

## To Raise Awareness of Students of Higher Education in the Field of Uzbek Folk Music from the Culture of the Ancient East to the Present Day

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**Annotation:** In the middle of the 3rd century BC, the Parthian states were formed in the western regions of Central Asia, and the Greco-Bak Bakreia states in the east. In the first century AD, a powerful Kushan kingdom was formed in the southern part of Central Asia. Under the rule of the local Kushan dynasty, a number of states were united, as a result of which cities flourished, culture flourished, and conditions were created for the creation of new musical instruments.

The article deals with the issue of awakening in the minds of students of higher education music education the concept of Uzbek folk music from the culture of the Ancient East to the present day.

**Keywords:** Independent Development, Democracies, Ancient Oriental Culture, Folk Instruments, Central Asian Peoples, Lifestyle, State.

**Introduction.** The experience gained during the years of independent development, all the historical changes and innovations in the construction of a great state with its own path of development, recognized by the world community as the Uzbek model, are in the minds and pride of our people. has a huge impact. The Law of the Republic of Uzbekistan "On Education and the National Program of Personnel Training" defines the legal basis for education, vocational training of citizens of Uzbekistan, as well as aims to ensure the constitutional right of everyone to education. The main goal of the adopted national program is to radically reform the field of education, to completely reform it from the stereotypes and stereotypes of the past, to provide high-quality education that meets the highest moral and ethical standards at the level of developed democracies. training is the creation of a national system. The documents of both countries are marked by special interests in the upbringing of the younger generation, the formation of their spiritual and moral qualities, their upbringing as patriots loyal to their homeland.

It is well known that art plays a special role in the spiritual upbringing of the younger generation. Because art influences a person's inner feelings in the world of emotions, in which morality serves to form the qualities of decency. munasi, absorbed by the teachings of the ancestors. Spirituality is the power of man, people, society, state. Saving labor and money to strengthen spirituality is an ax to war for our future. Spirituality is a very delicate educational field, it cannot be left to its own devices. It is no secret that every state, every nation is strong not only with its underground and surface natural resources, military power and production capacity, but first of all with its high spirituality. Man is born for happiness.

Regardless of a person's race, nationality, language, or other characteristics, he is a person who can find his way into the heart and make a strong emotional impact on the mood and mood of the senses through artistic images through the use of delicate sounds. r One of the means of education is the art of music. Therefore, music education and upbringing should be approached responsibly and with special attention.

The power of art in educating the younger generation and bringing them up as harmoniously developed people is invaluable. In addition to general music education, children's music and art schools and children's creative homes serve as an important stage in the musical aesthetic education of students.

In the Decree of the President of the Republic of Uzbekistan "On measures to prepare the State Program for 2009-2014" to strengthen the material and technical base of children's music and art schools and further improve their activities for music and art schools The task is to improve the state educational standards and curricula, textbooks and manuals on the basis of modern criteria. The Republican Education Center under the Ministry of Public Education has done a lot to fulfill these tasks. The new members of the Scientific and Methodological Council on Music Culture include a number of leading scholars in the field of music education, as well as experienced leaders of music schools. The BMSM curriculum has developed a curriculum for state requirements, specialty classes, team performance, and other activities, and has been sent for testing on experimental, test sites, with experienced teachers conducting pilot experiments to improve them, and the opinions and comments of the leaders are carefully studied. When we got acquainted with the educational normative documents of the UNHCR, aimed at improving their educational process, we looked at the problems of our interests - the musical and aesthetic education of students through Uzbek instrumental music and its methods. Approaching from this point of view, we have analyzed the program of violin, piano, musical instruments, in part, the traditional direction of performance in Kashgar rubobi, gijjak, and these musical instruments. First of all, if we pay attention to the recommended musical works in the program, there is a list of 306 works to choose from for playing on a small instrument. Of these, 116 are works of Uzbek folk composers and composers, 190 are in the program of foreign, Russian and other folk music, Kashgar rubobi. Of the 115 works, 88 are Uzbek and 27 are of other nationalities (foreign, Russian). The distribution of works in the programs of the traditional professional direction of the same musical instruments is completely different. In other words, the traditional program of Kashgar rubobi lists 72 samples of mainly Uzbek folk music, while the program of traditional professional performance of gijjak includes 77 works of Uzbek musical instruments.

We will also review the list of publications provided in these programs. The Gijjak musical program includes 43 books, 5 of which are Uzbek music. The remaining 28 are collections and textbooks by Russian authors. The program of the Kashgar rubobi folk instrument includes textbooks and collections of 12 Uzbek authors, but does not include a collection of Russian authors. The programs for the traditional professional performance of these instruments are based on the same literature, which differs slightly from each other.

Taking into account the fact that the period of study on the specialty (basic) instruments we mentioned is 5 (6) years, in each academic year the student performs 8 works of art, in addition to the average gamma and technical etude exercises . About 50 of these works can be arranged during grades 1-5 (6). When we compare the number of works in the above-mentioned programs, the maximum is 306 and the minimum is 72, and the difference between them is 234. It can be seen that in the program of gijjak instrumental program, taking into account the age and individual psychological characteristics, musical abilities and talents of students who received 10 works per academic year, the plan of distribution of works to them individually. we fix That's why some students are given more complex and some are given simpler ones. Experiments show that it is possible to increase the number of recommended works by 2-3 times and select them. In this case, a different repertoire is selected, taking into account the performance of works of different descriptions, forms, content, mode, scale, range, speed and complexity in one class.

Based on this, it should be noted that the annual list of works of art in each class is 20-22, it is enough to choose 3 variants of works with high (complex) performance, medium and low. The same rule applies when referring to a bibliography.

In continuing music education, after BMSMs, music colleges need to have a clear definition of performance skills and musical theoretical requirements, given that they have a higher music or music pedagogical education and a master's degree. Otherwise, as is the case today, music colleges and universities will have to start all over again, admitting mostly those with no basic musical training.

Uzbek folk instruments and performing arts from ancient oriental culture to modern times. The development of the performing arts in Central Asia from the time of its emergence to the 1960s is significant. Folk instruments appeared in the distant past. It is believed that the first musical instruments were born in the XIII century BC. Percussion instruments first appeared in music. This is understandable. Because the oldest labor songs are directly related to the rhythmic structure of the work. Then came the noisy instruments. The performers applauded the rhythm, amplifying the effect of the noisy instruments. The applause of the female performers was unique and beautiful.

Uzbek folk instruments were formed in the embrace of ancient Eastern culture. They have retained the sound of their original features over the centuries of development, and due to their unique structure, nay, surnay, tanbur, dutor, rubob, gijjak, gabuz have come down to us in traditional forms.

In the middle of the 3rd century BC, the Parthian states were formed in the western regions of Central Asia, and the Greco-Bak Bakreia states in the east. In the first century AD, a powerful Kushan kingdom was formed in the southern part of Central Asia. Under the rule of the local Kushan dynasty, a number of states were united, as a result of which cities flourished, culture flourished, and conditions were created for the creation of new musical instruments.

During the period of slavery, there were Morocco, Nisa, Tuprakkala, Termez and other cities. Excavations in these cities have uncovered artifacts and images of various instruments. Slavery was an important stage in the development of the culture of the peoples of Central Asia. As folk music grew, so did the instruments. From the 4th century AD, the socio-economic relations of the peoples of Central Asia changed: the system of slavery was gradually replaced by the feudal system. The influx of Turks into Central Asia in the 1960s intensified the intermingling of the Turkic and Eastern Iranian peoples, resulting in the formation of the Uzbek and other Central Asian peoples. From that time on, the Central Asian region (Turkestan) became known as the place where Turks lived. Archaeological expeditions in the 30s and 40s of the 20th century provided valuable information on the study of Central Asian culture, including folk instruments. The cultural artifacts found include a flute, a rubab-shaped instrument, a modern circle-shaped bomb, and drummers playing similar instruments. These are elaborate sculptures in pottery found in cities such as Afrosiab, Tuprakkala, and Ayratom (known as Ayratom Frieze). They are described as practicing a variety of musical instruments, lute, tanbur, rubob-like instruments, law, ud, rud eshemane, chagona, chiltor, nay, trumpet, trumpet, trumpet, and circular instruments.

Folk instruments have become an integral part of human life, absorbed into the life and work of the people of Central Asia. We know that songs, games and melodies accompanied by musical instruments are performed at large folk ceremonies and family celebrations. The holidays were more about the seasons. Seasonal holidays such as Navruz, Lola, Harvest, Melon, and Grapes are popular in Central Asia. It is difficult to imagine such public holidays without folk ensembles, singers and musicians, dancers. At festivals, cultural ceremonies, trumpets, horns, doira, drums and chandavul, and percussion instruments are common. Folk dances actually include eyebrow dancing, shoulder dancing, and head dancing.

During the period of feudalism, the culture of the peoples of Central Asia reached a new stage of development. The influx of Arabs into Asia in the 7th century established the Arab Caliphate over a wide area. The spread of Islam, which forbade the depiction of living beings, led to the abolition of murals, including the depiction of musical instruments. The Arab consumer of the VII-VIII centuries had a significant influence on the development of Central Asian culture. At the end of the ninth century, the local feudal dynasty of the Samanids managed to unite a large part of Central Asia. Bukhara, the capital of the Samanid state, became a major cultural center. Literature and music flourished here. Due to the changing living conditions, the social significance of music has increased. The role of music in the category of urban and upper classes has significantly increased. At that time, there were a variety of vocal, instrumental, and musical genres, including solo ensemble music and dance. The

music performed at the ceremonies of the palace has a special place. In man, these were a few drums (trumpets, horns) and percussion instruments: (drums, chindovul) were made by playing instruments together, and the art of performance was predominantly female.

One of the peculiarities of the culture of medieval music performance was that the musicians not only played several types of musical instruments, but also composed their own music. The musicians were also great musicians and poets of their time. In the Middle Ages, musical specialization led to the emergence of specialized music workshops. Here the tradition of teacher-disciple was established and developed considerably. At the same time, the ensemble's performance improved, the main forms of musical art were formed, and the discovery of new samples of musical instruments dates back to those long periods.

There are theoretical views of Eastern scholars. Formed on the basis of the experience of the performing arts, in their pamphlets they discussed in detail the role and importance of music in society. Farabi's (873-950) "Great School of Music" (Kitab al-musiqā al-kabir), Ibn Sina's (980-1038) "Book of Healing" (Kito ush-shifo) "encyclopedia of music", Al-Khwarizmi Safiutdin Urmavi's (1216-1294) "Book of Nobility" or "Book of Glory", Jami's (1414-1492) "Books of treatises on music" contain important information about music performance and folk instruments. Safiutdin Urmavi is a talented oud player, a singer and a famous musician. He was born in Urmia, Azerbaijan. Safiutdin's greatest achievement was the development of a perfect system of modes. Ibn Zayli's (Complete Book on Music) (d. 1044) is his only and most valuable book in the field of music. He developed a new way of expressing moods in letters in music. Abduqadir Maroghi (15th century) Abduqadir Ibn Ghoibi (Maroghi) was born in the Azerbaijani city of Morocco, but spent the second half of his life in the palace of Timur - in Samarkand and died in Herat. In his pamphlet The Collection of Tones in the Science of Music (total al-alhan fislm al-musiqiy), he enriched the supply of music with information about the existence of certain types of musical instruments, such as the bow and the seven-stringed gijjak. Al-Hussein's (15th century) bows are based on the dutar, a two-stringed instrument commonly used among the peoples of Central Asia. Qutbiddin al-Sherazi (1236-1310), known as an Iranian music theorist, made exemplary comments on the bowed tanbur in his treatise and considered the human voice to be the most pleasing of musical instruments. The 17th century Bukhara musicologist Darvish Ali has detailed information about such musical instruments as tanbur, chang, konun, barbad, chagona, ud, rud, rubob, kabus, gijjak, shemene, rukhavza, kunyura in his treatise. those who gave.

The legacy of the great thinkers of the East is also of historical value in the study of folk instruments. The famous work of Abu Nasr Muhammad Farabi - "The Great Book of Music" ("Kitab al-musiqā al-kabr") is of great importance. In this book, the medieval scholar distinguishes between two types of musical performance: the resonance of melody in the human voice (the art of singing) and the playing of musical instruments. As a talented performer, Farabi emphasizes the role of musical instruments in the life of society, and he "has his own instruments that are played in battles, dances, weddings, parties and love songs." he wrote.

Seven of the instruments described by Darwish Ali: tanbur, chang, ud, kanun, rubab, qobus, and gijjak were the largest and most common instruments at that time. Darvesh Ali's data confirms the idea that in the practice of music, the ensemble originally used stringed - stringed and stringed komoncha instruments that create a harmonious color. The pamphlet includes Dilorom, a flute player, Abduqadir and Khoja Abdullohi, a flute player, Mawlana Mirek, a duster, Bukhari, Mavlono Qasim-i-Rabboni, Sultan-Ahmad-i-Devona rubab players, Shaykh Abubakir-i Rabbani and Sheikh Bekhtuychiy, Dono, the names of the legislator Sheikh Shamsi Rabbani and many other famous masters are taken from the tongue.

Gijjak musician Shah Quliy, Gijjakiy was a master artist who showed great musical skills on this musical instrument and created musical melodies.

His melodies, created in the rhythm of muhammas, are distinguished by his pioneer "Hussein".

Naychi Sultan Ahmad is mentioned as a famous musician by Darvesh Ali. The author of the pamphlet feels that the magical melodies of the flute he played have left a deep impression on music lovers.

Ud player Sultan-Muhammad-Uddi-Samarkandi is portrayed by the author as a uniquely talented musician and composer. Sheikh Shamsi-Rabbani from Bukhara is a well-known rubab player, a famous musician. His performance had such a strong impact on the audience that no one was left indifferent. People gathered around the square, amazed by Rubobi's unique performance.

Many of the pioneers (Isfahan, Saqilpeshrov, Far and Bashq) were masters of the art of playing the oud and dust from the famous musician Darvish Shadi. Ali-Shumkar, one of the most prominent performers of folk instruments, is known as the composer of works in dugoh tones, Turkish and percussion rhythms. His melodies "Safti begumiy", "Naqshiy begumiy" (painted melodies) are widespread among the people.

The treatises of Najmiddin Kavkabi and Darvesh Ali mention the names of composers who created musical works on the basis of 12 maqoms (Rahavi, Hussain, Zangula, Rost, Ushshak, Navo, Bostlik, Khijaz, Iraq, Isfahan, Zirafkand, Buzruk).

Mawlana Sheikh, Tebes - Tileksi, Ibn Abdurahmoni, Rumi, (Rud) Ustad, Zaytuni - Gijjaki, Khoja Mahmudbek Isfaqi, Shekhani (dutor), Said Ahmad Bin Mehtariy, Miraqi, Ustad Qurbon, Sa The great scholar of music theory, Ustad Poyonda (drum, trumpet), Master - Amir Quliy, Tanbuliy (tanbur), Ahmad Qanuni Samarkandi (law), Sheikh Ahmadi Gobizi (kabuz) dedicated his time to music. should.

The content of each work should have an appeal that can attract readers with its musicality and diversity of characters.

Ensemble rehearsals should be held regularly for two hours per week. A well-equipped, brightly and aesthetically pleasing room should be set aside for the training, and the days and hours of work should be clearly indicated.

During the first days of training, the music director should pay attention to the position of each ensemble member, familiarize them with the rules of holding musical instruments and the structure and order of the ensemble, and be based on the sound of the surrounding instruments.

The placement of the instruments according to the pitch of the instruments is very important for the sound of the ensemble. The works taught by the ensemble should be performed in groups, as it is difficult for each student to master and perform the work well. Some amateurs quickly understand and master the works performed in the ensemble.

It is more beneficial for a music director to establish a self-governing routine by constantly participating and constantly encouraging good learners. If some of the performers in the ensemble want to enter music schools and universities of culture, pay special attention to them, provide guidance, recommend the necessary literature, have a music director or music teacher. should be able to form an understanding of. The most interesting and responsible stage of the ensemble's work is the performance of musical works prepared by the participants in the concert, which has a great educational value for both the performers and the audience. Among the members of the ensemble are the leading representatives of the performing arts Amir Masti Hiroti (Qobis), Yunus Mawludi Dutoriy Hiroti (dutor), Ustod Guloki Nvaiy Ustod Abdusattor Qanuni, Ustad Arab-Navzi Qobizi, Khojagiy Jafari Qanuni, Hafiz Babani Qanuni, Hafiz Turdi Qanuni and other folk musicians played an important role. Darwish Ali reports on the musical ensembles that existed at that time and their performers, who regularly attended receptions at various ceremonies at the Sultan Muhammad Palace, on weekends and in the company of their loved ones. The palace had an ensemble of 60 performers called the drums. They were led by a maestro. He cites the example of Said Ahmad Bin Mehtari Miroki, a mature drummer, as the leader of the ensemble at the Sultan Hussein Palace. Darwish Ali praised the musician's skill and described him as "an unparalleled musician, the beauty of the great

and small wonders of this world." The preservation of a large number of musicians in the palace, their importance in the organization of leisure ceremonies and celebrations, fully substantiates the assumption that the performance of folk instruments is widespread among various segments of the population. The testimony of Darvish Ali is also valuable in that a large part of the instruments he recorded (flute, trumpet, dust, sonun, rubab, tanbur, gijjak, qobus, doira, drum, oud) , In Tajikistan and other republics, as well as in Azerbaijan, has survived to the present day and is improving. These musical instruments have long been firmly rooted in the cultural life of the Uzbek people and widely used in their cultural life. Therefore, it is appropriate to call these instruments Uzbek folk instruments. In the social life of feudal cities, each instrument had a specific function of the musical instrument. At banquets, feasts, and gatherings (gatherings of poets), stringed instruments are usually played, flutes are played, sometimes I am, drums are played, and drums are played.

Darvish Ali spoke about the importance of maqoms, a multi-part series of musical pieces performed by the great musicians of the time. From the works of medieval oriental scholars, musical instruments provide sufficient historical information about the spiritual and cultural environment they created, but they contain very little information about the technical and artistic potential of this or that folk instrument. According to the pamphlets, the performers developed a theory of music based on specific performance practices and described the existing forms of folk instruments.

During the Navoi period, nay, ud, gijjak, klnun, karnay, surnay, drum, doira, and chang were performed. They are all used in both ensemble and solo performances. Chang stood out as a solo instrument.

Comparing the data of the written monuments of the XV-XVII centuries, it can be concluded that by this time the performance of folk instruments in Central Asia had matured. Performers of Uzbek folk instruments have also created their own music. At that time, there were performers such as mokhir chang, ud, gijjak, nay, tanbur, bulaman and mature singers, who formed their own ensembles. He also mastered the tanbur, the law, and the kabis, and thus brought the names of the craftsmen who became the desired participants of the meetings. Poetry and music were the beauty of the meetings. The ability to be resourceful, to sing, to play a musical instrument is highly valued here. It was a beautiful competition for young performers. So they tried to outdo each other by playing one or more musical instruments.

The performance potential of Uzbek folk instruments is constantly expanding and improving. The formation of various folk ensembles and the development of solo music required musicians to perfect their instruments. After a while, folk music ensembles began to play new instruments, such as the Kashgar rubabi and the chang.

In the 19th century, in the practice of performance, instruments such as nay, koshnay, surnay, karnay, bolaman, chang, kashqar rubobi, bukhoro (afghan rubobi), tanbur, dutor, dombra, gijjak, sato, doira, qayroq, safoyil 'they took a firm place.

The 19th century was also a time in the history of instrumental music for a number of musicians. These are: Toychikhofiz, Shorahim SHoumarov, SHaborat tanburchi, Abdusoat dutorchi, Usta Usmon Zufarov (Tashkent), Rustambek (Andijan), Ashurali Mahram, Abdukodir naychi, Ahmadjon koshnaychi (Kokand), Abdullatorak, Ruzimatkhon changchi ( Namangan), Master Masaid circle and duster, Master Olim Kamilov, Yusufjon Qiziq (Margilan) and others. These artists have played a major role in preserving the heads of the Uzbek folk music treasury, nurturing young talents, improving the structure of ancient musical instruments and creating innovations. New musical instruments are slowly coming to life, and by the end of the last century, they have taken a firm place in ensembles. It was also widely used by musicians to accompany songs and dances, and the effectiveness of the melodies was complemented by metrorhythmic ornaments.

VI Masalisky, a well-known researcher in Turkestan, writes: "Musical instruments (dutar and gabs) could be found in almost every home." This suggests that family music is common in people's lives, and that playing is based on the ability to hear.

The richest collection of musical instruments collected before 1917 belongs to the military conductor of the Syrdarya regional music choir August Fedarovich Eichgorny. (That's what military bands were called at the time.) He collected almost all Uzbek folk instruments. Eichgorn describes them as follows: a double-twisted, half-pear-shaped dutar to the lyutnyala group, a gijjak to a group of three-stringed (similar to a Persian bow) stringed bow instruments, and a rubab (meaning Bukhara or Afghan rubabs) to a group of mandalins. entered. The author of the trumpet is an ancient wind instrument with a kamen blower, a flute with a double accompaniment. the mediator, that is, the military drill of the Central Asian population of the correct shape, describes the circle on the trumpet as a drum (tanburn) with rings on the edges reminiscent of the handicrafts of the ancient Egyptians; such as a musical instrument used to accompany songs and dance tones. Eichhorn describes the drum as consisting of a small ceramic palm and two percussion sticks. He places Safayin in a group of squirrels whose rings are visible from Kashgar. The ethnographer says that dust is a favorite instrument of girls. Eichhorn's collection includes the tanbur, a three-stringed noxious musical instrument, the nay, a soldier, and the nay, ancient instruments found in Egyptian monuments.

**Conclusion.** It can be said that A.F. Eichhorn gave a detailed description of each instrument. He was one of the folklorists of the second half of the 19th century who made significant contributions to the theory of music and folklore.

At the end of the 19th century, all kinds of folk instruments were performed in several halls. N.F. Findeyzen, a music historian of the time, said, "The Central Asian section was the richest in musical instruments. Here you can find good examples of stringed and percussion instruments. "

During this period, other positive events took place in the musical life of Turkestan. European instruments began to arrive in Central Asia (symphony orchestra, percussion instruments, orchestra instruments, piano, dombra). Harmony brought from Russia appeared in Khorezm. In the Fergana Valley and Tashkent, musicians began to replace the violin with a violin. The performance of Uzbek instruments is also enriched by the achievements of the musical culture of other nations. In the second half of the XIX century there were significant changes in the performance of Uzbek folk instruments.

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