, work songs of the Qataris were studied, these types of songs have totally disappeared and not available any more nowadays as a life routine unless for some shows for old tradition folk songs. work songs were per-

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<sup>17</sup> Aref A., Achieving Some Arabic Maqam Not Circulating in Egypt, Master Thesis, Faculty of Music Education, Helwan University, Cairo 1993, pp. 1, 18, 19.

<sup>18</sup> Shoura N., Guide to Arabic Music, Dar Al-Kutub Al-Arabiya, second edition, Cairo 1988.p. 229.

formed during the process of churning and grinding grain as well as sea songs. Grinding grain songs were deeply rooted seasonal cultural phenomenon. This rite involves women standing in two rows facing each other, each of whom holds a *menhaz* (a large wooden tool used as a hammer) and hit it in turn. On the *madak* (a large wooden bowl in which wheat is placed) one of the women begins to sing the *Mawal*, and a group of women responds by alternately beating by *Ta'bl* and *Tar*, and the rhythm gradually speeds up<sup>19</sup>.

Sea singing, the most common type of singing in the Persian Gulf region, which has been formed over several hundred years. The most important characteristic of this music that there were many simple melodies were sung by men lines at the same time that made overlapping musical lines. This singing is also distinguished by a wide vocal range that separates the voice of the soloist (*Al-Nahham*) from the voices singing in unison performed by the sailors<sup>20</sup>.

Studies showed that there is a special song accompanied each movement or action that the sailor make. Usually, every action starts with a song accompanying the process of lowering the sail and moves on to songs accompanying the process of raising the sail or lowering the sail (the art of *Khatfa*). In addition, there are songs dedicated to the lowering of a small or large sail (the art of *Al-Jib*), and songs dedicated to the process of rowing sailors (the art of *Yamal*). These songs consist of *mawal* and *nahham* singing and accompany sailors with loud cheers, sometimes applause, accompanied by *Ta'bl* and *Tuss*<sup>21</sup>.

In the second section, Samar songs were considered, they consist of a wide range of genres, the most important of which is *Al-Fidjeri*, which is one of the arts that conveys the color of the sea and is practiced on land after the end of the dive. It is divided into several forms, all of which are based on the *Mawal* and differ in the musical tones and movements used during the performance of this genre. An example is given in which a special arrangement of the following components of the form is given as a consistent musical image associated with the sea: *Al-Fidjeri al-Bahri*, *al-Fidjeri al-Adsani*, *al-Fidjeri al-Haddadi*, *al-Fidjeri al-Mukhawlaifi* and *al -Fijderi al-hasawi*<sup>22</sup>.

Then the researcher explained in detail the *Sout* performance, which is a famous ancient Arab performance came from the Persian Gulf. *Sout* usually performs by a group of musicians accompanied with oud, violin, singer-soloist, group of male singers and two dancers. Applause in the form of support is added to the musical accompaniment. *Sout* is divided into three types: *Shami* with time signature 4/4, Arabic time signature 6/4, *Khayali* with time signature 12/8.

The *Rababa* performance is one of the arts of the people living in the desert. *Rababa* is a very ancient instrument that was discovered in Qatar after the migration of Arab tribes from the Arabian Peninsula. In addition, *Rababa* is one of the separate types of art, in which *mashub* poetry and Bedouin poetry, dedicated to the heroism of the people and pride which played an important role.

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<sup>19</sup> Al-Ghanim K., Annual Grain Milling Celebrations in Qatari Society, Department of Culture and Arts, Doha, 1997, p. 44.

<sup>20</sup> Hassan S., The songs of work on diving ships in the Gulf, Popular Traditions Magazine, No. 15, Doha Qatar, July 1989, p. 98.

<sup>21</sup> Al-Tamimi F, popular composer and heritage researcher, personal interview on 1/5/2022.

<sup>22</sup> Al-Tamimi F., ibd.

The last part discussed a group of lyrical genres that are considered one of the arts that came to Qatar, such as the art of Happan art, which is sung to the accompaniment of the Happan instrument or jerba with ta'bl. It came with Arab who moved to the coast of Iran due to drought. There is also Liwa art, which came from the coast of East Africa to the countries of the Comoros, Zanzibar and Tanzania. This is a group dance and Al Liwa's troupe consists of several musicians and several dancers, only men can participate in this art, while women barely participate in dancing and singing. The used instruments were Surnay and three or four ta'bl of different sizes. There is also Tunboura art, which came from Africa, a dramatic dance with a deep spiritual nature, associated with mythological images. Tunboura beats often is, group of dancers imitate the beats of Ta'bl with alive performance. In its performance, players use Ta'bl is called (Manajeb) and the hooves of some goats known as Mangur, in addition to the Tunboura instrument, which is the main instrument of the dance, that explains why the called it by the same name of this art<sup>23</sup>.

Second paragraph is for social songs which contains Ritual songs and Ceremonial songs. Ritual songs are usually simple songs such as the songs of the bigging of the new year to welcome the year, the birth songs to greeting the new babies, the children's lullabies by the mothers voices without any accompaniment of a musical instrument, the excision songs, which performed with dance, accompanied by the rhythm of Ta'bl and Tar, with (Al-Ashori) rhythm<sup>24</sup>, Karankaoh song, which is sung in the month of Ramadan, Eid song, which children sing to celebrate Eid and Morada songs, which are sung and dance by girls. All of these songs are distinguished by simplicity and immediacy and are performed without musical accompaniment<sup>25</sup>.

As for social ceremonial songs (marriage songs) in Qatari society, they include wide range of songs such as: Daza songs, Joloua song and Arda. Daza song are associated with ceremonies at the bride's family home during the big celebration. The procession moves from the groom's house, passing through the streets of the city, accompanied by women's chants and drumming, until the procession reaches the bride's house. The songs of Al-Ashori are also considered, which are characterized by slow swings in rhythm and a slow tempo with mura's, and this is accompanied by ta'bl and tar. Jaloua songs, which are verses of a religious nature, are also sung in the form of free singing<sup>26</sup>.

The most important genres in the study are performed at wedding ceremonies, namely Arda songs, which are a type of folk song sung by men accompanied by swords and guns to rhythms and poetic chants conveying the image of war, riding and courage, accompanied by Tara and Ta'bl. Percussion instruments to add strong beats to the rhythm, this is a kind of invitation to participate in this wedding ceremony<sup>27</sup>.

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<sup>23</sup> Al-Qasimi K., and Ghanem N., *The Quintet Music in the Gulf and Yemen*, Popular Traditions Magazine, No. 5, Doha Qatar, January 1987, p. 39.

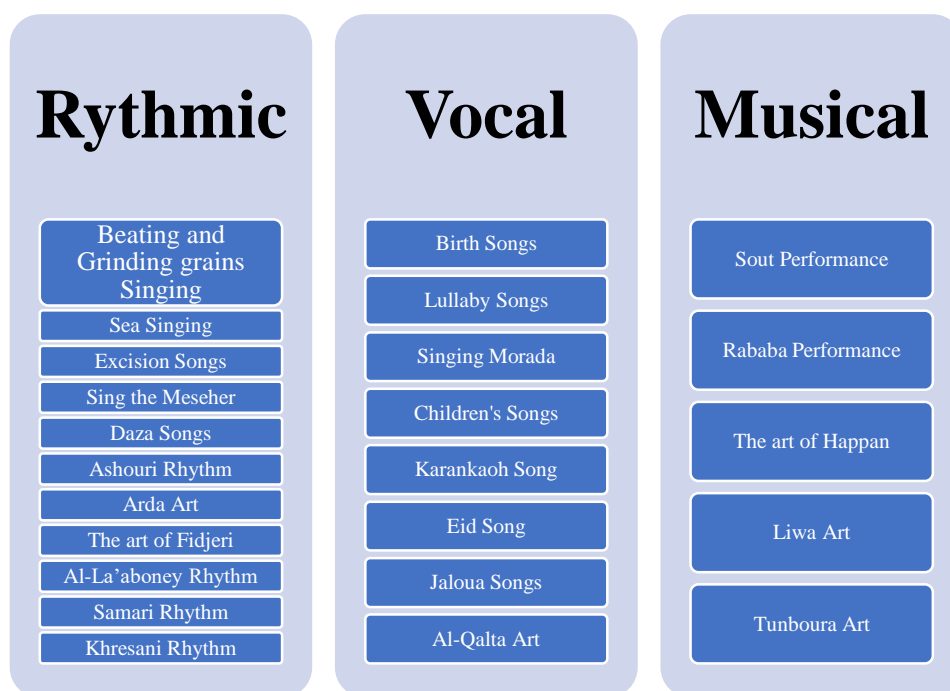
<sup>24</sup> Ziara K., *Glimpses of Folklore in Qatar*, Ministry of Education and Culture, Qatar 1997, p. 37.

<sup>25</sup> Al-Badi L., a popular singer and researcher in heritage, personal interview on 04/21/2022.

<sup>26</sup> Al-Dweik M., *ibid*, p. 189.

<sup>27</sup> Ziara K., *ibid*, p. 36.

The researcher will consider the Qatari traditional music types as following:



Intermediate period XX century, Particular attention was paid to the role that Qatari radio played an important role to encourage Qatari people for musical education exchange and also to send many members of the creative community to study music science, including Abdul Aziz Nasser, Hassan Ali, Ibrahim Ali, Abdar-Rahman al-Mannai and Abd ar -Rahman al-Ghanim, and then Faraj Abd al-Karim and Muhammad Rashid joined this group. This contributed to the development of the musical art of the new historical period with new generation of modern music was born in Qatar.

This development continued with the advent of creative musicians and musical instruments such as violin, Qanun, Flute, Organ, Guitar and others. An important role was played by the methods of arrangement, which have undergone changes. In Qatar, varieties of modern songs recorded in the Arab Republic of Egypt began to be used, which influenced the emergence of similar genres in the country. One of them preserves the traditional structure based on folklore (performer Hasan Ali), while the other is presented in a modern romantic song (Abdul Aziz Nasser)<sup>28</sup>.

All of these changes led to new musical styles in theater music which were not there before.

Qatar theater music: established by the Qatari composer's leaders who are Abdelaziz Nasser, Mohamed Al-Marzouki, Ali Abfel Sattar, Matar Ali, Faraj Abdulkareem. It is noted that in the middle of the twentieth century, the repertoire included not only performances of Western classical music, but also some premieres. In the eighties, theatrical songs appeared using well-known melodies, and thanks to them, the first compositions for the theater appeared. Thus, lyrical operettas

<sup>28</sup> Al-Kuwari M., a personal interview at his home in Doha, on 04/20/2022.

were presented with the participation of artists from Qatar and other Arab countries of the Persian Gulf. This contributed to the development of lyrical and theatrical works of various kinds, such as children's theatrical songs, comedy songs, socio-political songs, etc<sup>29</sup>.

The third paragraph (Contemporary Music in Qatar XXI century) the researcher classified it to two sides vocal and musical, mentioned the most famous Qatari singers and composers in Qatar television and radio as well as the Qatar Philharmonic Orchestra. With spotlight of the big role of some educational institutions that contributed to the dissemination and development of musical art in accordance with the ongoing renaissance in society as Qatar Music Academy.

Of particular importance is the Qatar Philharmonic Orchestra, established in 2007 as the center of the Qatar Foundation under the direction of Her Highness Sheikha Mozah bint Nasser. It consists of 101 professional musicians selected through international auditions from 30 countries. The goal of the Qatar Philharmonic Orchestra is to promote and perform Western and Arabic music to inspire children and adults in Qatar and the Arab world to create and enjoy music. By blending these cultures, the Qatar Philharmonic Orchestra helps to represent and develop the activities of Arab composers and artists in the region. In order to support the Philharmonic's mission of developing and enhancing Qatari musical traditions and heritage in line with the style of the orchestra, the organization collaborates with many renowned musicians, including Wal Bin Ali, Nasser Sahim, Dana al Fardan and Hamed Hussain Neymah. They play an important role in supporting the promotion of the orchestra and promoting contemporary Qatari culture. For example, Nasser Sahim, as Deputy Executive Director of the Qatar Philharmonic Orchestra, has established cultural bridges between Qatar and many countries of the world, including the USA (Disney Show), Egypt (Golden Age of Classics), Kuwait (in collaboration with Dr. Amir Jafar), Uzbekistan (in collaboration with Honored Artist of Uzbekistan, chief conductor of the State Symphony Orchestra of Uzbekistan Kamoliddin Urinbaev), Germany. The projects of the Qatar Philharmonic Orchestra are successful and carry out the policy of cultural diplomacy in the era of globalization.

Due to the strict regulation and the society habits which forbid arts, including the music, beside the lack of faculties of music educations in Qatar, that caused limitations of Qatari symphonic composers. But the situation has totally changed with the new generation and musical awareness increasement.

Eventually, (Musical instruments used in Qatari music) is devoted to the study with the exact description, the study of sources, an attempt is made to determine the period of their appearance in Qatari music and lyrical genres with their accompanying instruments, there are wide range of instruments, divided into percussion, strings and wind instruments.

Percussion instruments are noted, where Ta'bl plays an important role in accompanying various lyrical genres. The tar instrument shares this role, and in most cases the Tus accompanies them in the art of Arda and sea songs, while the Ehall

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<sup>29</sup> Abd al-Malik A., a journalist and an interested in cultural affairs, holds a PhD in media, personal interview, dated 04/20/2022.

instrument, which is an earthen urn used as a water container, specialized in the performance of Fidjeri singing. The Merwas instrument, which is a miniature ta'bl, is used in most samar songs, and the Tenka instrument, which is a thin metal plate used to store edible oils, is used in the art of Liwa, in addition to the Manjor instrument. which consists of a thick, soft piece of cloth inlaid with short threads connected to a large number of goat's hooves, and several small bells, which the performer ties around the waist, often accompanied by a Tanbura<sup>30</sup>.

Among stringed instruments, the Rababa is currently one of the most common stringed instruments in the Arab countries and in Qatar. The Tanbura instrument, which came to Qatar from the African continent, has also become widespread; it often accompanies singing. The oud is one of the most famous and widespread stringed instruments in the Arab world, in particular in the Arabian Peninsula and Qatar. It accompanies various songs such as Sout, which is very well known in the Gulf. As for the violin, it appeared in Qatari music in the thirties of the last century and accompanied the art of Sout<sup>31</sup>.

Among wind instruments, an instrument of the Surnay type, which in the Middle Ages was known to the Arabs as a mizmar, became widespread. It is one of the instruments played in the open space because of the power of its sound, and it accompanies the art of the Liwa. Also found was the Jerba (or Happan) instrument, which is equivalent to the Bagpipe. The Jerba instrument is one of the instruments that came to the Gulf region along with the migration of Arab tribes living on the eastern coast of the Persian Gulf and is used in the art of happan or jerba<sup>32</sup>.

The **Third chapter** of the dissertation is entitled “Musical ties between Qatar and Uzbekistan”. The first paragraph deals with the similarities and differences between traditional music in Qatar and Uzbekistan, the second paragraph deals with the similarities and differences between the Arabic and Uzbek maqam, the third paragraph deals with the similarities and differences in musical instruments between Qatar and Uzbekistan, and the fourth part was devoted to the interaction of the musical cultures of Qatar and Uzbekistan at the present stage.

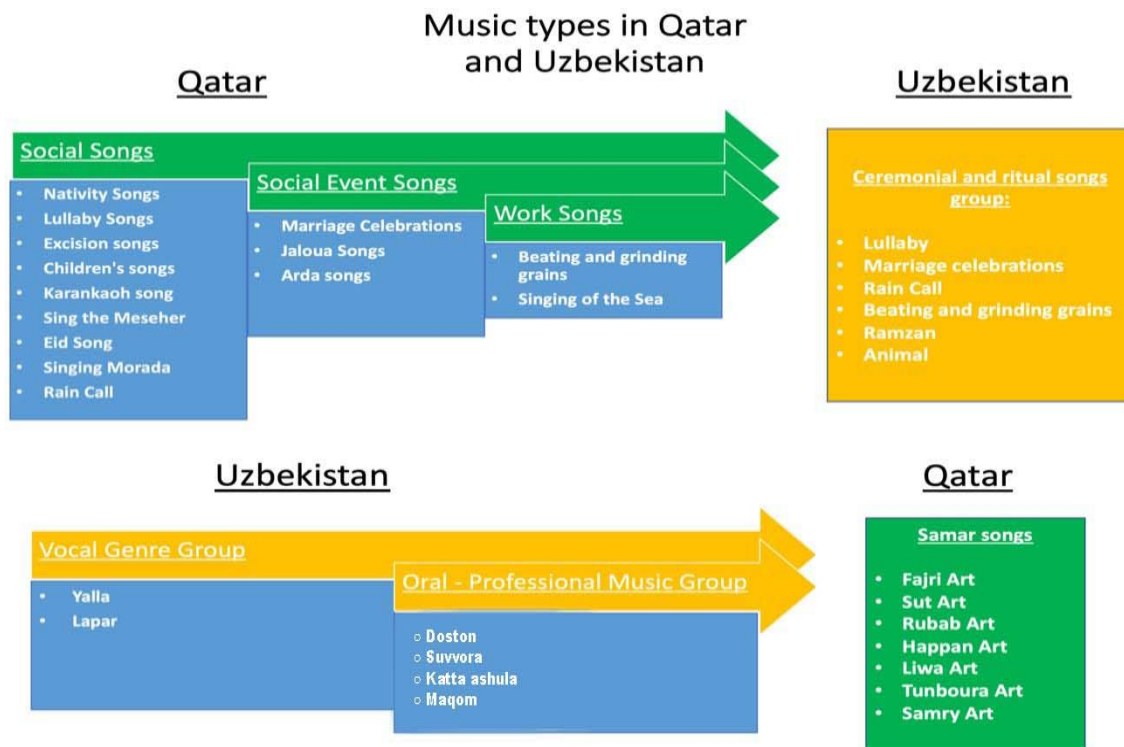
The first paragraph, entitled (Similarities and Differences in Traditional Music in Qatar and Uzbekistan) examines interesting aspects of the historical ties between these peoples. In the course of the study, it was determined that there is much in common between Qatari and Uzbek musical art, layers, genres, performance features, which is due to historical background. The genres and varieties of Uzbek folk music are in many ways similar to the folk music of Qatar. The researcher dealt with a set of models from each group to identify similarities and differences between the two cultures.

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<sup>30</sup> Al-Marhoon A., Folk Music in the Arabian Gulf, Governmental Press of the Ministry of Information, Bahrain 1993, p. 14.

<sup>31</sup> Al-Tamimi F., ibd.

<sup>32</sup> Khalifa K., The Art of Al-Jerba, Popular Culture Magazine, Kingdom of Bahrain, No. 15, Fall 2011, p. 134 .



**Figure 1: Music types in Qatar Similarity with Uzbekistan**

The researcher focused on a number of important points in the analysis process, such as: (highlighting the social function performed by the song, the musical instruments that accompany the song, writing musical notes and explaining the time signature used with reference to melodic characteristics).

The group of ceremonial and ritual songs shows the similarities between the Uzbek and Qatari musical cultures in many lyrical styles, including lullabies where Qatar has a song (ho loalo) while Uzbekistan has songs (Alla) and these songs contain the words “allayo , alla ”, which the mother usually sings at the end of each line or every two lines of the song<sup>33</sup>. What these two types have in common is that the melody consists of repeated simple sentences.

The similarities in wedding ceremonies between the two peoples were also studied, and the cycle of wedding songs, melodies and ritual movements among the Qataris and Uzbeks, they are united by a some features:

- elevated festive character, louder, more dynamic during the festive climax;
- double format of songs and melodies<sup>34</sup>;
- obligatory "attached" melodies and songs plus any melodies or songs at the discretion of the performers.
- the role of women in performing most of the wedding ceremonies, such as Yor-Yor and Kelin salom from the Uzbek side and the songs of Al-Dazza, Al-Ashuri and Al-Jalwa from the Qatari side.

<sup>33</sup> [http://ich.uz/images/Articles/List\\_of\\_ICH\\_of\\_Uzbekistan\\_uz\\_ru.pdf](http://ich.uz/images/Articles/List_of_ICH_of_Uzbekistan_uz_ru.pdf)

<sup>34</sup> Mamadjanova E. ibd, p 26.

- the instruments used at the first ceremonies have a loud sound and are considered a means of warning and calling for solemn occasions. In the past, they were used to boost morale during military battles<sup>35</sup>;

It was noted that there are type of songs were used for calling, such as, calling for rain, or referring to an animal, for example (Tug Ya Matar) in Qatar equals to Sus Hotin<sup>36</sup> in Uzbekistan. As for the songs dedicated to the month of Ramadan, it is noted that this phenomenon is typical for all Islamic countries, and most of the verses of the songs revolve around similar, if not the same topics. Usually they are performed by children, they knock on doors and collect gifts of sweets, nuts and food, and sing simple melodies (the song is called Karnakava in Qatar equals to, Ramazon aitib keldik eshingizga in Uzbekistan).

It has been noted that the art of the Uzbek Bakhshi (Dostonchi) is similar to the art of the Qatari Al-Rabbaba in that both are art from the ancient past and deal with the epic and its heroes, descriptions of nature and some issues related to society. The Rababa player is known as a poet and sings to the accompaniment of the rabab, while in the art of Duston the performer is Bakhshi and sings to the accompaniment of the dombra<sup>37</sup>. A performer is someone who plays, arranges poetry and sings at the same time. Melodies are usually short and repetitive, lyrical and dramatic, bright and cheerful, express the meaning of the story.

It also showed that the comparison between the art of maqam in Qatar and that of Maqom in Uzbekistan revealed several aspects worthy of study. In Uzbekistan, the art of Maqom is considered a professional art, representing the basis of Uzbek artistic music, and it is divided into several types and groups according to the number of Maqoms used in each. The art of Sout is also considered one of the ancient and prominent arts in the music of the Persian Gulf and Qatar and is divided into three types based on the differences in rhythm in each type.

The instruments accompanying the art of Maqom in Uzbekistan: Dutar, Tanbur, Gidjak, Doira or Nagora<sup>38</sup>. As for the art of Sout in Qatar, it is accompanied by instruments such as Oud, Qanun and mirwas. In Uzbekistan, the entire first part of maqom is intended only for instrumental performance, and singing is present in its second part. As for the art of the Qatari Sout, it begins and ends with singing, interspersed with part of instrumental musical performance.

The second paragraph, entitled “Similarities and differences between Arab and Uzbek maqom”, were existing in two cultures, in Uzbek culture – six maqoms used in Shashmaqom, and a comparative description of them with the Arab maqam was undertaken. This makes it clear that there is some correspondence in the internal structure of these maqams, in addition to some similarities in the names of the maqams between the two countries. It is also noted that Arab maqams contain simi quarter interval, while Maqoms of Uzbek music lack a quarter interval.

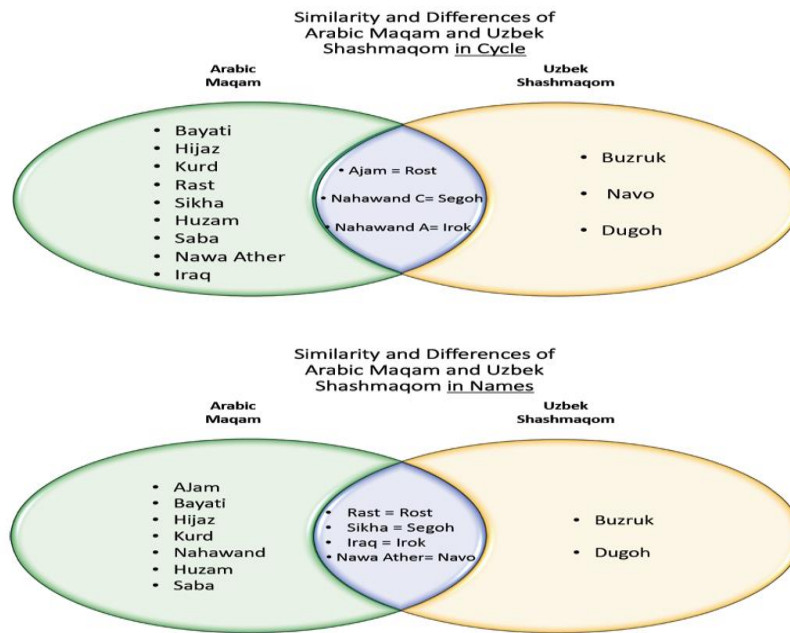
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<sup>35</sup> Ziara K., ibd, p. 36.

<sup>36</sup> <http://ich.uz/en/ich-of-uzbekistan/national-list/domain-4/388-rain-making-wind-stopping>.

<sup>37</sup> <http://ich.uz/en/ich-of-uzbekistan/national-list/domain-2/268-bakhshi-art>.

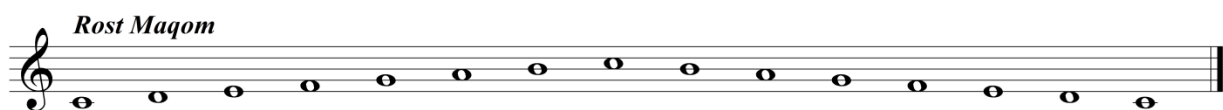
<sup>38</sup> Mamadjanova E., ibd 57



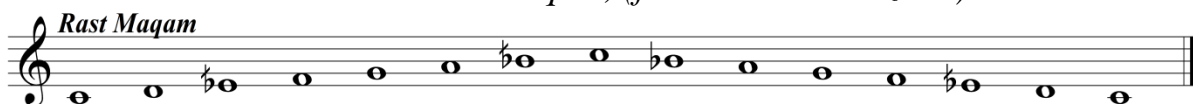
**Figure 2: Similarity and Differences of Maqam Arabic and Uzbek Shashmaqom in Cycle and in Names**

Comparing the maqam in both cultures, it becomes clear that the structure of the Arabic ajam maqam and the Uzbek Rost maqam is identical, and the Nahavand maqam in degree D with the Segokh maqam and the Nahavand maqam in degree A with the Iroq maqam. As for the second part of the above drawing, it shows the correspondence in terms of mode names, so it resembles Rost maqam and Maqam Sikaha resembles Maqam Segoh, and Maqam Iraq resembles Maqom Irok, and Maqam Ather Al-Nawa resembles Nova maqam.

The main differences between the two cultures regarding the maqom system is that in the Arab maqom an octave is divided into 53 equal steps, while in the Uzbek maqom a system is used that divides the octave into 12 steps.



*notation 1: Rost Maqom, (from Abror Ustazoda)*



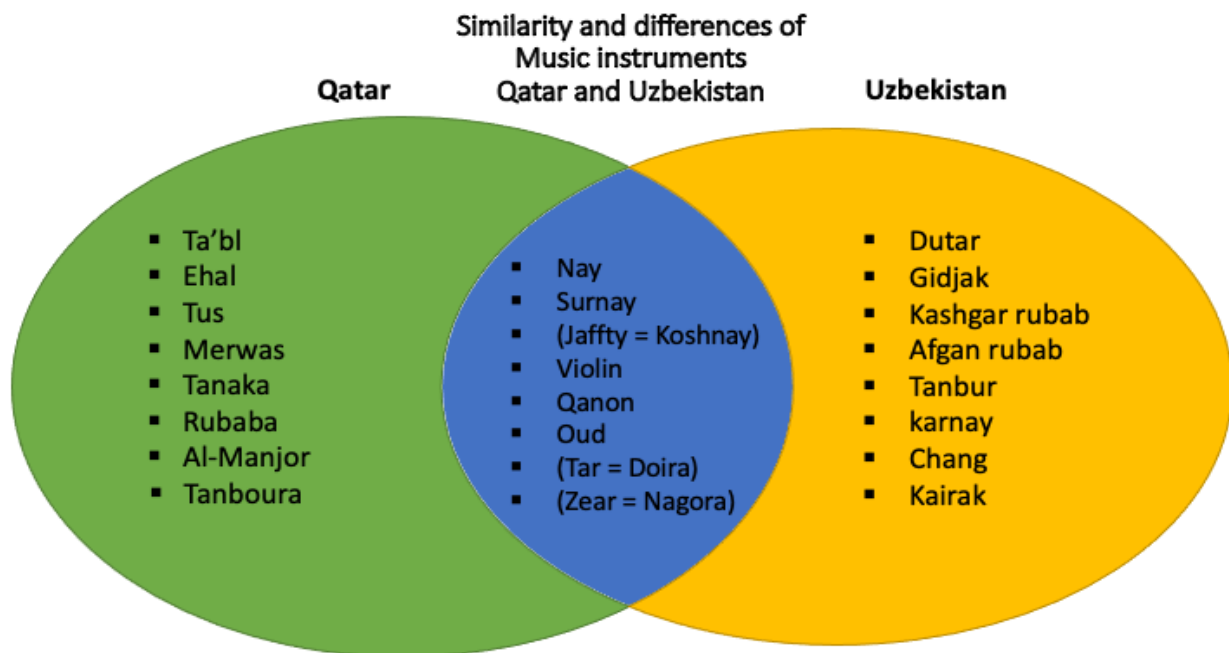
*notation 2: Rast Maqam, (Noteted by Researcher)*

The third paragraph, entitled Similarities and differences in musical instruments between Qatar and Uzbekistan, examines specific aspects related to the social existence of instruments, their features and role in the life of both peoples.

Uzbek folk music shares many similarities with the folk music of Qatar, including the instruments used in both countries. Uzbek folk music is mainly based on dutar and doira, and no kind of folk art is free from these two instruments. On the other hand, Qatari folk music relies on Ta'bl and Tar. There are common instruments between the two countries, some instruments share the same shape with different name.

In this aspect, the musical instruments of the two cultures were studied, and it became clear that there is a large group of them common to the two countries, such as Ney, Surnay, violin, Qanon and Oud which have the same names in the two cultures. Others have different names but similar in shapes, such as the Doira instrument, which equals to Tar, the Nagora-Zearu instrument, and the Koshnai-Jaffti instrument).

There are also some instruments that distinguish one culture from another. Such as Dutar, Gidjak, Kashgar Rubab, Afghan Rubab, Tanbur, Karnai, Chang and Kayrak belong to the Uzbek side. Ta'bl, Ehal, Tus, Mirwas, Tanaka, Rababa, Manjor and Tanboura in Qatar.



**Figure 3: Similarity and differences of Music instruments Qatar and Uzbekistan**

The fourth paragraph: Connections between Qatari and Uzbek music.

The interaction of Uzbekistan with the Arab world began from ancient times, thanks to the outstanding strategic position of Uzbekistan and its location on the Great Silk Road. During the Arab Islamic Caliphate, from the beginning of the eighth century AD, Arabic language became the state official language of science for the people of Central Asia. Thus, it has become a meaning of mutual understanding and interaction in the economic, political and cultural fields for all people united under the banner of Islam. Thanks to the Arabic language which made people of Central Asia were able to get acquainted with the works of ancient Greek

scientists (Euclid, Plato, Galen and Hippocrates), Indian mathematics and the decimal number system. The most famous Arab scientists with great innovations were Ahmad Al-Fargani, Al-Khwarizmi, Ibn Sina, Al-Biruni, Al-Farabi<sup>39</sup>.

It has been argued that the most obvious influence in Central Asian music comes from the Middle East, so it can be said that it belongs to the overarching Islamic tradition, which is reflected in many specific common cultural elements, one of them is musical style, since many aspects of the music of the East are reflected mainly with the music of Central Asia. For example, the main types of instruments including their names are very similar to those found in other parts of the Islamic cultural basin. Another aspect of Uzbek music that is applicable to the Middle East is the presence of two distinct categories of music: folk music and classical artistic music, largely built around the maqam with its common feature of Islamic music<sup>40</sup>.

In conclusion of this section, the interaction of Uzbekistan in the modern era with Arab and Islamic countries was mentioned beside the recent relations between Qatar and Uzbekistan have witnessed great interest from the officials of the two countries. Attention has been paid to strengthening the cultural exchange between the two countries in different sides including the music as well as strengthening friendship and rapprochement between people and emphasizing the importance of music in building bridges of communication. This outlines great opportunities and regional interdependence in between, which make continuous efforts to strengthen cultural and musical relations through huge cooperation on the basis of cultural and musical exchange between the Qatar Philharmonic Orchestra and the State Symphony Orchestra of Uzbekistan, as well as various other institutions<sup>41</sup>.

This study showed that the musical cultures in both countries have deep common roots and similarities in many sides as well as some common lyrical genres. An important part of the study focused on the distinctive features of the Qatari Maqam and Uzbeks Maqom, ended with valuable conclusions passing through the musical instruments of both people with large common group between the two countries with the differences distinguish culture from another.

This study is the first attempt at a comprehensive review of the most striking phenomena in the Qatari and Uzbek musical cultures. The study mechanisms of musical culture and art were transmission, adaptation and transformation. The interaction that took place between Uzbek culture and Arab culture in the past, passing through Qatari culture, important discoveries have recently been made.

The relevance and depth of understanding of the musical culture of both the countries directly depends on the degree of study of its origin and its relationship with other studies. Beside the additional accumulation of knowledge about the two cultures contributes to the creation of a more consistent and complete future of music, also greatly expands the understanding of the musical traditions of each country.

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<sup>39</sup> Akhmedov B. and Manurov Z., *Arabs and Islam in Uzbekistan*, Publications Company for Distribution and Publishing, Lebanon, second edition 1999, p. 90.

<sup>40</sup> Dickens M., *ibid*, 8.

<sup>41</sup> Nasseb N., *The Importance of Intercultural Relations in Art*, Article, the State conservatory of Uzbekistan. 2021.

## CONCLUSION

As a result of studying the main features of Qatari music, its types and forms, as well as determining its connections with Uzbek music, we came to the following conclusions:

1. Qatari music, as part of the Arab musical culture, has a deep history of formation from antiquity to the present day. Despite the mutual influence of other cultures, it has special traditions, identity and differences.

2. The folk music of Qatar relies more on percussion instruments and therefore most of the popular lyrical forms take their name from the rhythmic template they use.

3. Qatari music before depended on pure tradition instrument, with the time lots of changes happened, more western instruments were there, increasing of players numbers. Despite that but is still keeping the traditional folk instruments and characters.

4. Similar characteristics in some rituals, varieties of musical folklore made it possible to highlight common features and differences between the two cultures of the Muslim world.

5. The Qatari art of the Rababa is similar with the Uzbek Doston in poets theme, the performer must have poetry arrangement skills beside singing and play the instrument and both melodies are short and repetitive.

6. The art of Sout in Qatar is similar to the Shashmaqom in Uzbekistan as both contain three main categories.

7. Some similarities and differences between Qatari Maqam and Uzbek Shashmaqom in names, sequences, and intervals.

8. The rhythmic structure in Qatari music is complex (polyrhythmic) due to the many percussion instruments used, in contrast to Uzbek folk music, in which the rhythmic line is clear, relying on a rhythmic pattern (usul) and does not depend on a variety of instruments.

9. There are similarities and differences in some instruments between Qatar and Uzbekistan in names and shapes, but in wider reviews to Uzbekistan strings as there are much more than Qatari string instruments.

10. Today's cooperation between the two countries made great links with markable interaction, that created new Qatari powerful musical period which led to big exchange of many educational and artistic sides as musicians, orchestras, conductors, and composers.

**НАУЧНЫЙ СОВЕТ PhD.03/30.12.2021.San. 54.01  
ПО ПРИСУЖДЕНИЮ УЧЕНОЙ СТЕПЕНИ  
ПРИ ГОСУДАРСТВЕННОЙ КОНСЕРВАТОРИИ УЗБЕКИСТАНА**  

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**ГОСУДАРСТВЕННАЯ КОНСЕРВАТОРИЯ УЗБЕКИСТАНА**

**НАССЕР САХИМ А Т АЛЖАССИМ**

**МУЗЫКАЛЬНАЯ КУЛЬТУРА КАТАРА И ЕЕ СВЯЗИ С УЗБЕКИСТА-  
НОМ: ИСТОРИЯ И СОВРЕМЕННОСТЬ**

**17.00.02 – Музыкальное искусство**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)  
ПО ИСКУССТВОВЕДЕНИЮ**

**Ташкент – 2023**

**Тема диссертации доктора философии (PhD) по искусствоведению зарегистрирована Высшей аттестационной комиссией В2022.3.PhD/San201.**

Диссертация доктора философии (PhD) выполнена в Государственной консерватории Узбекистана.

Автореферат диссертации на трёх языках (узбекский, английский, русский (резюме)) размещен на веб-странице Научного совета по адресу ([www.konservatoriya.uz](http://www.konservatoriya.uz)) а также на Информационно-образовательном портале «ZiyoNet» по адресу [www.ziynet.uz](http://www.ziynet.uz).

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Защита диссертации состоится «\_\_» \_\_\_\_\_ 2023 года в \_\_\_\_ часов на заседании Научного совета по присуждению научных степеней PhD.03/30.12.2021.San.54.01 при Государственной консерватории Узбекистана по адресу: 100027 г. Ташкент, Шайхантахурский район, ул. Алмазар, дом 1. Тел: (99871) 239-46-53; факс (99871) 244-53-20; E-pochta: info@konservatoriya.uz.

С диссертацией можно ознакомиться в Информационно-ресурсном центре Государственной консерватории Узбекистана (номер регистрации \_\_\_\_\_) по адресу: 100027 г. Ташкент, Шайхантахурский район, ул. Алмазар, дом 1. Тел: (99871) 239-46-53; факс (99871) 244-53-20, E-pochta: info@konservatoriya.uz.

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## **ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))**

**Целью исследования** является изучение особенностей музыкальной культуры Катара и ее связи с Узбекистаном в наиболее важных ее аспектах (история, теория, жанры музыки).

В качестве **объекта** исследования были выбраны музыкальная культура Катара, основные проявления, жанры и виды музыкального искусства.

**Предметом** исследования является сопоставление с различными аспектами традиционных жанров, обычаев, событий и музыкального искусства общественной жизни с древнейших времен до наших дней, которые регулярно совершенствуются и совершенствуются теоретически и практически у катарского и узбекского народов. религиозные, эстетические и художественные связи с сегодняшним днем.

**Научная новизна исследования** заключается в следующем:

Выявлено, что ритмические особенности музыкальных жанров катарской музыкальной культуры, таких, как Фаджри, Сут, Самры, Хаппан, Ад-жам, Рост, Нахованд, Сегох, Ирок связаны с такими макомами как Бузрук, Наво, Дугох узбекского Шашмакома;

Раскрыты многие песни свадебного обряда, трудовые песни, песни о море и жанры Джалуа, Арда в катарской музыке отличающиеся своими локальными особенностями данного региона, они не встречаются в образцах узбекского музыкального наследия;

Культурные связи между музыкальной культурой Катара и Узбекистана подтверждаются сходством музыкальных инструментов, таких как табл, тус, мервас, рубаб и танбура, по верхней поверхности и форме инструментов, таких как флейта, труба, уд, конун, дойра;

Доказано, что катарская народная музыка в большей степени опирается на ударные инструменты, а ритмические рисунки, используемые в большинстве популярных лирических форм, в искусстве Саут называются Шами Мизан, араб Мизан, Хаяли Мизан.

**Внедрение результатов исследований** по научным результатам исследования:

Выводы по изучению ритмических особенностей музыкальных жанров катарской музыкальной культуры, таких, как Фаджри, Сут, Самры, Хаппан, Аджам, Рост, Нахованд, Сегох, Ирок и что они связаны с такими макомами как Бузрук, Наво, Дугох узбекского Шашмакома – были использованы в сценарии катарского телешоу SIYAK (Катарское телевидение №14346-2022 от 25.08.2022). В результате слушателям была предоставлена возможность на этой основе ознакомиться с музыкальными жанрами;

В сценарии использован тот факт, что свадебные песни, рабочие песни, песни о море и макомные жанры Джалуа, Арда и др. в катарской музыке являются лишь локальными характеристиками этого региона и не встречаются в образцах узбекского музыкального наследия. радиоканала Nabaieb (радио Nabaieb FM от 18 августа 2022 г.). В результате слушатели получили новую

научную информацию о местных особенностях статусных жанров, таких как арда, джалуа, свадебно-обрядовые и трудовые песни;

Культурные связи между музыкальной культурой Катара и Узбекистана были использованы в сценарии Euronews TV о сходстве музыкальных инструментов, таких как табл, тус, мервас, рубаб, танбура и най, уд, конун и дойра по форме инструментов (справка Euronews Doha QFC Branch от 7 сентября 2022 г.). В результате у слушателей появилась новая информация о сходстве музыкальных инструментов;

Тот факт, что катарская народная музыка в большей степени опирается на ударные инструменты, ритмические рисунки, используемые в большинстве популярных лирических форм, называются Шами мизан, арабский мизан, хаяли мизан, в искусстве саут используется и описывается в деятельности Союза композиторов и бастакоров Узбекистана (справка Союза композиторов и композиторов Узбекистана от 12 сентября 2022 года № 04/73-162). В результате роль ударных инструментов в катарской народной музыке стала основой для расширения воображения молодых талантов.

**Структура и объем диссертации.** Введение диссертации, три главы, заключение, список использованных литератур и приложение. Основной объем диссертации составляет 132 страниц.

**E'LON QILINGAN ISHLAR RO'YHATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
**LIST of PUBLISHED WORKS**  
**I bo'lim (I часть; I part)**

1. Nasser Sahim. Folk music and weddings in the past in Qatar //Musiq. – Toshkent, 2021. – № 3 (15). – Б. 13-19 (17.00.00. №13).
2. Nasser Sahim. Qatar and Uzbekistan intercultural connection that brought the traditional Qatari Folk music and its links with Uzbekistan dance. Musiq. – Toshkent, 2022. – №3 (19) 2022. Б. 61-64. (17.00.00. №13).
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5. Nasser Sahim. Qatar music culture and its links with Uzbekistan // “Проблемы современной музыки и образования”. Москва, 2022. № 6 (160). – Б. 90-93. (17.00.00. №17).
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**II bo'lim (II часть; Part II)**

7. Nasser Sahim. Role and the importance of Batyr Zarikov's creative heritage in the development of national art //Международная научно-практическая конференция, посвященная 85-летию Б.Закирова, 21 декабрь, 2021. P.71-72.
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9. Nasser Sahim. Scientific legacy of Rustambek Abdullayev //Республиканская научно-практическая конференция. 11-ноября, 2020. Б.135-136.

Avtoreferat «Musiq» jurnali tahririyatida tahrirdan o'tkazilib,  
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Toshkent shahri, Do'rmon yo'li ko'chasi, 24-uy.**

