

## Considerations of Oriental Scientists on Musical Instruments

**Ahmadjon Mamadjonovich Abdurahimov**

Fergana regional branch of Uzbekistan state institute of arts and culture

**Abstract:** This article discusses the views of Eastern scholars on musical instruments. The article also details that the famous cymbalist and composer Fakhridin Sodiqov is a unique artist in the performance of the instrument "Dutor".

**Keywords:** music, melody, tune, oud, cymbal, dutar, part, miniature.

In the short historical period of independence of our people, it is especially important to educate our young generation as people of high spirituality, faithful to the ideas of national independence.

The first President of the Republic of Uzbekistan IA Karimov said: During the years of independence, the task of educating people who recognize their rights and rely on their own strengths and abilities, able to independently approach the events taking place around him/her, at the same time, he/she sees his/her personal interests in harmony with the interests of the country and the people has become a crucial issue for us."

It is done with the emergence of such factors as restoration of national values in a renewed society, the task of raising the morale of the individual and to establish a healthy social environment, raising the issue of ensuring the spiritual and moral maturity of citizens to the level of public policy, organizing purposeful, systematic, continuous and consistent education; the focus on realizing the potential of the younger generation.

These factors play a special role in the development of the student's personal abilities, potential, spiritual and moral qualities, as well as his mental state.

Music, with its unique nature, has the power to have a profound effect on the spiritual world of students. After all, under the influence of melody and melody, students grow in the world of emotions, the formation of cognition and thinking, the desire for goodness, love of beauty, conservation of nature, family, service to the motherland. Music education is one of the main and most complex aspects of fine arts education, which teaches us to correctly perceive and appreciate the beautiful things around us. "Music has a certain moral power to influence the heart, and while music has such a quality, it should be included in the education of young people," said the great ancient Greek philosopher Aristotle. Therefore, educating students through music education requires a unique pedagogical approach.

Darvish Ali, a famous seventeenth-century oud and chang(hammered dulcimer- cymbal) instrument performer, gave a detailed account of the musical instruments used at that time in his treatise. He calls oud the "King" of musical instruments. Oud had twelve strings set in pairs. It was slightly different from the first oud of the Farobi period. According to the pamphlet, it is dedicated to Zuhro(Venus), the patron saint of cymbal instruments.

The great thinker and poet Alisher Navoi quoted 14 musical phrases in one ghazal. After all, the gazelle itself is a work of composition. We can see from his works that such musical expressions are very common in Navoi's poetry.

Miniature art began to develop in the XV-XVI centuries. The miniatures of the works of such poets as Firdavsi, Nizami, Amir Khusrav Dehlavi reflect the famous instruments of their time.

Miniature drawn on the “ Shahnameh”:



By the second half of the 19th century, special attention was paid to the study of Uzbek traditional instruments.

Interest in Central Asian culture is growing in the West, and experts are coming to study it. The information mentioned in the diaries of traveling ethnographers, historians, copelmasters such as Marco Polo, Vamberi, Ankomin, Leisek, Eichhorn will later be published in the form of major articles and books. Eichhorn himself traveled extensively throughout Central Asia, achieving worldwide success. For the first time, he collects a collection of instruments and performs in a number of cities.

By the 19th century, there was a growing emphasis on the study of popular instruments in folk performing practice. Abdurauf Fitrat begins this in his work, telling valuable information. After that, musicologists will conduct a number of effective researches in the development of instrumental science. V.Belyaev, F.Karomatov, T.S.Vizgo, A.Malkeeva were among them, who made an effective contribution to the development of Central Asian music. Their research shows that traditional instruments are one of the foundations of musical culture and embody the beautiful traditions of folk spirituality.

Instrumental music is an important and integral part of the Uzbek people's music. Its formation, like some, is associated with various aspects of people's life (festivals, ceremonies, gatherings) and performs specific and artistic functions. It is important to note that instrumental music is of secondary importance to the utterance of the voice. Abu Nasr al-Farabi, one of the founders of Oriental music, wrote: “The most perfect word is the human throat, and the most perfect music is the human voice. Consequently, instrumental music accompanies the human voice and serves to enrich it.

First of all, it should be noted that the Uzbek people are one of the leading nations in the world in terms of the richness of musical instruments. The variety of musical instruments is so great that almost all types of instruments can be seen, especially the various types of percussion, bow percussion, lip puff percussion, and so on.

In addition, intelligent music scholars, such as Abu Nasir al-Farabi, Abu Ali Ibn Sina, Qutbiddin Sherozi, Sayfiddin Urmavi, Abdurahman Jami, Muhammad Amuli, Zaynulabiddin Husseini, and others, expressed their scientific views on music in other words. In addition, written sources such as Abu Nasr al-Farabi's *The Great Book of Music*, Zayn al-Din al-Husseini's *The Law of Science and Practical Music*, and Darwish Ali Jangi's *Handbook of Music* describe some of the instruments.

Dutor is a two-stringed instrument made of mulberry, apricot or walnut wood. Its bowl can be "ribbed" (i.e., a thin board glued side by side) or carved. It consists of a bowl (with a wooden lid and a guide blade). A handle of 7.0-7.5 decimetres in length is attached to the dutar bowl and 13-14 silk curtains are attached to it, and sometimes special devices made of wood or bone are attached instead of curtains. The dutora's two silk strings can be adjusted to the main curtain (quintet), middle curtain (quartet) or double curtain (prima or octave) depending on the melody being played. A string of more than two octaves (chromatic) allows you to play not only folk melodies, but also maqom songs. Dutor's distinctive melancholy and soft voice is in harmony with the sayings and is widely used, especially by women.

The first information about the dutar, a double-stringed instrument, can be found in the musical laws of Al-Husseini (15th century). The main reason for the origin of the term "dutor" was its difference in shape from other multi-stringed musical instruments (Azerbaijani musical instrument, oud, tanbur).

Each style in dutar performance practice has characteristics that characterize a particular process. That is why it is called a separate style. Although Fakhriddin Sodiqov is a well-known musician and composer in Uzbek music, he is also an artist who has created a unique style of dutar. This is due to the fact that since the formation of the first dutar ensemble in Uzbekistan, he has worked in this group, and during his career he has collaborated with the most beautiful, delicate and unique voices, and, of course, the inner world of the teacher.

Fakhriddin Sodiqov's style of performance is unique, as his performance, that is, each played tune is not a "dry" sound, but each is painted in a different color or watered with a pattern decorated with colorful ornaments. It's hard to find a simple sound in this style. Each of the sounds that make up the melody is unique, colorful and embroidered.

Therefore, while it is not possible to fully articulate the teacher's performance traditions, we are committed to providing methodological advice that is closer and especially to the aspiring musician, which can be a guide or a "textbook".

Fakhriddin Sodiqov's style of dutar performing is unique, and each hand action is characterized by its unique and distinctive movements. In order to play a melody in this style, it is necessary to pay attention to the following methods of musical interpretation, to master it and to sing based on the following:

- a) the design of each part;
- b) avoidance of excessive movement;
- c) the melody has no space.

There are a number of peculiarities of Fakhriddin Sodiqov's performance style, and first of all it is important to master them. Typically, dutar performance is characterized by left and right hand movements. The background of skill is also based on this. The importance of left-handedness should be recognized in the teacher's performance style. Chunki, ushbu uslubda chap qo'l bilan bosilgan har pardaning sayqali mavjud. That is, each part is made on the basis of a certain decoration. To achieve this, one should have to perform a series of melodies.

The problem of improving the performance skills and aesthetic education of students through the use of Uzbek folk maqoms and songs in dutar performance classes is very relevant today. There are many opportunities for dutar performance classes to develop students' performance skills and aesthetic education through the use of examples and songs of Uzbek folk maqoms. After all, Uzbek folk songs and poems glorify the dreams and feelings of the people, as well as the positive qualities of heroism, diligence, patriotism. And it is directly related with the traditions of our people.

In case taking into account the age characteristics of the students, Uzbek folk maqoms and songs are included to dutar performance lessons, curricula and textbooks, and whether Fakhriddin Sodiqov's performance methods are inculcated in the minds of students by various means, it will bring its effective results.

## References

1. Mirziyoev Shavkat Miromonovich. "Buyuk kelajagimizni mard va oliyjanob xalqimiz bilan quramiz" Toshkent "O'zbekiston" 2007
2. Karimov I.A. Vatan sajdagoh kabi muqaddasdir. Asarlar: 3 – jild.-T.: O'zbekiston , 1996. – 367 b.
3. Karimov I.A. YAngicha fikrlash va ishlash – davr talabi. Asarlar: 5-jild. -T.: O'zbekiston, 1997. - 360 b.
4. Karimov I.A. O'zbekiston buyuk kelajak sari. -T.: O'zbekiston, 1998.- 686 b.
5. Dutor navolari». O'zbekiston xalq artisti Orif Qosimov repertuaridan. 1-kitob, T., 1980. 2-kitob, T., 1983. To'plovchi va notaga oluvchi B.Rahimjonov.
6. «Dutor sadolari». 1-kitob, T., 1987. Dutor ijrosi uchun moslashtiruvchi hamda to'plovchi G'.Quchqorov.
7. A.Ilyosov «Dutor o'rganish kitobi». T., 1966.
8. M.Ziyaeva. Dutor. Faxriddin Sodiqov ijro uslubi. – Toshkent. Musiqa, 2011. – 85 b.
9. A.Fitrat «O'zbek klassik musiqasi va uning tarixi» M., 1926, T., 1993.
10. V.Belyaev «Музыкальные инструменты Узбекистана» M., 1933.
11. Talaboev, A., Akbarov, T., & Haydarov, A. The European Journal of Arts, Issue 1/2020.
12. Talaboev, A. (2021). O'ZBEK XALQ MUSIQA IJROCHILIGI SAN'ATIDA MAQOM JANRINI TIKLASH VA RIVOJLANTIRISH OMILLARI. *Oriental Art and Culture*, 2(4), 325-333.
13. Nabijonovich, T. A. (2022). RAJABIYLAR SULOLASIGA BIR NAZAR. *Oriental Art and Culture*, 3(1), 633-642.
14. Talaboyev, A. N. (2021). MAQOM SAN'ATI. MAQOM SAN'ATINI O'RGANISHDA VA UNI YOSH IJROCHILARGA O'RGATISHDA ETIBOR QARATILISHI LOZIM BO'LGAN JIHATLAR. *Oriental Art and Culture*, 2(4), 149-155.
15. Talaboyev, A. N. (2021). Methods of Effective use of Teacher-Discipleship Traditions in Learning the Art of Makom. *International Journal of Culture and Modernity*, 11, 389-393.
16. Yunusov, G. X., Juraev, I., & Ahmedov, R. The European Journal of Arts, Issue 1/2020.
17. Ahmedov, R. (2021). SAN'ATGA BAXSHIDA UMR. *Oriental Art and Culture*, 2(4), 50-56.
18. Ahmedov, R. (2021). Murodjon Ahmedov-Fergana Valleys Singer. *International Journal of Culture and Modernity*, 11, 412-418.



19. Yunusov, G. Y., Parpiev, A., & Ernazarov, Z. An International Multidisciplinary Research Journal. An International Multidisciplinary Research Journal.
20. Yunusov, G., Juraev, I., & Ahmedov, R. (2020). A look at the regional seasonal folklore and their origin. The role and importance of folklore in the development of dance art. *European Journal of Arts*, (1), 121-124.
21. Shermatova, X. (2021). MAKTABLARDA O 'QITILAJAK MUSIQA TA'LIMIGA BIR NAZAR: MUSIQA TA'LIMINING SHAKLI VA USULLARI. *Oriental Art and Culture*, 2(4), 156-163.
22. Tursunov, B. (2021). «DOIRA» CHOLG'USINING PAYDO BO'LISHI. *Oriental Art and Culture*, 2(4), 83-87.
23. Ismailova, M. (2021). SHOGIRDLARI QALBIDAN CHUQUR JOY OLGAN USTOZ YULDASHEV AHMADJON MIRZAEVICH. *Oriental Art and Culture*, 2(4), 27-33.
24. Маматов, Ж. (2021). САНЪАТ МУТАХАССИСЛАРИНИ ТАЙЁРЛАШДА ДИРИЖЁРЛИК. *Oriental Art and Culture*, 2(4), 353-360.
25. Mamatov, J. (2022). Parameters of the Connection between Art and Culture. *Pindus Journal of Culture, Literature, and ELT*, 2(3), 69-76.
26. Madaminov, S. (2021). MUSIQA VOSITASIDA O'QUVCHILARNI MILLIY RUHDA TARBIYALASHGA DOIR TARBIYAVIY ISHLARNI TASHKIL ETISH MASALALARI. *Oriental Art and Culture*, 2(4), 361-369.
27. Madaminov, S. (2021). The Importance of Music Education in Out-of-School Education. *International Journal of Culture and Modernity*, 11, 371-377.
28. Yuldashyev, A., & Boboyev, V. (2022). CHOLG'UCHI-SOZANDA TALABALARNI O 'ZBEK XALQ KUYLARI VA BASTAKOR-KOMPOZITORLAR IJODIDAN NAMUNALAR IJRO QILISHLARIDA IJODIY YONDOSHUVCHANLIKKA O 'RGATISH. *Oriental Art and Culture*, 3(1), 219-225.
29. Юлдашев, С. & Азизов, С. (2022). ХАЛҚ ОҒЗАКИ ИЖОДИ СЎЗ САНЪАТИ. *Oriental Art and Culture*, 3(1), 726-734.
30. Yuldashev, A. M., Ortiqov, N. M., & Mirzaev, H. A. (2021). Methods of teaching students to work independently in performing musical instruments. *ACADEMICIA: AN INTERNATIONAL MULTIDISCIPLINARY RESEARCH JOURNAL*, 11(1), 656-560.
31. Yuldashyev, A. (2021). "ORKESTR SINFI" FANIDA O 'ZBEK XALQ CHOLG 'ULARI O 'QUV ORKESTR GURUXLARI BILAN ISHLASHNING IJROCHILIK MAXORATINI OSHIRISHDAGI O 'RNI. *Oriental Art and Culture*, 2(4), 346-352.
32. Yuldashev, A., Azizov, S., & Boboyev, V. (2021). A LOOK AT THE GENRE OF UZBEK FOLK MUSIC. *CURRENT RESEARCH JOURNAL OF PEDAGOGICS*, 2(10), 226-232.
33. Yuldashev, A., & Azizov, S. (2021). MI Glinka's Place in Music History. *International Journal of Culture and Modernity*, 11, 228-234.
34. Yuldashev, A., & Akbarov, T. (2022). A Look at the Work of Composer Franz Schubert. *Pindus Journal of Culture, Literature, and ELT*, 2(3), 20-25.
35. Boboyev, V. (2022). The Multifaceted Creative Artist Chokariy-Matjusuf Kharratov. *Pindus Journal of Culture, Literature, and ELT*, 2(3), 77-80.
36. Davlatjon, T. (2022). ESTRADA VA BOLALAR QO'SHIQLARI IJROCHISI, BASTAKOR SH. RAMAZONOV. *Oriental Art and Culture*, 3(1), 331-333.