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Paper Authors

Haqqulov Sherzod Mahmudoli o'g'li



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THE IMPORTANCE OF TEACHING STUDENTS THEORETICAL KNOWLEDGE OF THE HISTORY OF UZBEK NATIONAL NETWORKING INSTRUMENTS AND METHODS OF PERFORMANCE.

Haqqulov Sherzod Mahmudoli o'g'li

Uzbekistan, Samarkand, SamSU, Faculty of Art History

teacher of music education

Abstract: The article covers the theoretical and practical basis of the development of students' performance of Uzbek national stringed instruments. The article also provides students with theoretical knowledge about the history and methods of performance of Uzbek national stringed instruments. According to experts, percussion instruments were born first, followed by percussion instruments, such as wind instruments, and then stringed instruments.

Keywords: students, history of Uzbek national stringed instruments, performance methods, performing arts, musical instruments, stringed instruments.

Introduction

Our national instruments, which are one of the priceless treasures of the Uzbek people, have a special place in our national musical culture due to their uniqueness, attractiveness of patterns, variety of sounds and unparalleled performance capabilities.

Musical instruments have long played an important role in the spiritual life of the Uzbek people and are closely linked with everyday life. They also play a role in shaping people's worldviews today. In particular, 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 features and aspects will help to enrich the practice of instrumental performance.

The development of national musical instruments over the centuries will allow the present and future generations to deeply understand the history, development and performance of our unique national musical heritage, which has been passed down from our ancestors to us for centuries. At the same time, our national instruments and specialists, researchers, masters, students and pupils interested in the performing arts are also interested in the musical instruments described,

performed and improved by our great ancestors Farobi, Jami and Navoi. become acquainted with their species, the process of creation, and the history of their development.

The earliest information about the musical culture of our ancestors is reflected in rock paintings, archeological finds, as well as paintings and miniatures in various publications. In our opinion, if the description of musical instruments in words creates a one-sided image, their image in the form of a picture or sculpture can complement it. This is because ancient sources were written, firstly, in Arabic or Persian, and secondly, as a result of the development of these languages, the problems encountered in translating some old words and phrases into modern languages affect the completeness of the information. The image has the ability to fully express how the relevant object was imagined by the artist in his time. That is why in recent years, various artifacts and images discovered and being discovered as a result of archeological expeditions have further enriched our understanding of the musical culture of our ancestors, in particular, musical instruments.

The historical process in Central Asia, which dates back to antiquity, in the first half of the first millennium BC gave way to another way of life, the formation of statehood. As a

result, several states emerged in the region and on the territory of Iran as early as the IV-III centuries BC. The urban culture in these countries was mainly based on sedentary farming and handicrafts, while the rest of the population maintained a nomadic lifestyle and it is known from history that their main activity was related to animal husbandry. The lifestyle of the people living in these areas was directly related to the culture of music, instruments and instrumentation [3].

Our world-famous ancestors Abu Nasr al-Farabi and Abu Ali Ibn Sina, in their treatises on music, further expanded the concept of instruments and divided them into folk and artificial types. The folk instrument is the voice of man, and for the first time in their music pamphlets they have acknowledged that it is the most perfect instrument in the world. Indeed, we have seen many times that the vastness of the human voice can be imitated not only by humans, but also by animals, birds, musical instruments, and even the noisy sounds of nature.

From a logical point of view, the musical instruments created during the development of mankind can be traced one after another. According to experts, percussion instruments were born first, followed by percussion instruments, and then stringed instruments.

The Uzbek people have a rich ancient musical heritage, in which the role of musical instruments is especially important.

Musical instruments are also the material and spiritual wealth of our people. Because every nation has its own national heritage, traditions and values that have emerged over time, national songs that are sung in national tones and created in accordance with the national spirituality of the people.

History has shown that Uzbek folk instruments have developed over the centuries in a variety of ways, from unique forms to all branches of music. Our great scholars Al-Farabi (IX century) in his "Great Book of Music", Safiuddin Urmavi (XII century) in his musical

treatise, Abdulkadir Maroghi (XIV century) in his treatise "Jami al-alhon fi-ilm al-musical", Ahmadi (XIV century) in "Discussion of words", Zaynullobiddin Husseini (XV century) in the pamphlet "Law and practical music of the treatise", Abdurahman Jami (XV century) in the "Musical treatise", Amuli (XVI) in the "Musical treatise", Darvesh Ali Changi (XVII) in his "Musical treatise" focused on various aspects of the study of musical instruments and described the classification of musical instruments of his time [5]. The great poets of the past have repeatedly referred to the names of musical instruments and talented performers in their works. The great thinker and poet Alisher Navoi, who reached the level of enlightenment with his work, paid special attention to the most delicate and classical branches of musicology. By the twentieth century, scholars such as Eichhorn, Abdurauf Fitrat, and Viktor Belyayev had begun to study musical instruments and their performance.

Historical manuscripts, literary works, and musical treatises contain the names of the instruments that originated in the practice of Central Asian folk music. Musical pamphlets contain information about the instruments (shape, structure, ratio of strings, setting criteria, trees and materials used to make the instruments, etc.).

They include stringed instruments: Borbad, Ud, Rud, Qobiz, Gijjak, Navha, Nuzkha, Qanun, Chang, Rubob, Tanbur, Dutor;

Drums: Ruhafzo, Shammoma, Organun. Sibizgi, Nayi anbon, Chagona, Bulamon, Surnay, Nay, Koshnay, Karnay;

Here is a sentence from Fitrat's Uzbek Classical Music and Its History: An unknown "musical history" states that the rubab appeared in Khorezm by Sultan Muhammad Khorezmshah. The day I saw this book, I believed it too. But in the 1920s, I was struck by the fact that an instrument called Sorang, which I had brought from India, was very similar to the rubab. Darvesh Ali's "Musical Risale-i Musiqi", which I later came across, shows that this instrument was made in Balkh

and developed in Khorezm during the reign of Muhammad Khorezmshah.¹

We found it necessary to quote from Fitrat about the tanbur in his book "Uzbek classical music and its history".

Our old music books write the word "tanbur" in the form "tunbura", but they say it's actually a Greek word..

We couldn't verify whether the instrument really came from Greece. However, it is known that this instrument is very old in the East. The news that the musicologist has added a little to it "reinforces the above ideas".²

History has shown that in the past, our culture and art, including our national instruments, have been invaded in various ways. Here are some examples:

Konstantin Petrovich von Kaufmann (1818-1882), the Governor-General of Turkestan, described his attitude to the culture of the local peoples, especially the Uzbek people:

"In order to bring the nation to its knees, we need to destroy its culture."

What a terrible purpose these expressions, expressed with the utmost determination of the invaders, express.

After von Kaufmann, when the orientalist Vasily Vladimirovich Barthold (1869-1930) visited Turkestan, he reported to the "Scientific Council" of the St. Petersburg Academy:

"Until now, we have occupied the lands of peoples whose cultural level is much lower than ours. Now the Turkestans have recognized our military superiority, but not our moral superiority. The task is to acknowledge that. Until that happens, we will not be able to say that we have won."

In the mid-1930s, Uzbekistan began to improve the temperature of folk instruments in accordance with the 12-step constant. This work is based on the experience of Russian

musician V. Andreev in improving Russian folk instruments.

Under the leadership of A. Petrosyans, masters S. Didenko, V. Romanchenko, A. Kevkhoyans carried out experiments on the improvement of folk instruments and the creation of their new generations (families) [6].

In a short period of time, the dutar, tanbur, and kashkar rubabs were improved on the basis of equal twelve-step tempered words.

In 1943, an experimental laboratory was established at the Art Research Institute. The lab has created new types of dutars, tanburs, kashgar and afghan rubabs, and gijjaks.

As a result of improvements, families of percussion, string-bow, string-scratch instruments were created. Rubob prima was created on the basis of Kashgar rubabi, and nay piccolo (small nay) was created on the basis of nay instrument.

At present, the State Conservatory of Uzbekistan has a research and production laboratory "National Instruments" and the Association of Craftsmen of Uzbekistan. Our state has created all conditions for the effective work of composers. Such opportunities are effectively used by such masters as Andijan Abdumalik Madrahimov. Especially commendable is the restoration of such historical instruments as "Gijjaki Boburiy" in the time of our ancestor Babur Mirzo.

To address the issues and shortcomings we mentioned above, the following steps need to be taken:

1. Restoration of our national instruments, such as ancient Kashgar rubobi, Afghan rubobi, using the skills and labor of experienced craftsmen.
2. Coordination of the activities of our masters working individually.
3. On the basis of the Uzbek State Conservatory or the Uzbek State Institute of

¹ (Fitrat, Uzbek Classical Music and Its History, p. 29)

² (Fitrat, Uzbek Classical Music and Its History, p. 29)

Arts and Culture to organize training in the field of "Compositional Arts".

4. Use of Uzbek folk instruments and partial use of other national instruments in the performance of our national songs from the repertoire of Uzbek folk orchestras and ensembles. And when other nations and composers perform their songs, some other nations make better use of the instruments.

Supporting, promoting, shaping and developing such good deeds is one of the most urgent and important tasks of us, the experts in the field, today, to accelerate new research and creative work.

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