

DESCRIPTION OF THE INSTRUMENTS AND ABOUT THE CONTEMPORARY ART OF COMPOSITION ZAINIDDINA VASIFI

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Abstract: *this article focuses on Zainiddin Vasifi's views on instruments in his treatise. It was also noted that in the practice of performing music, which is an integral part of Uzbek music in our country, special attention is paid to the development of music, support, encouragement and direction of young talents, tasks, current problems and solutions.*

Vasifi collected the events he witnessed between 1501 and 1532 and wrote Badoye ul-Waqoe (Rare Events) (T., 1979). The events in the work are priceless because of what the author saw with his own eyes. Here we draw attention to the views of the thinker on the mature instrumentalists of his time.

Keywords: *music, musical art, culture, teacher, gijak, education, upbringing, youth, performance, poppy seeds, artist.*

ОПИСАНИЕ ИНСТРУМЕНТОВ И СОВРЕМЕННОГО ИСКУССТВА КОМПОЗИЦИИ ЗАЙНИДДИНА ВАСИФИ

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Аннотация: *эта статья посвящена взглядам Зайниддина Васифи на инструменты в его трактате. Также было отмечено, что в практике исполнения музыки, которая является неотъемлемой частью узбекской музыки в нашей стране, особое внимание уделяется развитию музыки, поддержке, поощрению и направлению молодых талантов, задачам, текущим проблемам и решениям.*

Васифи собрал события, свидетелем которых он был между 1501 и 1532 годами, и написал Badoye ul-Waqoe (Редкие события) (Т., 1979). События в произведении бесценны из-за того, что автор увидел собственными глазами. Здесь мы обращаем внимание на взгляды мыслителя на зрелых инструменталистов своего времени.

Ключевые слова: *музыка, музыкальное искусство, культура, педагог, гиджак, образование, воспитание, молодежь, исполнительство, маком, артист.*

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Zaynitdin Vasifi is known in the history of Eastern culture as a mature scholar in the field of Arabic language, jurisprudence and literature. Vasifi is his pseudonym, his real name is Zayniddin Mahmud ibn Abduljamil. Vasifi was born in 1487 in Herat. Until the age of fifteen he was educated in a madrasah built by Alisher Navoi (1441-1501). Hussein Bayqara's son, Faridun, was Hussein's secretary. At the age of twenty, he traveled from his homeland to Central Asia. From 1525 to the end of his life he returned to Tashkent and lived there. He died in Tashkent in 1566 and his grave is in the present-day Kokcha cemetery.

In the second half of the XV century, thanks to the state of Sultan Hussein Bayqara (1438-1506), a great musical process took place in Herat, Samarkand and Bukhara. Especially during this period there was a musician named Spiritual Tanburchi, who had no equal. According to Zayniddin Vasifi (1487-1566), when the spiritual tanbur player played the tanbur with a nail, “souls were burnt ...” [1, 33].

In the above-mentioned treatise, the thinker says: "Qasim Ali Qanuni was a musician in such a way that the Moon would bring silver from its rays for the strings of the instrument of the Law." From this comment we can conclude that, first, this executor was such a musician in the instrument of the Law that he was recognized in his time; and secondly, as a fine music lover of his time, Vasifi did not appreciate this musician so highly. The thinker continues: “The leader of the musicians was the teacher Sayyid Ahmad Gijjaki. Falak considered the golden cup of the Eastern sun to be suitable for the strings of his Gijjak instrument, and the hurras of heaven would bring their own barn hair strands for the strings of the Gijjak bow. Note, first, that Master Gijjaki, due to his talent and performance skills, became the “leader” of the musicians; secondly, otherwise he would not have given the "golden rays of the sun" for his instrument, or "the hairs of heaven to his bow," for his bow; thirdly, Vasifi again states that the most mature thinker of the 15th century, Abdurahman Jami (1414-1494), wrote a special poem for Sayyid Ahmad Gijjaki.

Indeed, Vasifi points out the important issues that the classical representatives of instrumental performance gave to: first, the classical instrument performance of the 15th century was highly developed; secondly, the thinker evaluates his highly skilled performance in a way that is typical of his time; thirdly, it seems that Vasifi seems to have a higher attitude when he evaluates classical instrumentalists, which is in fact a natural process for that period.

Therefore, we consider it expedient to continue scientific research on this issue.

In the first part of our article, based on the attitude of one of the Eastern scholars Zayniddin Vasifi to instruments and his theoretical views, we will witness the importance of the art of composition today and its unique role in the development of the performing arts.

Within the framework of these tasks, a number of new works have been started at the department of "Performance on folk instruments" of the State Conservatory of Uzbekistan. One of such works is the study of historical and modern issues of performing arts in Uzbek folk instruments. In this regard, I.Akbarov, A.Odilov, V.Belyaev, S.Begmatov, S.Veksler, T.Vyzgo, F. There is, of course, important research by Uzbek scholars like Karomatov. In particular, the teacher A. Odilov for the first time tried to summarize information on the history of performance on Uzbek folk instruments [2, 3].

It is less common in Central Asian musical instruments than in music theory as special information in historical pamphlets about instruments made by artisans. However, the masters of musical instruments have been creating for centuries as talented musicians of Central Asia and the East. The ability of musicians to select the necessary raw materials for the production of musical instruments, their skill, aesthetic taste, practical and artistic experience and in-depth theoretical knowledge play an important role in giving them a variety of processing. For example, the composer Usman said, "The composer himself must be a performer to a certain extent, so that he can make the instrument perfectly and make it sound good." Many musicians in Central Asia are also known as music scholars and powerful performers.

The raw material needed to make this or that instrument is selected separately. The group of raw materials includes a number of items, and the main place is occupied by wood materials, which are skillfully processed by the carpenter. Other items are used in addition to it. Once an instrument has a specific shape, it has a specific function, i.e., the ability to "play" this or that music. This is also related to the way the instruments are made. There are rules for processing each instrument component piece by piece. This is reflected in the various objects used in the making of percussion instruments, as well as in their ergology. The classification of instruments gives rise to the science of instrumentation, which reflects the history, scientific, theoretical and practical work, the role and importance of instruments in professional performance, methods of applied technology, and so on.

Doira [daff, dapp, ringirma, chirmanda, deyra] and doulsimon instruments are made of raw wood, ie willow, willow, saxophone and mulberry trees. At the same time, maple, pine, acacia, white birch and walnut are widely used in Uzbekistan.

"Red" tree [palisandra], pine, black birch, grab, white and yellow shrubs make pallets [pallets], special sticks for percussion instruments, holders. When making stringed instruments, experienced musicians preferred to make the bowls out of mulberry wood, the handle out of apricot, and the rest out of mulberry wood so that their sounds would be beautiful and clear and clear sounds would come out of them. Some musicians, depending on the quality of the wood and its types, use the same name for the tanbur-sato instruments. used. This is because this wood is flexible and at the same time not prone to cracking. Therefore, each instrument made of these mulberries has two colors - white-brown and dark brown. Their appearance is beautiful, their sound [sound ripple] is relatively strong, and their tone is clear.

Instruments used in gold, silver, copper - sanj, plate types, rust, bells [round bells], chains, bracelets large and small types, and bells are made in different structures. At present, copper is mainly used for this purpose. Special care is taken to ensure that the copper is also selected in white and yellow colors and does not turn black over time.

In the second half of the twentieth century, in Bukhara, Samarkand, Khorezm, Fergana and especially Tashkent regions of Uzbekistan, as well as in Khatlon [Kulob], Khojand [Leninabad], Badakhshan [Pamir] regions of Tajikistan, instrumentalists improved their skills and used objects such as copper, gold and bone. who developed the art of decorating them with various patterns. It should be noted that the method of decorating each instrument, ie "Islimi" style, consisted of cut-outs in Uzbekistan and Tajikistan. It has a unique style of making each instrument, which can be learned from the general structure of the existing patterns of the instrument he made, as a construction.

There are copper-clad al-tabras [litavra] and large drums that have come down to us from the time of the Timurids. Examples of this are the al-tabra [chindoul] and double drums kept in the Bukhara Arch. These instruments are made of copper, the height of the huge drum is 750 mm, the lower part of the neck is 200x200 mm, the total size is 600x600 mm, the lip of the casket is 500x500 mm. The shape is reminiscent of a large humus jar. The skin covered with it consists of two animal skins, the first layer is made of deer skin and the pattern is made of snake skin. The leather straps are decorated in a chain style and covered with a scarf. It is covered with wedding skin. The toy leather, i.e. the ribbon patterns on the second leather are different from the first, the infinity of the acoustic possibilities of this instrument can be seen from the construction of both the leather and the leather. Of course, the ability of toy skin to resonate is wider than that of deer skin. Importantly, the bottom of the drums is perforated like a modern liturgy so that the sound of the instrument has a high pitched sound.

The unique place and importance of instruments in Central Asian culture, their deep roots and the principles of development today are determined by the performance variations. The history of percussion instruments, their place in human life, and their nature have not yet been fully and thoroughly studied in the science of musicology. Finding

a solution to these problems will require extensive research by musicians. So, the restoration of our national musical values, the study of the history of our instruments on a scientific basis is one of the urgent tasks of today. This, in turn, requires the development of a new traditional meaning of "instrumental science" in Central Asian culture.

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