

OUR ANCIENT MUSICAL INSTRUMENT "DUST"

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Annotation: *this article discusses the history of the formation of Uzbek folk instruments and their role in our musical architecture. The names of the string, roof and percussion instruments that existed in the Middle Ages and information about them are given. Our ancient musical instrument "dust"*

Keywords: *National Instruments, historical manuscripts, musical treatises, ethnographer, Musical Heritage, Ensemble and orchestra.*

Annotatsiya: *Ushbu maqolada o'zbek xalq cholg'ularning shakllanish tarixi va musiqiy merosimizda tutgan o'рни haqida fikr yuritilgan. O'rta asrlarda mavjud bo'lgan torli, damli hamda urma-zarbli cholg'ularning nomlari va ular xususida ma'lumotlar keltirib o'tilgan. Qadimiy musiqiy asbobimiz "Chang".*

Kalit so'zlari: *Milliy cholg'ular, tarixiy qo'lyozmalar, musiqiy risolalar, etnograf, musiqiy meros, ansambl va orkestr.*

The art of music, one of the great discoveries of human thought, also has a glorious and ancient history in our country. The history of the musical culture of our people came from the General History of this people, refined and improved in the flock of centuries.

Music is a spiritual tool that leads people to the world of goodness. He is shundau mediator, plays an important role in the upbringing of a new generation, has a direct impact on the human spiritual world, forms the worldview of the listener. Satisfies the spiritual needs of a person, enriches his feelings. Without increasing the sense of beauty of people, one cannot say about a spiritually harmonious person. There must be no village or neighborhood in our country that does not have their favorite singer or musician. The presence of some kind of musical instrument in the House, Hotel of almost every family testifies to how musical our country is, to the chivalry of a song.

The Uzbek people have an ancient rich musical heritage, in which the role of musical instruments plays a special role. Musical instruments are the material and incomparable spiritual wealth of our people. Because each nation has its own national heritage, traditions and values that have arisen over time, through national melodies and National Instruments.

In the late 19th and early 20th centuries, dust and Qashqar rubabi were formed and gained a wide place in Instrumental Performance. UD and the instruments of the law were restored, significantly enriching the practice of execution. The Afghan rhabarb and the Kurdish word also received a worthy origin from the Instrumental Performance with its special charm. Information related to the definition, forms, structures, structural aspects,

performers of musical instruments, began to be covered mainly in fiction and musical treatises from the Middle Ages. Hence, folk musical instruments, which came to the Middle Ages and formed and improved from time immemorial, have found their place in the practice of performing.

The dusty old man is considered a very old and ancient instrument. Abu Nasr Muhammad Forobi noted that there were 15 Tories of dust of that time, two octaves were part of a group of musical instruments. The range had equal semitone sounds. The pamphlet describes that all instruments were used in singing, dancing, solo and ensemble performance. Especially in order for the melody, tanbur, rhubarb, dust performed on the UD instrument to be a harmonious tap, explains the adjustment methods. Al-Farabi, the great scholar of the East, founded the field of instrumental studies as a branch of music science. This area was also widely enriched and developed later in the works of other scientists.

Judging by the information of Dervish Ali (XVII), the patron of dust growers is dedicated to Zuhra. The described dust had twenty-six tori and seven veils for seven status performances. Seven of the instruments by definition in the treatise were: tanbur, chang, law, ud, Rubab, qubuz, qijjak, very common instruments during that period. Darvish Ali's data confirm the opinion that in the practice of music, stringed-noxun and stringed-arch instruments were used, which initially formed a harmonious soul sound in the ensemble.

The famous instrumental Dervish Alidan mastered the skill of playing Fire and dust, his disciple, the skillful musician Mavlon Zeynullo Bedani Rumi was the creator of many Peshraw (Isfahan, saqil, Peshraw, etc.).

In the XV-XVII ACP miniatures, the instruments dust (harp) doyra, lyutnya, borbod, law, ud, ghijjak, soz, flute, rhubarb, tanbur are depicted. In addition to musical instruments, dances performed with applause are also described. About such musical instruments as Chang, lyutnya, ud, "Hamsa" by Nizami Ganjavi, the work of which is expressed in handwriting is testified by the pictures.

A.Navoi (1441-1501) in one of his epics written in Hamsa, Sab'ai Sayyar, interprets in a new way the ancient legend about Bahram Ghur. The hero of the work-the chang old man-was called Dilorom. The poet embodied his instrument as a symbol of music.

Dust as the most common instrument is recorded in many literary sources. In their works, the dust instruments were called Firdavsi-tidy, Navoi-Dilorom, and Nizami-conspiracy.

The currently used powder desert is common among Central Asia and other peoples. Dust is also widely used by Uzbek, Tajik, Uyghur and Russian peoples. Russians call it "Simbal". It is made from mulberry, walnut, apricot and other wood. The ears of the dust are 76, it is installed on the right side of the dust body, the curtains are chromatic half-tone. In Chang, the opportunity was created to perform works of music of different nationalities, as well as large and complex works of classical composers of Western

Ovropa. Its diapause is very wide, close to three octaves. The stick used to play the dust is made of bark or cane, with rubber fixed on the tip to give a soft sound.

Chang plays the most basic starting role in ensembles and orchestras. It is also popular in martial arts and is convenient for performing high-tech works. The brilliant memories of the late Fakhriddin Sadigov, Matyusuf Harratov, Fozil Harratov, Tylash Khujamberdiyev, Art Ruzmatov from the skillful performers of the dust composition are forever kept in the hearts. The pollinators who are currently serving our people are: Ahmad Odilov, Rustam Neumatov, Fazilat Shukurova, Abdurahman Kholtojiyev, Bakhtiyor Aliyev, Timur Mahmudov, Abdusalom Mutalov, Tohir Sobirov, Ismail Jobirov, Khurshida Muhammadkulova and others.

In all regions of Central Asia, a dust instrument is found. Nowadays, on the territory of Central Asia, along with ancient musical instruments, there are musical instruments adapted to multi-voice (reconstruction). In Tashkent, Dushanbe, Alma Ota, Samarkand from major cities of Central Asia, Music Conferences of Central Asia and the world are held, and works characteristic of national music performance, including performances of national musical instruments, are presented.

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