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A Brief History of the Art of Instrumental Performance

Djumanioyozov Uktam Madrimovich

Teacher of the Nukus branch at the State Conservatory of Uzbekistan

Abstract

This article is devoted to the history of the art of musical performance. The topic is covered in the article based on the research of scientists such as Abdurauf Fitrat, V. Belyaev, F. Karomatov, T. Vyzgo. Sources used in executive practice and stored in archives were studied and comparatively analyzed. Throughout the course of a brief history of instrumental performance, there are references to the practice.

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By the XIX century, attention was paid to the study and research of instruments popularized in the practice of folk performance. Abdurauf Fitrat [1] starts this in his work and provides valuable information. After that, musicologists conduct a series of effective researches in the development of the science of musical instruments. Among them are V. Belyaev, [2] F. Karomatov, [3] T.S. Vizgo, A. Malkeeva, who made an effective contribution to the development of Central Asian musicology. In their research, it is highlighted that traditional musical instruments are one of the foundations of musical culture and embody the beautiful traditions of folk spirituality. By the 30s and 40s of the XX century, a new stage in the process of improving musical instruments begins. This process was connected with the development of compositional art in Uzbekistan according to world standards. Performance practice is also adapted to this and is characterized by the introduction of the Uzbek folk instruments orchestra within the symphonic orchestra style. In practice, a number of family models of instruments were created on the basis of adaptation of existing instruments to the composition of the orchestra. As a result, an alternative to the symphony orchestra was created an orchestra of folk instruments.

In 1870, Eichhorn created a collection of musical instruments of the peoples of Central Asia. Eichhorn's collection of musical instruments is kept in the State Museum of Musical Culture named after Glinka. Rubab - prima, alto, tenor to ensure the colorful sound of the orchestra; dutor - prima, alto, bass, contrabass; gidjak kobiz bass, kobiz contrabass; samples of dust - bass, tenor, alto were created. These instruments make it possible to create groups composed of not only an orchestra, but also a chamber and various (duet, trio, quartet, quintet, octet) instruments in the process of modern music performance.

E-mail address: editor@centralasianstudies.org

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Besides, it opens a big way for Uzbek music art to develop and reach the world in a way that is typical of universal standards. The performance direction of compositional art also includes a group of instruments based on modern styles. Structural groups of musical instruments are organized and performed on the basis of genres taken from musical creativity. According to it, the composition of musical instruments, from an instrumental duet to an orchestra of folk instruments, is structured and widely used in performance practice. It should be noted that European instruments are also widely used in order to achieve the full sound capabilities of the orchestra. All musical instruments formed in the practice of performance are divided into three types within their characteristics. Stringed, wind and percussion instruments. The art of musical instruments is an important and integral part of the musical creativity of the Uzbek people. Its formation, like some others, occurred in connection with various manifestations of the people's life (festival, solemn holiday, ceremony, etc.) and performs specific and artistic tasks. At this point, it should be emphasized that instrumental music is of secondary importance compared to speech, i.e. singing with the voice. As the thinker Abu Nasr Farabi, one of the founders of Eastern music science, wrote: "the most perfect sound is the human throat, the most perfect music is the human voice." Therefore, instrumental music becomes a substitute for a person, serves to enrich it or analyzes it. In fact, the opinion expressed by the great scholar a thousand years ago has been proven until now. For example, the use of Uzbek folk instruments is more noticeable for accompaniment to singing (singing, epics).

First of all, it should be said that the Uzbek people occupy one of the leading places among the nations of the world in terms of the wealth of musical instruments. The diversity of Zero's lyrics is so great that almost all kinds of musical instruments are represented in them, especially various types of plucked strings, bows, string percussion, lip blowing, percussion, etc. In addition, intelligent music scientists, in particular, Abu Nasr Farabi, Abu Ali Ibn Sino, Kutbuddin Shiroziy, Sayfiddin Urmaviy, Abdurrahman Jamiy, Makhammad Omuliy, Zaynulobiddin Khusayniy and others expressed their scientific views on music based on other words. At the same time, some instruments are described in written sources such as Abu Nasr Farabi's "Big Book of Music", Zaynulobiddin Khusayniy's "The law is scientific and the practice is musical", Darvish Ali Changiy's "Treatise on Music". Various information about Uzbek words can be found in classic Sharia examples and especially in the poetry of Khazrat Mir Alisher Navoi. However, the names of some musical instruments mentioned in the sources and depicted in the miraculous pictures (for example, nuskha, mavkhi, arganum, rukh, barbat, shammoma, chagona, rukhavzo, etc.) have not reached us because the music has gone out of use. A group of stringed instruments based on the instrument of performance is a stringed drum (dutor, dombira, tanbur, rubab, ud) with different bows, it is divided into kobiz, sato, gidjak and string-percussion (chan) types. Stringed instruments are a type of musical instruments that have been formed since ancient times and have developed in the practice of different peoples within the framework of their spirituality and tradition.

It is difficult to give exact information on the origin of the stringed instrument. According to the legends given in the sources of the past, the name of the first discovered stringed instrument was Barbat, and it is noted that it was first invented by the great Greek scientist Physogurs (Pythagoras). In fact, the first instrument that was made (created) was simple and simple in every way, and it was developed later. I. Rajabov, a sociologist, writes about this: "Musicians who lived in recent times from Physogurs* improved the barbat and made musical instruments with 2-3-4 strings based on it. And

* Physogurs is the Greek name of Pythagoras. Alloma, a great philosopher who lived in the XV century BC.

barbatin is indicated in many sources as the basis for the emergence of all stringed instruments». Barbat is an oud-like instrument and it is stated in many sources that Barbat was the basis for making oud instrument. After human thinking has invented the stringed instrument and developed it to a certain extent, its universal development is formed and developed based on the culture, spirituality and tradition of each nation. Each nation has its own musical instruments that are played through different means. "Earlier, the shapes of stringed instruments - writes V. Belyaev - were arc-shaped. That is, a wooden (board) egg has a body (corpus) and one or more strings are pulled to it. Over time, this slatted body straightened and took the form of a handle or handle of a musical instrument. At the same time, bowls, which act as resonators suitable for the stem, were originally attached to animals (turtle, lizard) or plant fruits (pumpkin, coconut, etc.)». The process of development caused each nation to create its own musical instruments. The bowl of the instruments is made of what kind of equipment and its large and small size, length and length of the handle, and the number and ratio of strings have developed and improved over time.

In the peoples of Central Asia, a number of musical instruments such as tambur, dutor, and kobiz gidjak were created and widely used in practice. By the Middle Ages, each of the musical instruments had a distinctive shape, a reputation for sound, and great attention among the people. Popularization of musical instruments among the people was also the basis for becoming a source of researches of philosophers and scholars of their time. Abu Nasr Al-Farabi, an encyclopedic scientist who lived and created in the IX century, is considered the pioneer of this field in science. «According to Kurd Sachs and Erich Horibostel, the scientists who gave the scientific description of the classic words of the Faroe Muslim world, such as ud, tanbur, rubab, low, arganun (organ), flute, trumpet, etc., the science of instrumentation (organology) was founded by Farabi. In his big book about music, for the first time in the history of musicology, the scientific classification of musical instruments was described». After Al-Farabi, various information about musical instruments and instrument performance Ibn Sino "Javomi ilm al-musiq" (X century), Abu Abdullakh Khorazmiy (X century), Abdukadir Maroghi "Kitab ul-nagam" (XIV century), Zaynulobiddin Khusayniy "Risola dar Bayoni law and practical music" (XV century), Abdurakhman Jomiy "Musical Risolai" (XV century), Amuliy (XIV century) "Musical Risolai" Darvesh Ali Changiy "Musical Risolai" (XVIII century) found its expression in musical treatises

These scholars, who lived and created in the Middle Ages, mentioned in their treatises the description of the ancient examples of stringed instruments: nuskha, navkha, chang, law, rubab, ud, rud, tanbura, dombira, dutor and kaboz. In the XX century, A. Fitrat describes Uzbek folk instruments in his book "Uzbek classical music and its history". V. Belyaev and F. Karomatli give a description of the instruments and their classification according to their characteristics. The development of musical instruments is primarily related to performance practice. Improvement of instruments or vice versa is characterized by their place in performance criteria. Therefore, the names and deeds of the musicians and singers of the past were expressed in the treatises or examples of fiction literature created in the Middle Ages. For example: Darvesh Ali Changiy, following this tradition, devotes the great people of his time, musicians, connoisseurs of music, conservators of music, composers and skilled singers to his creative activity. It brings the most necessary information about each manifestation. Famous musicians include Maulona Miraki Changiy Darvesh Akhmadi Kononiy, Shokh Kuli Gijjakiy, Alijon Gijjaki, Ustod Zaytuni Gijjaki, Ustod Amir Kulikhon Tanburi, Yusuf Mavdudi dutori, Khofiz Tanish, Khofizi Poyandan Kobuzi, Mavlono Kosim Konuni, Ustod Sulton Mukhammad Tanburi, Ustod Khuseyn Udi provides relevant information about the masters of their profession and the famous people who have achieved mastery in performance.

In conclusion, it can be said that the history of playing musical instruments in Uzbekistan dates back to

many centuries. Therefore, its study and analysis is an urgent issue for today. Especially ancient sources, the researches of great scientists and the preservation of the heritage left by them have taken a great place in the article.

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