

## FROM THE HISTORY OF PERFORMANCE ON FOLK INSTRUMENTS

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**Abstract:** *the publication of books about Uzbek musical instruments is explained by the fact that our scientists are really far-sighted and lend a helping hand to young professionals. The fact is that the most difficult and complex issue in the creation of new theoretical foundations of Uzbek music is the problem of developing dynamics that serves as a scientific and theoretical base. European music is based on the twelve-step dynamics. Its theoretical and practical solution is not a problem today. Musicologists in the study of oriental music expressed the theoretical foundations of the problem in mathematical methods with the ratio of numbers.*

**Keywords:** *instrument, folk, source, study, development, knowledge, skills, practice.*

## ИЗ ИСТОРИИ ИСПОЛНИТЕЛЬСТВА НА НАРОДНЫХ ИНСТРУМЕНТАХ

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**Аннотация:** *издание книг об узбекских музыкальных инструментах объясняется тем, что наши ученые действительно дальновидны и протягивают руку помощи молодым специалистам. Дело в том, что самым сложным и комплексным вопросом в создании новых теоретических основ узбекской музыки является проблема разработки динамика, служащего научно-теоретической базой. Европейская музыка основана на двенадцатиступенчатом динамике. Ее теоретическое и практическое решение сегодня не является проблемой. Музыковеды при изучении восточной музыки выражали теоретические основы проблемы в математических методах с отношением чисел.*

**Ключевые слова:** *инструмент, народные, источник, изучение, освоение, знание, навыки, практика.*

Practitioners did not consider the loudspeaker mathematically, but imagined it as a stable “artistic symbol” and inadvertently distinguished one status from another. However, in order to develop a new system of education and scientific views, first of all, it was necessary to solve the problem of the curtain system of Uzbek music and the vocabulary that forms its basis.

At the same time, it was believed that the only way to take a scientific approach to the subject was to measure the size of the curtains placed on the handle of the tanbur-dutars and calculate their average size, line up the system and create a common sound table (speaker). V. Belyaev created a book "Guide to measuring folk instruments" to provide methodological assistance to young professionals. This was the simplest way to study the sound system of a folk music culture with a developed classical heritage, such as Uzbek and Azerbaijani.

The book “Musical Instruments of Uzbekistan” is a scientific study of the practical application of basic theoretical methods. Unlike previous music brochures, V. Belyaev's book has served as a scientific guide directly to the analysis of “live” samples in Uzbek music practice. This work is an important theoretical and historical stage in the path of new instrumental science.

At the time of Belyaev's book on instrumental studies, new Uzbek music was experiencing a tragic fate. Historians call it the “turning point”. We have already mentioned that V. Uspensky focused his work on composition rather than music and ethnography. Similarly, V. Belyaev became more interested in the history of ancient manuscripts than in the topics related to modern scientific processes (development of Uzbek national instruments and classical music).

But as they withdrew, albeit partially, from these political problems, the two men began to negotiate private matters, as if they were looking inward. They discussed the scientific topics themselves before publishing them in the press, and then proceeded to publish them after a reasonable conclusion had been reached.

The concept of "Uzbek folk instruments" is relatively general, where it is used relatively. Because, along with our national instruments, the instruments of Asian peoples also have a worthy place in the performing arts of folk instruments.

The main sources of information about the performing arts in folk instruments are:

- 1) Uzbek folk oral music;
- 2) historical and archeological finds;
- 3) classical written musical works;
- 4) historical and literary sources;
- 5) images in rocks and medieval miniatures;

6) data from scientific research [1].

In this study, scattered data from sources were systematized and analyzed as much as possible.

Dreams are one of the types of oral music creation, and its interpretation is one of the unique arts of mankind. The reason we call this matter art is that the dream is a mysterious phenomenon and to date no complete scientific explanation of the dream has been found; moreover, each nation has created its own national interpretations based on its mentality, way of life, worldview, customs and beliefs. In this sense, dream interpretation is an art.

Peoples who believe in Islam prefer interpretations in Islamic interpretation to their own national dream interpretations. According to Islamic philosophy, there is a world of spirits, and when a person sleeps, his soul brings messages from that world, which is a dream. Spiritually mature people fully remember their dreams, and those who listen to their desires are often unable to fully remember their dreams.

Muhammad ibn Sirin (d. 729) systematically and practically systematized the art of Islamic dream interpretation in the late seventh and early eighth centuries, and ten centuries later in the eighteenth century, his successor, Abdul Ghani ibn Nobulusi (d. 1731), added to this work and enriched its interpretation [2].

Muhammad ibn Sirin divides dreams into two groups:

- 1) Merciful dreams from Allah (characteristic dreams);
- 2) Satanic mixed dreams (uncharacteristic dreams).

Therefore, positive and negative interpretations are consistent in the interpretation of dreams. In addition, Muhammad ibn Sirin insists that dream interpreters must be knowledgeable, moral, and pious. The meaning of a dream interpreted without knowledge, morality and piety does not come out.

Here we draw your attention to the interpretation of dreams related to the art of music in the concept of Ibn Sirin and Nobulusi. This is one of the most scientific and interesting topics.

We have conditionally divided the dreams of the art of music given in the interpretation of Ibn Sirin and Nobulusi into two groups:

- 1) dreams of the art of music in general;
- 2) Dreams about instruments.

7 concepts on dreams related to the art of music in general are explained. For example:

1) a musician. According to Ibn Sirin, if a person sees in a dream "performers of music and singing at weddings, it is a sign of misfortune for his yard." Two things must be taken into account here: first, in the art of Islamic dream interpretation, joys such as weddings and celebrations are interpreted as a sign of evil; the second was divided in the first Islamic period (seventh century) against the art of music.

2) Kuychi. (performer, composer) According to Nobulusi (18th century), seeing a kuishi in a dream "indicates joy, a journey, or a move from one place to another, and sometimes a preacher (speaker)." First, by the eighteenth century, the musical art of the believers in Islam was highly developed; secondly, in the Nobulusi interpretation the influence of the status performing art is felt.

3) music performer. According to Nobulusi, seeing a musician in a dream implies the following meanings: "a) the removal of worries; b) rejoicing and rejoicing; c) sometimes complaining and crying in front of him". It depends on the condition of the dreamer.

4) melody. According to Ibn Sirin, whoever sees a melody and a hymn in a dream, it is a sign of "false deeds and calamities"; According to Nobulusi, to dream of singing and singing: "a) is a sign of false words and calamities; b) indicates a profitable trade if the singer's voice is pleasant or a loss trade if it is unpleasant; c) Listening to music in the afternoon is a sign of jealousy that destroys friendships. Here the melody and the song emphasize the magical effect of the singer.

5) tone. Seeing and hearing the melody in the dream is, according to Nobulusi, "a sign of holiness, career, courtesy and love." Because the melody encourages people to these qualities.

6) dancer. When a dancer is seen in a dream, Ibn Sirin thinks that "it is a sign of a person who brings misfortune"; According to Nobulusi, "whoever dances in a dream is a sign that he is a miser." In our opinion, this interpretation was prompted by the fact that Arab dancers danced half-naked.

7) title. According to Ibn Sirin, seeing a title in a dream "indicates a woman." A woman is a positive or negative image depending on the situation.

Indeed, in Islamic interpretation, the dreaming of musical instruments is also interpreted, with 8 folk instruments emphasized.

1) To see instruments in a dream, according to Ibn Sirin, "indicates that a great calamity will befall him"; According to Nobulusi, they are: "a) the recovery of a person from disease; b) return to good or bad deeds; c) to hear a message; g) for women, it means having children. Hence, the focus here is on the sound properties of the instruments.

2) sheath. When the sheath of the instruments is seen in a dream, according to Nobulusi, it "refers to an unmarried man or woman." It should be noted that the sheath of the instruments is interpreted as a protective factor in this.

3) According to Ibn Sirin, blowing on the drum at noon is a sign of plague; the second puff indicates an event by the sultan. ' Because the drum is an instrument that encourages military campaigns.

4) The speaker, seeing the sound of this instrument in a dream, according to Nobulusi: "a) a beautiful sound and a sign to frighten the enemy; b) the dreamer is called to battle; c) the sight of a horn speaker is a testimony to the boss or employee; g) the good that is revealed.

5) The drum, the sound of the drum in the dream, according to Nobulusi, “a) is evidence of hearing a false message; b) to see a drummer is a sign of entertainment.

6) Tanbur, seeing this instrument in a dream, according to Nobulusi, “a) is a sign of joy and joy; b) a sign that a patient has died. ” Also, according to this thinker, “c) playing the tanbur in the afternoon is a remembrance of success and holiness; g) It is a sign that a leader hears the sound of a tanbur in a dream and hears the advice of an unjust person in front of him.

7) Nay, seeing him in a dream, according to Nobulusi, “a) is a sign of good news; b) remembrance of death; c) If the dreamer sees a flute in his hand and touches the holes with his fingers, it is a sign that he is studying the Qur'an.

8) Surnay. According to Nobulusi's interpretation, whoever sees in a dream that he has been given a trumpet by a leader will “be saved from corruption”; b) strives for piety and avoids immoral people.

9) Doira (childirma). Whoever sees him in a dream, according to Ibn Sirin, "attains fame."

10) The bell. Seeing him in a dream, according to Nobulusi, “a) is put on the muezzin by the leader; b) goes on a journey”.

It should be noted that in Islamic dream interpretation, dreams related to the art of music have been interpreted in a unique way. In this regard, general conclusions can be drawn: first, dreams related to the art of music are interpreted in terms of positive and negative characteristics, which is due to the division of dream content into merciful (good) and satanic (bad) dreams; second, the interpretations were made taking into account the structure and sound characteristics of the musical instruments; thirdly, the presence of the direction of the art of music in Islamic dream interpretation is also alarming; fourth, such sources are also important in the study of the history of musical art and instrumental performance [3].

Thus, the analysis of this musical source, which is presented as an example, shows that the study and mastery of historical musical sources in Uzbekistan is one of the foundations of the development of national music.

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