



The History Of The Emergence Of Percussion Strings And Mesrobe Instruments In The Fifth Grade In Music Culture Lessons

Sh. Turdiyev

Teacher of the Kokand State Pedagogical Institute

<i>Article History</i>	<i>Abstract:</i>
Received: Revised: Accepted:	<i>National Instruments counted from the values of the Uzbek people have always been it has been an integral part of the spirituality and enlightenment of the people.</i>
CC License CC-BY-NC-SA 4.0	Keywords: <i>National Instruments, medieval music, chang, rubob, dutor, gijjak.</i>

The performance of National Instruments is the wealth of our people, reflecting the ancient lifestyle and spirit, mood of our ancestors. The history of national Instrumental Performance is great for its service in spiritually feeling the spirit of the ancestors as well as understanding our identity. Contemporary scholars and practitioners have always paid great attention to the issues of performance, ranging from the structure of National Instruments. Historically it is known that Uzbek folk instruments were formed in accordance with all branches of music and developed over the centuries. The history of National Instruments and the gradual development to the present day can be seen in the most ancient references to the musical culture of our ancestors, in particular, in images drawn on cliffs in our area, in images made in various prints, as well as in objects found during archaeological excavations, in images given in the form of paintings and miniatures.

In the study of the history of performance in Uzbek national instruments, works on medieval music science are considered the main sources. Knowledge of the historical process of our National Instruments is given in the works of scientists who lived and worked at that time. At the end of the 19th century and in the 20th century, Uzbek powder, Kashgar rhubarb were formed and entered into consumption. Ud and the law were revived, significantly enriching Executive practice. Afghan rhubarb and Kurdish souzs also took a worthy place from the practical process with their special charm. In connection with modern compositional creativity, family examples of folk instruments were created, such as a number of chang, rubob, dutor, gijjak. Ultimately, by the modern process, diverse compositions of musical instruments have emerged, corresponding to different directions. In practice, traditional, recycled, refined, reclaimed, new modern (as well as electronic) Hillary are widely used.

It should be noted that the ground has long been laid for the complementarity, development and improvement of instruments, instrumental music and performance. The development of the performance criterion served to expand the range of instruments, to increase their capabilities. The historical formation of Uzbek traditional instruments is also decided on the basis of a number of folk national traditions. It should be noted that the creativity of professional music and its development are precisely closely related to instruments. Not only did the Chunonchi demonstrate the perfectionist qualities of classical inventive instruments, but they also had an influence on their development. Therefore, the traditions of instruments and instrumental music have gained importance from the time of their formation, that is, from ancient times, as one of the main factors of folk music culture.

The earliest depictions of instruments were in caves, rock carvings of ancient human settlements, rooftops of castles, murals of palaces, pottery carvings, and terracotta figurines. Among them are the drawing and figurines found in the excavations of ancient sites such as Afrosiyob, Dalvarzin tepa (Surkhandarya), Varakhsha (Bukhara), Ayritom, Zartepa, sheep-shelled and Lamb-shelled Hills (Kohna Urganch), Panjikent in the regions

of Central Asia and Uzbekistan. Ancient images show harp, ud, naysim and percussion instruments. It is from these pictures that the need for musical instrument performance can also be seen. Because the images not only feature solo performers or the instrument itself, but the historical monuments recovered from the excavations of Ayritam show an ensemble typical of ancient Sugd culture, that is, a reflection of a number of musicians playing instruments in bundles.

The great thinker poet quotes 14 musical phrases in one Ghazal itself. After all, Ghazal himself is also characteristic of his work as a composer. It is possible to know from his works that such musical phrases meet a lot in the nave. By the XV-XVI century, miniature art begins to develop. Minniaturas painted on the works of poets such as Firdavsiy, Nizami, Amir Khusrav Dehlavi feature the famous instruments of their time:

Uzbek cultural heritage is rich in musical instruments, and each of them is of particular importance for having gone through a process of distant past, structural development and technical improvement. According to the performance criteria, Uzbek folk instruments are divided into two groups. The first group includes all traditional folk instruments. The second group includes instruments that were refined, that is, processed (reconstructed), in connection with the cultural development of the 20th century.



Traditional folk instruments include: tanbur, dutor, sato, rubob, ud, nay, surnay, qoshay, trumpet, gooseberry, chang, law, doyra, nogora. In folk art, handlani-ladigan words include powdery mildew, sibizgi, safoil. Processed instruments-rhubarb, goosebumps, dutors and chang-include samples of the music processed according to the criteria of soprano, alto, tenor, bass voices. Traditional instrumental performance has long been formed in folk performance practice and it has been a tradition to use them based on different looks and compositions. First of all, traditional instruments each have a high professional level of individuality. In folk performance practice, suitable performance opportunities, conditions, and performance styles have arisen. The centuries-old practice of Performing also meant that (folk and traditional) instruments were played in groups. Accordingly, the instruments were used in practice by the musicians, forming group compositions within the framework of their own types and sound possibilities suitable for each other.

String instruments are a type of musical instrument that has been formed since ancient times and has developed in the practice of different peoples within the framework of their spirituality and tradition. It is difficult to give an accurate account of the history of the origin of the string instrument. According to the lore given in past sources, the first string instrument discovered was named Barbat and is recorded to have been first invented by the great Greek scientist Fisogurs (Pythagoras) 16. Indeed, the first made (created) instrument was simple and simple in all respects, and later developed. This is stated by the status scientist I.Rajabov writes: "the musicians who lived in recent times from Fisogurs refine Barbat and make musical instruments with 2-3-4 strings on its basis. Barbatni, however, is cited by most sources as the basis for the occurrence of all stringed instruments". Barbat, on the other hand, is said to be a udimonic instrument, and Barbat was the basis for making the UD instrument in many sources.

After human thought invented and developed the string instrument to a certain extent, its universal development is formed and developed on the basis of the culture, spirituality and tradition of each people. Examples of instruments occur in which each nation is played by a specific and different means. In the peoples of Central

Asia, a number of instruments such as the tanbursimon, the dutorsimon and the qubiz qijjak began to be widely used in practice.

By the Middle Ages, each of the musical instruments had acquired the principle of form, the prestige of sound Channing and great attention among the people. The popularization of the instrument among the people was also the basis for the fact that it became the source of the research of philosophers, allomas of its time. The beginning of research in this area is the qomusi scholar Abu Nasr al-Farabi, who lived and worked in the 9th century. "Derived from the view that instruments in music are the result and generalization of practical research in experience, Farabi gave a scientific description of the classical music of the Muslim world, ud, tanbur, rubob, law, arganun (organ), nay, surnay and others... scientists Kurd Zaks and Erich Horibostel believe that Phorobius founded the science of tool science (organology). In his large book on music, for the first time in the history of musicology, the scientific classification of musical instruments is described".

Various references to musical instruments and Instrumental Performance after forabi include Ibn Sina's "Javomi ilm al-Musik" (10th century), Abu Abdullah Khwarazmiy (10th century), Abdukadir Marogiy's "Kitab ul-Nagam" (14th century), Zainullobidin Husayni's "treatise on the law of dar Bayani and practical music" (15th century), Abdurahman Jomiy's "Risolai musical" (15th century), Amuliy (14th century) Risolai's musical Darwesh Ali Changiy (XVIII century) found expression in the musical treatises of such scientists.

These medieval scholars mention in their treatises ancient examples of string instruments-nuzkha, navkha, chang, law, rubob, ud, rud, tanbur, dawbira and dutor-a description of the gobs. In the 20th century, a. Fitrat describes Uzbek folk instruments in his booklet "Uzbek classical music and its history". V.Belyayev and F.Caromatians describe their classification according to characteristics, along with descriptions of the instruments. The development of musical instruments is primarily associated with the practice of performance. The refinement or reflection of the instruments is characterized by their place in the performance criterion. Therefore, the names and practical works of the past musicians and singers are also expressed in medieval brochures or samples of fiction. In particular: Darvesh Ali Changiy², following this tradition, devotes four chapters of the treatise (VII, VIII, IX, X) to the creative activities of great people, musicians, music connoisseurs and music preservationists, composers and skilled singers of his time. Brings the most necessary information about each show. Notable musicians include Mavlono Miraki Changi, Darvesh Ahmadi law, King Quli Gijjaki, Alijan Gijjaki, Ustad Zaytuni Gijjaki, Ustad Amir Qulikhan Tanburi, Yusuf Mavdudi dutori, Hofiz Tanish, Hofizi Poyan Qobuzi, Mavlono Kasim law, Ustad Sultan Muhammad Tanburi, Ustad Huseyn Ud, as well as relevant information about the Masters of their profession and the allomas who achieved skill in performance.

References:

1. Dilshodjon o'g'li, Khonbabaev Shoxruxbek. "THE SOCIO-PEDAGOGICAL NECESSITY OF PREPARING FUTURE PEDAGOGS-PSYCHOLOGISTS FOR SPIRITUAL, SPIRITUAL AND EDUCATIONAL ACTIVITIES." *Galaxy International Interdisciplinary Research Journal* 10.12 (2022): 1525-1529.
2. Dilshodjon o'g'li, Khonbabayev Shokhruxbek. "THE IMPORTANCE OF DEVELOPING NATIONAL AND GENERAL CULTURAL COMPETENCES IN STUDENTS BASED ON A COMPETENT APPROACH." *Galaxy International Interdisciplinary Research Journal* 11.11 (2023): 137-139.
3. Xanbabayev, Shohruhbk. "THE MAIN STAGES OF PREPARING FUTURE EDUCATORS-PSYCHOLOGISTS FOR THE ACTIVITIES OF SPIRITUAL AND SPIRITUAL EDUCATION." *Science promotion* (2023)