

History of Instruments in Performing Arts

Mamajonov Ulug'bek Muxammattolobovich
Andijan State University
Mamajonov@rambler.ru

Annotation: We see that this article has a scientific approach to our national instruments. One of the advantages of the article is that the opinions of our scientists are quoted. It is an attempt to shed light on the development of our national musical instruments and their place today.

Keywords: aesthetics, skillful, music, spirituality, musicologist, musical instrument, musician, composer, instrument, heritage, performer, folklorist.

Introduction

Musical instruments have always played an important role in the spiritual life of the Uzbek people and are closely linked with everyday life. They also have their own characteristics in the formation of people's worldview even today. Especially the art of instrumental performance has been formed by our ancestors as a unique aesthetic tool for centuries and has aroused great interest not only in the science of music, but also in modern music. Exploring all its unique features and aspects will help to enrich the practice of instrumental performance.

As long as man does not feel the beauty embodied in the external world around him, in the society in which he lives, in the people he interacts with, in the patterns of art that have been historically formed and practiced in a particular period, he can never rise to the level of a spiritually mature person. Music is one of the powerful means of shaping and nurturing these delicate feelings. Explaining the role and importance of music culture in the development of the individual means, firstly, the question of man and his essence, secondly, the scope of enlightenment, and thirdly, the possibilities that music has in spiritual maturity.

There are many measures to make a person spiritually mature. Music has a special place among them. Oriental thinkers wrote separate treatises on music. Among them are Al-Kindi, Al-Farabi, Ibn Sina, Ibn Zayla, Beruni, Al-Maarri, Zayniddin Ghazzali, Jamaliddin Rumi, Al-Khwarizmi, Abdulkadir Nayy, Ar-Ghazi, Safiuddin Urmavi, Mas'ud al-Sherazi, Abdulkadir Maraghi, Muhammad Nishapuri, Al-Husseini, Qutbiddin Sherozi, Mahmud Amuli, Abdurahman Jami, Binai, Alisher Navoi, Zahriddin Babur, Zaynulobiddin Husseini, Najmiddin Kavkabi, Darvish Ali Changi, Fitrat, Yunus Rajabi and others who expressed wonderful ideas about the music culture of the East and its unique artistic, aesthetic and educational significance.

Ishaq Rajabov, a skilled researcher on maqoms (suite), describes written and oral sources, legends and myths about Oriental music, commenting on the treatise of an unknown author: "For example, the author of the book says that a pleasant voice has a high impact and is free from inner pain. will be. One forgets any hardship, even hunger, thirst. Music is the best way to relax

after hard work. The power of music can be seen even in the fact that a crying child hears the mother's voice, calms down and falls asleep.”

When it comes to the impact of music on human spirituality, it is impossible not to mention the great Eastern thinker Farabi. Farabi (873-950) was an encyclopedic scholar as well as a great musicologist. His work in the field of musicology was not limited to theoretical views, but also found practical expression. There are many legends that Farabi created a musical instrument that was a novelty for his time and was known as a skilled musician and composer.

In his book “The Great Book of Music”, Farabi divides music into three types. According to him, the same kind of music gives pleasure to a person, the second kind arouses passions and, finally, there is a third kind of music that makes you think. Thus, Farabi predicted the stages of development of music, its influence on the human spirit in one way or another, nourishing it, inspiring it to good deeds, accompanying man in joy and sorrow, and finally, music can motivate man to struggle to do great things. .

While writing about the causes of music science, Farabi draws attention to the ethical and educational aspects of music. This knowledge is useful in this sense, writes Farabi in *Ihsa al-Ulum*, which regulates the behavior of (people) who have lost their balance, perfects the behavior of those who have not reached perfection, and maintains the balance of (people's) behavior that is in balance. This knowledge is also useful for the health of the body, because when the body is sick, the soul also withers, and when the body encounters an obstacle, the soul also encounters an obstacle. Therefore, under the influence of sounds, the body is healed by the healing of the soul, and the soul is healed by the regulation and adaptation of its forces to its substance.”

Speaking about the types of melodies and their effect on the human psyche, Farabi divides them into three types: one gives pleasure and enjoyment to the heart; the other is a combination of first-round melodies that enrich the heart with imagination. In the process, images of things are embodied in the imaginary novelty of the mind; the third type of melody consists of content about the infolot and condition associated with the animal's taste or suffering. It involves the enjoyment or suffering of melodies found in the nature of man and sound-producing animals.

Uzbekistan and Tajikistan have gained some experience in studying the written monuments of medieval Oriental musicology. This experience is mainly related to Persian sources. Through the efforts of the artist and orientalist Ishak Rajabov, some parts of the treatise on musicology were published in Moscow in 1967, including those by Farabi and Ibn Sina. Rajabov and A. Sagadeev's translation was published with comments [1.245-326].

We have not done any scientific work on source studies or textual literature on any of the manuscripts on musicology written in Arabic in the tenth and eleventh centuries, and none of them has been fully translated from Arabic into Uzbek or Russian. However, if there were such works, the value of modern scientific works on ancient musical treatises would increase even more. In order to implement these tasks, there must be a scientifically and methodologically well-developed, comprehensive plan. In the 1970s, some work was done to accomplish these tasks. This was made possible by the scientific and organizational potential of I.R. Rajabov and F.M.

Karomatov in music and oriental studies. As a result, the thorough scientific research of A. Nazarov, O. Matyokubov and others was published [2.8]

Although it was discovered as a result of archeological findings and has not reached us as a complete instrument, this instrument, which has been described in scientific sources, dates back to the Paleolithic period. They also show the development of the first music in the history of the most ancient mankind, as well as the level of culture.

In recent years, the interest in the study of musical instruments has grown significantly not only in our republic, but also abroad. This direction is one of the most pressing problems facing the science of modern art today. Musical instruments are inextricably linked with spiritual culture and also determine the aesthetic taste formed at a certain stage of development of society. Also, musical instruments and their images in cultural monuments are a real and unique source of information that testifies to the life of the past.

Regardless of which type of musical heritage is worked on, it is somewhat difficult for the researcher to determine territorial boundaries, as the modern boundaries of states have emerged in a relatively short period of time. We know from history that various states such as Parthia, Sogdiana, Bactria, Khorezm emerged in the Central Asian region. In the IX-X centuries the territory of Iran and Afghanistan were the lands of the Bukhara Khanate. In the twelfth century the Khorezmian domination occupied a very large area as far as northern India; In the 14th century, the great empire of Timur emerged in the ruins of the Mongol Empire, and Samarkand was its center. Therefore, it is wrong to consider the creation and development of musical instruments as the product of only one nation. They have emerged as a result of centuries of development, through interactions and interactions.

Nowadays, if we look at the field of traditional music performance, we can see how versatile, vibrant and increasingly polished it is. In order to continue this tradition, our young people, who are the representatives of the current generation, must not only become performers, but also become professional teachers in the future. The development of such specialists will play an important role in inculcating our traditional musical heritage in future generations.

In educating the younger generation, it is important that the existing professional teachers have all the exemplary qualities. Teachers in all fields must be conscientious, humble, spiritually and morally pure, caring for young people, close associates, respectful of their profession, attentive and loyal. Bringing up young people with these qualities will play a special role in the further development of our traditional musical heritage, as in all areas.

Each of our musical instruments can play a unique national beat, moan and various strokes. The tunes of tanbur (tambourine), dutor, gijjak (violin), ud (harp), kanun, chang, koshnay (double flute) and surnay (flute) have these possibilities.

Currently, Uzbek instruments have two different styles of performance.

1. A style of imitating European music performance;
2. The original style of traditional national music performance.

If we look at the works of some young Uzbek composers today, we can see that they are more committed to the ideas of "Eurocentrism". This, of course, shows that our young people are completely ignorant of the heritage of our national music and are not trained in this area.

The works of folk composers are based on our traditional musical heritage, and the creation of such works is now showing its effectiveness in the work of some young talented composers.

Now, as for our musical instruments, their characteristic feature is the diversity of possibilities in the performance of the instruments. It is no exaggeration to say that there are special melodies performed by these different instruments and created for these instruments. Another distinctive feature of national instruments is that their performance capabilities are closely interrelated and common.

Due to the rich and varied performance possibilities of our musical instruments, they are always complementing and enriching each other in terms of performance possibilities.

A.F. Eichhorn was one of the first folklorists of the second half of the nineteenth century to give a detailed description of each musical instrument. He made great contributions to the theoretical knowledge and folklore of music.

Famous military conductor V.V. Leisek also recorded Uzbek melodies and based on them he wrote the play "Asian Potpourri" for orchestra [3.87].

As we have seen above, the history of the performing arts is a testament to the richness of our history that leads us to the maze. As our scientists have noted, every moment is worth its weight in gold, and in this scientific article we can observe the gradual development and reconstruction of the art of performing arts and the history of our instruments to this day. As long as all humanity values its history, it is clear that the future of this country will be great. Therefore, if we all want our people to be proud in the world, we must love them with all our heart and show respect with our profession.

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