

**DEVELOPING FOLK INSTRUMENT PERFORMANCE SKILLS OF FUTURE
MUSIC TEACHERS PRIMARY SOURCE SYSTEM**

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The system of primary sources plays an important role in the formation of the performance skills of future music teachers. Here, we will focus on the analysis of this issue. It should be noted that the concept of "Uzbek folk instruments" is relatively general character, in this place this concept was used in a relative way. Because along with our national instruments, the instruments of the Asian peoples also have a worthy place in our folk instrument's performance art. The main sources of information on the art of performing folk instruments are: 1) creation of Uzbek folk oral music; 2) historical-archaeological findings; 3) classical written musical works; 4) historical and literary sources; 5) images on rocks and medieval miniatures; 6) science data from studies. In this research work, scattered data from these two sources were systematized and analyzed as much as possible.

Dreaming and interpreting it is one of the unique arts of mankind. The reason why we call this matter art is that a dream is a mysterious phenomenon and a complete scientific explanation of a dream has not been found to date; moreover, each nation has created its national expressions based on its mentality, way of life, outlook, customs and beliefs. That's its dreams interpretation is an art. Dreams are recognized in the religion of Islam, even in the 12th chapter of the Holy Qur'an - "Yusuf" verses about the interpretation of the dream seen by the prophet Yusuf were revealed. For this reason, peoples who believe in the religion of Islam give priority to the interpretations of Islamic interpretations rather than their national dream interpretations. According to Islamic philosophy, there is a world of spirits, and when a person sleeps, his soul brings messages from this world, which is a dream. In this respect, remember fully the dream seen by people who are mature in spirit remains, and those who listen to their instincts, in most cases, cannot fully remember their dreams.

The art of Islamic dream interpretation was theoretically and practically systematized by Muhammad ibn Sirin (died 729) in the late 7th and early 8th centuries, and ten centuries later, in the 18th century, his follower Abdulghani ibn Nobulusi (died 1731) added additions to this work and enriched the interpretation. Muhammad ibn Sirin divides dreams into two groups: 1) merciful dreams from God (characteristic dreams); 2) Satan mixed with Satandreams (uncharacteristic dreams). Therefore, positive and negative interpretations are combined in the interpretation of dreams. In addition, Muhammad ibn Sirin requires dream interpreters to be knowledgeable, moral, and pious. The meaning of a dream interpreted without knowledge, morality and piety will not come out. Here we draw your attention to the interpretation of dreams related to the art of music, which is included in the concept of Ibn Sirin and Nobulusi. This is one of the most scientific and interesting issues. Ibn Sirin and Nobulusi conditionally divided the dreams related to the art of music given in the interpretation

into two groups: 1) dreams related to the general art of music; 2) dreams about musical instruments.

Here are 7 interpretations of dreams about the art of music in general. For example: 1) a musician. According to Ibn Sirin's interpretation, if a person sees in a dream "music and singers at weddings, this indicates trouble for his yard." At this point, two things should be taken into account: firstly, in the art of Islamic dream interpretation, joys such as weddings and holidays are interpreted as a sign of evil; secondly, in the early Islamic period (7th century) the art of music was negatively treated. 2) fire (performer, composer). According to the interpretation of Nobulusi (18th century), seeing a candle in a dream "indicates joy, travel or moving from one place to another, and sometimes to a preacher (speaker)." First, by the 18th century, the music of the followers of Islam was highly developed; secondly, in Nobulusi's interpretation, the influence of first-class performance art can be felt. 3) music performer. Seeing a musician in a dream, according to Nobulusi, refers to the following meanings: "a) removal of worries; b) joy and happiness; c) sometimes complaining and crying in front of him. It depends on the situation of the dreamer. 4) song. According to Ibn Sirin, whoever sees a song or a song in a dream, this indicates "false work and misfortune"; According to Nobulusi, dreaming of singing a song: "a) is a sign of false words and misfortune; b) if the singer's voice is pleasant, it indicates a profitable business or a bad business if it is unpleasant; c) hearing the sound of music in a dream is a reference to the envious person who destroys friends. The emphasis here is on the magical effect of the melody and the singer. 5) tone. Seeing and hearing a melody in a dream is, according to Nebulosi, "an indication of holiness, rank, honor and love." Because the melody calls people to these qualities. 6) dancer. According to Ibn Sirin, if a dancer is seen in a dream, "it is a sign of someone who brings trouble"; According to Nobulusi, "whoever dances in a dream, it is a sign that he will become a troubled person." In our opinion, such an interpretation should be avoided caused by the dancers dancing half-naked. 7) title. According to Ibn Sirin, to see receiving a title in a dream "indicates a woman".

A woman is a positive or negative image depending on the situation. After all, dreaming of musical instruments is also interpreted in Islamic interpretation, and 8 folk instruments are emphasized. 1) seeing musical instruments in a dream, according to Ibn Sirin, "indicates that you will face a great calamity"; According to Nobulusi, they are: "a) from the diseases of a person recovery; b) return to good or bad deeds; c) to hear a message; g) for women, it refers to having children. So, in this place, the main attention is paid to the sound characteristics of the instruments. 2) sheath. If a musical instrument case is seen in a dream, according to Nobulusi, it "refers to an unmarried man or woman." It is important to note that the instrument case is interpreted as a protective factor. 3) Burgu instrument, according to Ibn Sirin, blowing the Burgu in a dream "is a sign of plague; secondary Blowing indicates an event that will happen on the part of the sultan. Because Burgu is an instrument that calls for military campaigns. 4) Trumpet, seeing the sound of this instrument in a dream, according to Nobulusi: "a) a beautiful sound and a sign of scaring the enemy; b) the dreamer is called to battle; c) seeing a trumpet made of horn is a sign to the boss or employee; g) is the good that will be revealed. 5) A drum, the sound of a drum in a dream, according to Nobulusi's interpretation,

"a) is a sign of hearing wrong news; b) Seeing a drummer is a sign of funwill do." 6) Seeing a tanbur, this instrument in a dream, according to Nobulusiy, "a) is a sign of happiness and surur; b) reference to the death of a patient". Also, according to this thinker, "v) playing the tanbur in a dream is a reminder of success and honor; g) If a leader hears the sound of a tanbur in a dream, it is a sign that he will hear the advice of an unjust person. 7) A pipe, seeing it in a dream, according to Nobulusi, "a) is a sign of good news; b) mention of death; c) if the dreamer sees a flute in his hand and fingers "If he urinates his holes, it is a sign that he will learn the Qur'an."

8) Trumpet. According to Nobulusi's interpretation, whoever dreams of being given a trumpet by a leader "a) will be saved from mischief; b) strives for piety and avoids immoral people. 9) Circle Whoever sees him in a dream, according to Ibn Sirin's interpretation, will "achieve fame". 10) Bell (zangula). Seeing him in a dream means, according to Nobulusi, "a) he will be appointed by the leader; b) goes on a trip. If you pay attention, in Islamic dream interpretation, dreams related to the art of music in a unique way interpreted.

In this matter, the following general conclusions can be drawn: firstly, dreams related to the art of music are interpreted with positive and negative meanings, due to the division of the composition of dreams into merciful (good) and satanic (bad) dreams; secondly, interpretations were made taking into account the structure and sound characteristics of musical instruments; thirdly, the presence of musical art direction in Islamic dream interpretation awakens and awakens surur in a person; fourthly, such sources were also important in the study of the history of musical art and instrument performance; fifthly, it was necessary to understand and know all this. In Uzbekistan, among all fields, the main attention is paid to the study of the history and performance art of folk instruments in recent years. As President Sh.Mirziyoev stated, "providing fundamental and qualitative changes" in the field is one of the main tasks. Therefore, music in the Republic Several State programs for the development of art have been adopted and are being implemented. For example, in the "State program for the protection, conservation, promotion and use of intangible cultural heritage objects in 2010-2020" approved by the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 222 dated October 7, 2010, the "Study of the history of performing arts on folk instruments" is specifically defined. In this sense, the famous Uzbek musicologist Veksler Samuel Markovich It is important to study the activities of the researcher of Uzbek folk instruments. The relevance of this issue is determined by the following: firstly, to provide an understanding of Veksler's activities; secondly, periodization of information on Uzbek folk instruments collected by Wexler; third, analysis of the scientist's data; fourth, evaluating the significance of the data; fifth, showing the importance of Wexler's research in studying the history of performance of Uzbek folk instruments to give In 1954, the scientist completed his candidate's dissertation on the topic "Essays on the history of Uzbek musical culture from ancient times to the period of the incorporation of Central Asia to Russia" at the Leningrad (now St. Petersburg) Conservatory, and in 1966 he completed his doctoral dissertation on the topic "History of Uzbek musical culture until 1917" at the Tashkent State Conservatory. He successfully defended his thesis and was awarded the scientific title of professor in 1968. Veksler was a

professional musicologist. After graduating from the conservatory, he started teaching at the age of 25. Several of his scientific studies have been published. However, the main research is the work "Essays on the History of Uzbek Music Culture", which covers the period from the earliest times to 1917. At first glance, an incredibly large period was taken as an object of research, but the scientist managed to do it, and this fact is evidence of the unique talent of Wechsler. At this point, we will think about the example of this big research of the scientist.

Studying the book showed that Weksler collected information on Uzbek folk instruments from the following sources: 1) creation of folk music; 2) archaeological findings; 3) written historical sources; 4) images reflected in ornaments and miniatures; 5) scientific research. So, the scientist has done a great and painstaking work. Also, it is appropriate to study this study of Samuel Markovich Wexler and the data in it conditionally divided into two periods: 1) the oldest the period from the times to the VIII century; 2) the period between the 8th and 19th centuries. According to Veksler, in the 4th-3rd millennia BC, in the territory of present-day Uzbekistan, "elements of music appeared in connection with thought and speech, and then its genres, forms, modes and rhythmic aspects developed." Scientific courage and boldness were needed to determine the roots of Uzbek folk music culture from such a distance during the Soviet era. Therefore, the scientist archaeological findings and folklore refers to r materials.

Wexler, relying on the concept of art historian R. Gruber, shows the "primitive music of our country as a component of the labor process". He draws attention to the fact that among the ancient clans of the Uzbek people, the Navruz holiday was widely celebrated in the Saks (the name of the "Sag'bon" district of the present Tashkent city: saq+sag' +sag'ban) and songs and lapars were sung on it accompanied by various musical instruments. Of course, joys such as holidays and weddings are a derivative of the art of music. In this way, Wexler tried to systematize the information about the musical art of our country in the works of "Avesta", ancient world historian Greodotus. According to the scientist, "percussion, wind and bowed instruments were widely used in Uzbekistan and Central Asia in ancient times." At the same time, "monophonic and folk professional music is composed". The Achaemenid Empire, which emerged at the end of the 6th century BC, developed the art of music in the region, including the performance of instruments had a significant impact on its development. The scientist also points to the influence of various religions, such as Zoroastrianism, Buddhism, and Monism, on the development of music. For example, in his opinion, the art of choral performance of the Uzbek people began with the singing of songs from the "Yasht" and "Goth" parts of "Avesta". When the Bactrian king Menander came to the Turkic Khanate in 568, many people came to the concert, "in which songs were sung in Turkic and Sugdian languages, bells and circles were played. Also, Chang performed. Weksler here includes an ornament found during archaeological excavations in the city of Khotan (Eastern Turkestan) dating back to the 1st century AD. There are a clear image of a circle and people performing Changqobuz. The scientist draws attention to the fact that the flute is also very ancient. Wexler, based on the ancient layer of the Shahnama by the thinker Abul Qasim Firdausi (11th century), the Turanians used rubab, dust and trumpets to create panic at night in their struggle against the invading

Iranians. Draws attention to the fact that he played his instruments. In that case, it is necessary to accept that the sound (sound) of the rubab instrument was high in the II-III centuries. Because Ablukhasim Firdavsi (11th century) is unanimously recognized as one of the thinkers who deeply know the ancient history of Turan and Iran. Also, the scientist notes that the rud instrument, which appeared in the work of the thinker, is also ancient. Of course, in this place, Uzbek bakhsh (later also called "dostonchi".) it should be mentioned that he sang to the accompaniment of the dombira doston, because this instrument is mentioned in Turkish Buddhist religious texts of the 11th century.

Alexander the Great conquered Central Asia in 334-329 BC, resulting in the creation of the Seleucid Empire, a Greco-Bactrian state in 250 BC. As a result, Greek music entered our country. There are also names of lyre instruments in archaeological finds. Wexler is pleased to note that during the excavations of Ayritom Castle (Surkhandarya region) a 13-stringed Chang (harp) frieze was found, and it was played by a woman. Also, Farobi neighborhood cites the narration that it changed its sound to "dum" and "tak". Wexler also owns the trumpet instrument found during these excavations points out, there is a five-hole kuray instrument, an ancient form of flute, with a metal bell (plate). Because according to Vexler's general conclusion, until the 8th century in our country, "all instruments typical of the East were widely used, of which Chang (harp), circle and flute were very popular. Thus, this information of the scientist is of great interest makes a person proud. Uzbek musicologist Veksler presents information and facts about Uzbek folk instruments of the 8th-19th centuries as well as possible. Thus, S.M. Veksler provided important information on the basis of primary sources about Uzbek folk instruments that were widely used in the 8th-19th centuries.

In this respect, his research is important in studying the history of Uzbek folk instruments and the history of musical performance. Also folk instruments in Uzbekistan and it has become a tradition to carry out important research on their performance history.

Because this issue is one of the foundations of deep mastery of the art of musical performance. In this sense, collecting, analyzing, and drawing conclusions about the history of the performance of Chang's musical instruments is one of the most urgent tasks today. Qutbuddin Shirozi (1236-1310) is one of the most famous musicologists of the Middle Ages, a student of the famous Nasiruddin Tusi (13th century). Qutbuddin Shirazy's father, he himself was aware of the basics of medicine and wrote a commentary on Abu Ibn Sina's "Medical Laws". Mutafakkir's work "Durrat ut-Taj" (Crown of Music Science) is famous among musicologists. He says: "In music, high notes are caused by strings of instruments. High sounds 1) short; 2) thin and 3) formed from taut strings. Low sounds are 1) long; 2) comes from thick and 3) weakly stretched strings". So, Shirozi is the same from the theoretical and practical aspects of musical performance informed. According to the musicologist, "creating a high sound in wind instruments differs in four aspects: 1) depth and strength of the instrument's holes; 2) the blown breath (air) slips out of the instrument holes; 3) placement of the instrument on the lip; 4) to be voiced. Therefore, it is appropriate that the masters and performers pay attention to this issue. The thinker says: "Low sounds are contradictory in wind instruments. Therefore, for example, flute holes No matter how small and low g is, it sounds high and low

as expected. Of course, it cannot be forgotten that it also depends on the skill of the performer. Qutbiddin Shirozi continues: "Musical sounds are produced in wind instruments and in the human voice in a different way compared to stringed instruments. In wind instruments, the sound comes out as a result of the vibration of the air inside the instrument and sounds louder... And string instruments are created based on the vibration of the strings. Therefore, in the Middle Ages instrument makers paid special attention to the quality of the instrument. In today's technological age, it is appropriate to return to this issue. The thinker makes a special mention of the musical instruments of his time (14th century). He says: "we said above that musical instrument are stringed and wind instruments. (The thinker for some reason does not talk about percussion instruments). There are two types of stringed instruments. 1) Strings - such as oud, tanbur, Chang, nuzkha, rubob; 2) Stringless - that is, a ceramic instrumentlike r. Wind instruments are also of two types: 1) instruments with sliding sound, such as flute, trumpet; 2) instruments that don't slip, like arganum. It is necessary to use this information wisely in the process of music education. Shirozi also says: "Farabi mentioned the Tanbur instrument as a 'bow', but the sound of the Tanbur instrument is low." In our opinion, Shirozi made a mistake at this point, because it is known that Farabi said "Tanbur of Khurasan and Tanbur of Baghdad". When he means "bow" it's G'ijjak meant the instrument.

Thus, Qutbiddin Shirozi had a unique view on the issue of musical instruments. It should be mentioned that he considered "Udo instrument to be a relatively perfect instrument" among instruments. At the current stage of development of music performance art of Uzbekistan, the performance of folk instruments occupies an important place. Because folk instruments and their performance indicate the ancient roots of our nation's musical culture. In this sense, one of the main tasks today is the deep history of the performance of folk instruments is learning.

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