

A LOOK AT THE HISTORY OF PLAYING THE OUD IN THE UZBEK NATIONAL MUSICAL ART

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Abstract: *after gaining Independence in the Republic, major historical changes took place in the social and spiritual life of our country. Undoubtedly, the role of composers, musicians and musicologists is also incomparable. Humanity has always been in cultural communication, economic, social and humanitarian relations with each other since its creation. People have reached their current state of development through the exchange of ideas and experiences. These comments also concern the sphere of culture and music. Music is such a divine force that it can spiritually control people and have a powerful influence on them.*

Keywords: *music, art, culture, education, history, sound, instrument, oud.*

ВЗГЛЯД НА ИСТОРИЮ ИГРЫ НА УДЕ В УЗБЕКСКОМ НАЦИОНАЛЬНОМ МУЗЫКАЛЬНОМ ИСКУССТВЕ

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Аннотация: *после обретения Независимости в Республике в социальной и духовной жизни нашей страны произошли крупные исторические изменения. Несомненно, несопоставима и роль композиторов, музыкантов и музыковедов. Человечество всегда находилось в культурном общении, экономических, социальных и гуманитарных отношениях друг с другом с момента своего создания. Люди достигли нынешнего состояния развития путем обмена идеями и опытом. Эти комментарии также касаются сферы культуры и музыки. Музыка – это такая божественная сила, что она может духовно управлять людьми и оказывать на них мощное влияние.*

Ключевые слова: *музыка, искусство, культура, образование, история, звук, инструмент, уд.*

The role of musical instruments, which played an important role in the creation of music, is of particular importance. The invention of musical instruments is one of the greatest discoveries of mankind and is considered an important factor in human education. People tried to express their thoughts and opinions, pain and joy by means of musical instruments. Due to the independence of our republic, as in various fields, the desire for science and art has increased, and the attention to our national musical instruments has increased.

Our musical art has an important position in educating the young generation and forming the spiritual worldview of music lovers. In this regard, it is a sacred duty to learn, practice and pass on musical instruments, which are the spiritual wealth of our people, to the future generation. It is well known to us that the culture of any nation or people with a strong spiritual base will develop there. Every nation can appreciate the art of other nations if it loves its national musical heritage, learns it properly and appreciates it. In the musical culture of the Uzbek people, national instruments occupy a special place with their diversity and perfection. One of them, “Oud”, is believed to have lived until the 17th century. Later, it fell out of use in Central Asia and other ancient musical instruments began to take its place.

In our country, the oud instrument, which cannot be forgotten among the national instruments, has become a factor in the educational process of the performance art, raising it to a new tradition, promoting the masterpieces of the world of music among the general public, developing the art of playing the instrument, and educating skilled musicians. A lot of practical work has been done in this regard. The most important thing is that the traditions of performing arts passed down from generation to generation are being continued and developed. Man always strives for beauty. He mobilizes his skills to preserve beautiful things, enrich them, and pass them on to future generations. At the root of this aspiration and dedication lies the goal of preserving life. And for the

performer, creating a beautiful sound is a gift and a blessing. Even when the performer has the ability to sing meaningfully, it is essential that the skill and skill are aligned and that the finger-to-soul relationship is in sync.

Professor Turgun Alimatov, owner of one of our art centers, "Golden Nokhun", described music as "... a bridge between the heart of the player and the heart of the listener". So, performance, like the existing areas of our life, has its theoretical and practical traditions, formed in its practice, sharpened from generation to generation. The art of music is so charming and attractive that no matter how much you study it, no matter how much you discover it, it keeps on being renewed and elevated.

In recent years, playing a piece of music on the oud has become more and more popular. At present, music and art lyceum-colleges, SKUs, UzSIAC are conducting musical instrument classes. Now, with its pleasant sound and closeness to the heart, oud has taken a strong place among solo performances and ensembles of folk instruments. In 1968, an oud class was opened at the Tashkent State Conservatory. Professor S.Takhalov taught this instrument at first.

Oud is a very ancient musical instrument. Its earliest form known to us is found in Ayritom, reflected in a wonderful cultural monument dating back to the first centuries of our era. Oud is an Arabic word with different lexical meanings. It is originally the name of a tree with dark wood. Oud must have been originally made from this tree. Secondly, the expression "oud" is a known form of the expression "iyd", which means a holiday, a wedding, a celebration. In this place, cheerfulness can also come in the sense of an uplifting word.

In the "National Encyclopedia of Uzbekistan" the oud instrument is defined as follows: Oud K is an ancient musical instrument with a string reed. It is widely used in Arab, Turkish, Persian and Central Asian (Uzbek, Tajik) peoples. A large pear-shaped calyx with a thin lid and a short, broad handle. The sound is soft and mellow. A frieze depicting a female musician holding a flute-like instrument was found in the ruins of Ayritom. In the treatises of al-Farabi, Abu Ali ibn Sina, Safiuddin al-Urmawi, ash-Sherazi, etc., it was emphasized that oud is the leading note in the IX-XV centuries in the interpretation of the issues of the theory of Eastern music (sound, curtain, maqam). It is known that it originally had four strings, and a fifth string was added by a musician named Ziryab (IX century).

Some sources indicate that the original name of the oud was "Barbad". Various legends have come down to us about its creation. According to one legend, the barbad was invented by the Greek scholar Physogurs Hakim. According to the legend, one day in a dream of Physogurs, an unknown person appeared to him and said: "you will be early tomorrow. get up and go to the naddof (cotton weavers) market. One of the secrets of wisdom will be revealed to you there". Fisoghurs went to the weavers' stall in the morning and returned from there unable to understand anything. Moysafid came again in a dream that day and repeated what he had said yesterday.

After that, when Fisogypc woke up in the morning and went to the market for the second time, the sound coming from the string of cotton pickers attracted his attention. An idea appeared in the mind of Fisogurs, and when he took the fiber of the horse's tail lying there, pulled one end with his teeth and clicked, a soft and pleasant sound was heard. Now he began thinking about creating a stringed instrument that could be played by wearing this string. After a certain period of time, one day Fisogurs ruler made his way to the mountain. A strong wind blew at the foot of the mountain, and a magical sound, a whistling sound, was heard. Then he looked around and saw a hollow, empty turtle's bowl nearby. The wind passing through the holes where his head, arms, legs, and tail protruded was making such a magical sound.

Later, a stake was installed in the largest hole in the turtle's shell, where the head protrudes. He put a thread on it and started it. Rubob was originally made in a very simple and simple form. The musicians who lived in recent times from Fisoghurs improved the barbad and made musical instruments with two, three, and four strings based on it. Barbad is indicated in many sources as the basis for the emergence of all stringed instruments. Its next improved form is supposedly oud.

Currently, professor Rifatilla Kasimov, the author of this article, professor T.Yoldoshev, senior teacher F.Khakimovalar, teaches in the department of "Folk art and traditional singing" and "Instrumental performance" of the State Institute of Arts and Culture of Uzbekistan. Such classes have been teaching students the secrets of playing the oud instrument at the Terniz Art College (Arif Khakimov). Such classes are also operating in the cities of Tashkent, Andijan, Fergana, Bukhara, and Samarkand.

It is necessary for young musicians to know the history of national musical words, to understand their specific features and performance possibilities, and to enrich their work with theoretical knowledge. Only then, the music culture of Uzbekistan will develop with dynamic images, and the performing practice will rise to higher levels.

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