A LOOK AT THE HISTORY OF INSTRUMENTAL PERFORMANCE

Haydarov Azizbek¹, Talaboyev Azizjon², Madaminov Siddiqjon³, Mamatov Jalolxon⁴
¹,²,³⁴Fergana Regional Branch of Uzbekistan State Institute of Arts and Culture
¹haydarov.azizjon19@gmail.com, ²talaboyev.azizjon19@gmail.com,
³madaminov.siddiqjon@gmail.com, ⁴mamatovjalolxon@gmail.com

ABSTRACT

This article tells about the emergence and development of Uzbek folk music and instrumental performance in Central Asia. There are many legends about the creation of musical instruments. One of such legends is cited by musicologist B. Matyokubov. According to the narrations, the instruments of Tanbur, Dutor, Nay, and Gijjak are the four angels may be due to their efforts, namely, the messenger angel Gabriel, the angel Michael who moves the world, the angel Isrofil who blows the trumpet in the Hereafter, and the angel of death in the body of Adam. According to musicians and craftsmen, they took mulberry wood from heaven to make instruments. From the above it can be concluded that our national instruments were formed before and during our era, and some of them still retain their appearance, albeit partially.

Keywords: music, instrument, circle, tanbur, rubob, ud, melody.

In the book of President Islam Karimov "High spirituality is an invincible force" The book proudly acknowledges the discovery of a bone flute along with gold and bronze objects in a woman's grave in the village of Muminabad near Samarkand, which has a unique musical culture in the Bronze Age. The circular circle-shaped instrument found in the Saymalitosh rock drawings on the Fergana mountain range and depicted among the participants of the ceremony is also believed to date back to the 2nd century BC. The image of some musical instruments found in the Sarmishsay petroglyphs, found during the independence period and recommended for inclusion in the list of masterpieces of the world's material heritage, proves it once again. Alexander the Great, who conquered Central Asia in 330-324 BC, was amazed by the cities in the form of fortified castles and the intense social and cultural life. During the occupation of the land, the culture and way of life of the local population naturally suffered greatly, and innovations specific to Hellenic culture were introduced, enriching the social and cultural life of the population. Historians note that the Khorezmian culture, which retained its independence during this period, experienced less change than Parthia and Bactria, which lost their independence. Labor tools, various weapons, household and artistic pottery found in the ruins of Afrosiyab (Samarkand), ceramic terracotta found among coins and other items (made of clay and then baked over a fire, with a flat back and an embossed surface, about 9-10 cm long and wide) the images of the male and female musicians depicted on the terracotta provide invaluable information about the musical instruments of that period. Their approximate age dates back to the III-I centuries BC. The most widely used musical instrument in the Afrosiab terracotta is the oud. This proves that this instrument was a very popular instrument at that time. The images show the oud in three and four strings. During the last 7-8 centuries after the creation of the terracotta, the appearance of these instruments and the number of strings have hardly changed. The Great Book of Music, written by Abu Nasr al-Farabi, describes the oud in a similar way. According to well-known musicologists, in the post-Farobi musical treatises, in addition to the fourth string of the oud, the fifth string was introduced by Farobi, and its sound began to be adjusted between quarters. Among the images found in the ruins of Afrosiyab is the harp, which has long been considered the birthplace of Egypt, but the discovery of an 11-stranded ornate harp found in the Sumerian queen's tomb (3,000 BC) as a result of excavations in Old Asia may extend not only to Egypt but also to Ancient Asia as it expands its range (geography). According to it, the angular harp appeared after the bow harp and was brought to Egypt from Asia. That is why it is called the "Asian harp". Among the terracotta found in Afrosiyab are a number of flute-shaped instruments belonging to the group of wind instruments. Most of these instruments are long pipes, and women are often depicted as performers. Since the depiction of the lateral nay among the Afrosiab finds dates back to the 3rd-1st centuries BC, many sources state that the homeland of the lateral nay can also be defined as Central Asia. Among these finds is a small longitudinal instrument. Terracotta finds in Afrosiyab also include
tanbur instruments and percussion instruments (drums, plates). It is also stated that according to the sources, the colorful images in the rhytons (ivory-decorated vessels) found during excavations in the area of Naysa (Nisa), the capital of the Partian state (now Turkmenistan), amazed experts. These images include musical instruments such as the kafara, the tanbur, the pan flute, the avlos, the circular instruments, and the plates. Based on the source, it can be said that the kifara is also a lyre (a musical instrument whose image now represents music). While Kifara is a professional instrument, the lyre is used by amateurs. Avlos (Greek name) is a trumpet-shaped instrument with a separate pipe and a blown part. That is, the main sound is related to the "nay pachok" part, as in the trumpet and the goboy. The pan flute (Greek) consists of tubes joined together, each of which produces a distinctive sound. Its name is associated with the Greek god Pan, who is constantly depicted holding the instrument. According to Greek authors, both instruments came to them from the East. Many eastern countries people (China, Indonesia, Korea, Japan, etc.) now have avlos and pan flutes. Circles are one of the percussion instruments depicted in Naysa rhytons. The appearance and size of the circles in these images are very little different from modern Uzbek circles. It is noteworthy that in most cases, women are depicted as circle performers. It is also possible that this is due to religious ceremonies. In addition, the other types of musical instruments described in the Naysa rhytons, the plates, came in two forms. The first is a bowl-shaped bowl tied to the hands of female dancers, and the second is a flat plate in the hands of musicians. The plate in the collection, compiled by August Eichhorn, who came from Russia to Central Asia (late 19th century) as a conductor, looks close to a flat plate. Archaeological excavations have unearthed musical instruments in terracotta found on the site of Marv (near the present-day city of Bayram Ali), the capital of the formerly dominant Margiyan state in southern Turkmenistan. Here you can see the oud, similar to the Afrosiyab oud, and the drum-like instrument depicted in the hand of a horseman. According to experts, the instruments in the hands of the cavalry are very similar to the instruments of the Bakhshi in the Altai and Khakassia, which are called "toshpur", "homus". Professor Urozali Toshmatov writes that the connection of this instrument with the drum, which is a favorite instrument of Surkhandarya and Kashkadarya bakhshis, has not been covered yet. Monuments of ancient Khorezm culture provide information on fine arts and sculpture, pottery and musical instruments in terracotta (findings of the Sheep Castle and the Earth Castle), which survived the Macedonian invasion, date back to the IV-III centuries BC. Here you can find the harp and kifara of the most ancient times, and many scratching instruments of the later periods. String-plucked instruments include drums or dutars, and musicologists describe them as nomadic and the Afrosiyab as an urban instrument. Excavations at the site of the ancient cities of the Kushan state (now Kholchayon and Dalvarzintepa) in the present-day Surkhandarya region have also uncovered artifacts related to musical instruments (1st century BC). Of particular interest is the image of a woman holding an oud inside a complex of clay and thinly painted clay sculptures found in the ruins of the Palace in Kholchayon. Although not fully preserved, her dress and facial features suggest that she was a local. Terracotta finds from Dalvarzintepa also feature images of oud and harp performers. An example of this is the fact that in many countries with more developed cultures there are similar instruments, that is, in Sogdia and Khorasan there are similar instruments. According to the sources, the famous musician of his time, Borbad, was originally from Central Asia (Merv) and the invention of the seven main maqoms (curtains) in the Iranian music system is associated with his name. Borbad, who came to the palace of Khusrav II, was a well-formed musician, and it is clear that he brought with him the technique of playing the barbat, which is very common in his homeland. Among the items donated to the Japanese emperors are a picture of two oud instruments from Central Asia (IX-X centuries). One of them is depicted playing the oud with a mirab, while the other is not very clearly depicted, and we can see him playing an instrument held upright with a bow. It could be a bow or a bowed instrument, or it could be a spoon-shaped instrument. The origin of the Kobyz instrument in the Kazakhs (according to musicologist B. Saribaev) is associated with the semi-legendary name Korkut. The great Central Asian sages Abu Nasr al-Farabi, Abu Ali ibn Sina, Abu Abdullah al-Khwazirmi, and Abu Rayhan al-Biruni, who lived and worked in the ninth and eleventh centuries, were able to create their own doctrines through a thorough study and analysis of all the existing world sciences of their time. These theories and sciences, being the most advanced and perfect, determined the course of world science for centuries, not only in the Arab Caliphate, but throughout the world. The introduction of Arabic as the state language in all countries where Islam was adopted was both an inconvenience and an opportunity for scholars living in these countries to benefit from Greek philosophy and science translated into Arabic. During this period, the works of Aristoxen ("Harmonics", "Rhythm"), Aristotle ("Problems"), Euclid ("Harmonics", "Canon"), Ptolemy ("Harmony") and other authors were translated into Arabic. As a result of a critical study of these works, during the IX-XI centuries, the great Central Asian scholars - Farobi, Ibn Sino, al-Khwazirmi - developed a perfect music theory of their time. These works have been used by Western and Eastern musicologists as the most complete source for hundreds of years. In those days, music was considered an integral part of mathematics. In the works of great scientists, along with information about the
formation of musical sounds, the interaction of musical sounds, their order, intervals, modes, melodies formed on the basis of the addition of sounds, it is also very valuable about musical instruments. The science of music, which began in this period, was further enriched in the early twelfth century with the works of Fakhruddin ar-Razi (a part of the "Science Complex" dedicated to music), Safiuddin Urmavi ("Risolatun ash Sharafiy" and "Kitab ul advor") in the 13th century, and Iranian scholars ash-Shirazi in the 14th century, and al-Amuli, in the 15th century by Abdurahman Jami (a book on music), al-Husseini, Abdulkadir Maroghi, and in the 16th and 17th centuries by Kavkabi and Darvish Ali from Bukhara. Abu Nasr al-Farabi was the first scholar in Central Asia to develop a theory of music based on a detailed study of the works of Hellenic philosophers (Greek scholars). His Great Book of Music is the first source created by our ancestors, not only for perfect music theory, but also for instrumental studies. The second book of this great pamphlet is devoted to musical instruments. The oud is mentioned in this source as one of the most perfect instruments. It is said that during this period, the ud had four strings, and a fifth string was added to expand its possibilities. Therefore, some authors, including Abdurahman Jami, conclude that Farobi introduced the fifth string to the oud. In fact, al-Kindi (c. 790-847), who lived before Pharaoh, introduced the 5th string into the oud, which was made from animal intestines, and instead of a wooden plectrum, a bone mizrob was used. Although Farobi's book does not describe the oud, his contemporary, the Caliph of Baghdad, Jafar al-Mukti (source: Jafar al-Muktidir-bi-alah), struck a silver coin in the position where he was holding his oud and it is possible to imagine a ud in the time of Pharaoh because he did. We know from ancient times that in those days, along with the oud, the tanbur was also very popular. According to Farobi's Great Book of Music, the tanbur is the closest instrument to the oud in its sound. The tanbur of this period had two, sometimes three strings. Farobi gives information about two types of tanbur. The first is the Khorasan tanbur and the second is the Baghdad tanbur. Due to their differences in shape and sound, and the fact that the Baghdad tanbur has 5 tie strings, only ancient melodies can be played on it. If it is improved and the sound sequence is changed, the ability to play ancient melodies may be limited. On the contrary, in addition to the 5 permanent curtains on the Khorasan tanbur, there are 13 sliding curtains, which are said to have a wide range of possibilities for playing various melodies. The first of the 5 fixed (fixed) curtains is one-ninth of the distance between the harrak and the satan harrak, the second is one-fourth, the third is one-third, the fourth is half, and the fifth is the fourth curtain and is reported to be one-ninth of the distance between. Farobi's book also contains information about wind instruments. The first instrument mentioned in it was a longitudinal flute, probably close to the Tajik tutak. There were 7 holes in the top of the pipe and 2 holes in the back. Another instrument mentioned in this source (the trumpet according to the author) has 8 holes in the top, 1 hole in the back and 2 holes in the side. Musicologist T.S. Vizgoz in his books concludes that Farobi incorrectly included the instrument to the flute group. We think this could be a side effect. This is because the almost unchanged flute actually has 1 air supply hole, 6 volume control holes, 2 unused holes on the surface and another unused hole on the back or side. Farobi also mentions another instrument, the qushnay, and calls it Dubai (probably the word “dunay”, meaning two flutes). Given that the instrument, called "rubab" in the source, has two or one strings and its sound is close to the human voice, it is clear that we are talking about a gijjak instrument. Because the Arabs still call the gijjak instrument "rabob" (Urozali Toshmatov). It is also stated that the instrument can be adjusted between the quarters, according to the second and third strings of the oud. Another popular musical instrument is the harp. According to musicologists, the harp is one of the narrowest strings for each sound, it was noted that at that time it had 11 or 12 strings, that the 15 strings were more suitable for ease of execution, and that the number of strings had to be increased to 25 for the instrument to be more perfect. Abu Ali ibn Sina, who lived near the time of Farobi, also included music in mathematics and devoted part of his Kitab ush Shifa to music. In this edition, he first classified stringed instruments into types: - mizrobli (tanbur, barbat); - wires are pulled on the resonator (shohrud); - strings on two bases (lira); - divides into bow-forming (rabob) instruments. Unlike Ali al-Farabi, Abu Ali ibn Sina quotes the instrument now known as oud as the old barbat. The origin of the barbat dates back to ancient times in the Turkic and Iron Age, in which Farmer acknowledged that Ibn Surayi was the first person to perform Arabic music in the eighth century. Al-Khwazimzi, who lived at the same time, also wrote that the barbat was an oud, the bar was a breast, and the bat was a duck, that is, a duck's breast. This can be seen from the side of the oud, which has not lost its appearance over time. Another source of information about the musical instruments of that period is Mafath al-Ulum, written by Abu Abdullah Muhammad ibn Ahmad ibn Yusuf al-Khwazimzi, who lived very close to Farobi and Ibn Sina. Chapter 7 of the second article is called "About Music", and Chapter 1 of this chapter is entirely devoted to musical instruments. Safiuddin Urmavi, who lived in the 13th century, not only supplemented but also developed the music theory and teachings of three scholars who lived almost at the same time. Unlike Farobi and other scholars, he did not leave a special pamphlet on musical instruments, but for the first time in his works he marked the place of a clear musical sound using the oud and recommended naming them based on the Arabic alphabet. This, in turn, made it possible to determine the volume and express it on
paper. Determining the pitch of sounds is relative (absolute, not based on cents), that is, it depends on the pitch of the oud, but later laid the groundwork for the modern music system. In Risolutan ash Sharafiyi, the author acknowledges that the oud was the most perfect instrument at that time, with five pairs of strings, the strings being adjustable between quarters, and the oud's handle having 7 curtains (or a place to make a sound) and gave information about its existence and wrote on each curtain the names given by the famous performers of that period. Safiuddin Urnawi also described the oud in his Kitab al-Adwar (the source is Kitab ul-Adwar). After Urmawi, information about the 5 strings and 7 curtains of the oud is given in the works of Ash Sherazi (1236-1310), Abdural Jami (1414-1492) and al-Husseini (second half of the 15th century). The tuning of the oud, along with the soundtrack, can be found in Abdural Jami's Book of Music. As for the information about Gijjak, another of our national instruments, Abdulkadir Maraghi's book states that gijjak and kemancha are in fact one instrument, the first one has a larger case and the second one has a smaller size. It is also said that in those days there were 2 main strings drawn on them, and an additional 7 resonator strings were used in the percussion instrument. The earliest reference to the Dutar is in the 15th-century manuscript of al-Husseini. However, it is difficult to get a complete picture of this instrument. Because of its unclear style of performance, many researchers have suggested that the term "dutar" could be a two-stringed type of tanbur. As we mentioned above, while Faroobi was the first to recognize the human voice as the most perfect instrument, this idea was reiterated by Ibn Sina and al-Shirazi. In the works of these scholars, it is acknowledged that the instruments closest to the human voice are first the wind instruments, followed by the stringed and bowed instruments, followed by the oud and the tanbur. Created in the 17th century by the great Bukhara hafiz and musician Darwish Ali Changi, the pamphlet contains invaluable information about many musical instruments of the time. Darwish Ali served as a musician in the palace of Imamqulikhan (1611-1642), the ruler of Movarounnahr. The fifth and sixth chapters of his pamphlet are devoted to musical instruments. In particular, the tanbur is a master of very ancient musical instruments and other instruments, the dust is a 26-stringed and 7-stringed instrument dedicated to the star Venus, and the nay is an 8-hole ancient wind instrument. and it states that it is possible to play all 12 stanzas, that the law is a 6-adjustable scratch instrument, that the ud is the king of all instruments, and that it has 6 pairs of silk strings. In this play, rubab (mizrobli), gijjak, kobyz instruments, which are common in Bukhara and Samarkand, as well as music (pan flute type), nayi-enban (woolly skinned instrument), as well as music instrument that is rarely used by the locals (pan flute type), ruhavza (six-stringed scratch instrument), kungura (5-string Indian instrument), argunun (meshli-stringed instrument). Seven of the 16 instruments mentioned by Darwish Ali (tanbur, chang, kanun, ud, rubab, kobiz, gijjak) were very popular at that time, as can be seen in the following chapters. Because it tells about the works created for them by the performers of these instruments. The pamphlet contains information about flute, dutar, balabon, trumpet, and drum instruments, but does not provide any information about the performers of ruhavza, kungira, and musical instruments. This means that these instruments were almost non-existent at that time. Miniatures, skillfully crafted by artists in the 15th and 17th centuries, also provide valuable information about the musical instruments of that period. Some of the miniatures, especially those in Fidavsi's Shahnameh, depict older instruments. Because the first miniatures in the Shahnameh date back to the XIV century, more than 300 years after its creation. The 15th-century edition of the Shahnameh is characterized by a more accurate depiction of musical instruments in miniatures. The miniatures in this edition feature a lot of oud. Although almost five centuries have passed since Borbad, the master of the oud (barbat), lived in miniature, the appearance of the instrument has not changed much during this period. The miniatures also feature a rubab instrument. However, the fact that it is less described than the harp and oud means that it is used less in practice. Among these instruments are the miniatures of the law instrument. But it is impossible to know how many strings are attached to the instrument and how many ears there are. All we can see is the music playing on the musicians' knees and scratching. It can be seen that the snout in the picture is played with a bow, the skull is hemispherical, and the handle is expanding upwards. But you can't tell how many wires it has. A similar figure is depicted in a miniature of Amir Khusrav Dehlavi's poem "Khusrav and Shirin" by Kamoliddin Behzod (1455-1537). Another miniature depicts a three-member ensemble of musicians, two of whom play the flute and the circle, and the third is a teenager clapping. Unfortunately, as in the case of Afrosiab, it is not possible to determine how many holes the nay had in this image. The composition of the instrumental ensembles depicted in other miniatures is different. For example, they are found in the form of chang, doira, flute, oud, tanbur, rubab. Most miniatures feature loud-sounding instruments depicting hunting and fighting. These are mainly large percussion instruments such as trumpets, horns, plates, drums and lithographs. Miniatures show that two types of musical ensembles were formed during this period: the chamber (consisting mainly of indoor instruments) and the outdoor ensembles. The trumpet instruments depicted in the miniatures come in two forms. These are straight and elbow trumpets. A miniature of the 1440 edition of the Shahnameh depicts separate musical ensembles from both sides fighting. The instruments in both ensembles are the same. However, the miniature also features a drum.

www.turkjphysiotherrehabil.org
with leather on both sides, which was not depicted in earlier works of fine art. Another miniature edition is Alisher Navoi’s Hamsa. The miniatures created by the artists of that time depict such musical instruments as chang, gijjak, doira, rubob, tanbur, dutorsimon, oud, surnay, karnay, nogora, nay.

REFERENCES
10 Eshonkulova S. The importance of interactive methods and principles in English language lessons //Science and Education. – 2020. – Т. 1. – №. 7.