



"GIJJAK" PERFORMED BY AN INSTRUMENT PLACE OF THE INSTRUMENT

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Abstract:

The theoretical views of Oriental scholars were formed on the basis of existing experience in the performing arts, and in their treatises they provided detailed information about the role and importance of music in society. Abu Nasr al-Farabi's (873-950) "Great Book of Music" (Kitab almusiqqa al-kabir), Abu Ali ibn Sina's (980-1037) "Book of Healing" (Kitab ush-shifo), "Osori muntahab" encyclopedia (The Musical Treatise), Al-Khwarizmi's (10th century) "The Key to Knowledge", Safiuddin al-Urmavi's (1216-1294) "The Book of Nobility" or "Sharafiya", Abdurahman Jami's (1414-1492) "On Music" The booklet contains important information about music performance and folk instruments. Of these, Safiuddin al-Urmavi's greatest achievement was the development of a perfect system of modes.

Keywords: Thinker, heritage, manzur, melody, oriental, silk or, unique, string, flute, trumpet, rubab, tanbur, gidjak, kabiz, doira, drum.

Abu Ali Ibn Sina noticed that the bowl of the Gijjak was rough and the handle was clumsy. there are oriental stories about the creation of a wonderful instrument.

Abdul Qadir al-Maraghi ibn Ghaibi (15th century) in his treatise "A Collection of Tones on Music" (Jami al-lhan fi-ilm al-musiqiy) 'enriched with information about their existence. So it's fair to say that Manzur is a popular instrument in the East, because Manzur actually had 6-7 strings. The legacy of the great thinkers of the East is also of historical value in the study of folk instruments.

Morogi's 14th-century treatise, Kanz al-Tuhaf, contains interesting information about gijjak and rubab. For example; In his pamphlet, Maraghi describes the technology of making gijjak. The scientist confirmed that silk or pile strings can produce a much better and softer tone than brass strings.

Seven of the instruments described by Darwish Ali Changi; tanbur, chang, kanun, ud, rubab, kabuz, and gijjak were the most common instruments at that time. Darwish Ali Changi's data confirms the idea that in the practice of music, the ensemble originally used stringed, stringed-bowed instruments that created a harmonious color.

In his works, Darwish Ali mentions Shah Quliy Gijjakki, a master musician of his time, as a famous musician and a unique artist who created many musical instruments.

The information narrated by Darwish Ali is also valuable in that a large part of the instruments he recorded (flute, trumpet, dust, law, rubab, tanbur, gijjak, kabiz, doyra, drum, oud) It has survived to the present day in Uzbekistan, Tajikistan and other sister republics, as well as in Azerbaijan, and it is improving. These musical instruments have long been a strong part of the Uzbek people's way of life was widely used in his cultural life. Therefore, it is appropriate to call these instruments Uzbek folk instruments. Now we come to the part where we talk about the Uzbek folk music, folklore and the formation of orchestras and the role of the gijjak in them.

DEVELOPING PERFORMING SKILLS.

Instrumental performance skills include, first of all, sitting properly, holding the instrument correctly, mastering the culture of sound production, correct formation of performance movements, and full observance of the rules of group performance:

- During the performance, the body should be held in such a way that it is comfortable for all the actions of the performer and looks good;

- It is customary to sit in the middle of the seat without leaning on the backrest, with the left legs of the musicians in front and the right legs in the back; - correct positioning of the right hand, freedom of movement;

- the left hand does not squeeze the handle (in rubab, Afghan rubobi, soz, gijjak, dutar), the palm of the hand does not touch the handle, it is free;

- Musicians should sit carefully at the beginning of the melody, starting with the beginning musician or the circle *aftaki*; - at the end of the melody it is necessary to pay attention to the completion of the whole ensemble according to the same circle method or in one breath;

- to follow the culture of collective performance in the performance of the ensemble, to sit carefully during the performance, to control not only the sound of one's own words, but also the sound of the whole ensemble and, accordingly, the sound of one's own words;

- The choice of a comfortable and correct position for the performance, the freedom of the hands, the correct mastery of the culture of sound are among the general requirements for the performance of each word.

Adjusting the instruments It is recommended to tune the instrument to a specific sound source, such as a tuning fork or a properly tuned piano. In an ensemble, the instruments are usually tuned to a flute or a dust instrument. The purity of the unison word is achieved by adjusting each of the ensemble's instruments neatly before class or at a concert. The music teacher sets the lyrics in the first lesson and gradually teaches the students to set their own words. It is known that almost all Uzbek folk instruments (except for wind instruments) are covered with a leather curtain or a wooden cover, and the wires are passed through a harpoon. Therefore, when adjusting the instruments, special care must be taken to ensure that the strings placed under the strings are correctly positioned. The word is first formed on an open string and then the octave curtain is pressed to make sure it is precisely tuned. If the sound is heard in pure octave 10, it indicates that the harp is in the correct position. When the net is played higher than the octave, the harp is moved away from the sound chamber, or if the string is played lower than the octave, the harp is pushed towards the sound chamber, resulting in the same sound as the octave. Once the first open sound is fine-tuned, the remaining strings are also fine-tuned relative to that sound. Only when all the words are precisely tuned can the overall sound of the ensemble be heard in a clear unison.

TEACHING MUSIC ON FOLK INSTRUMENTS.

Introduction of music education in educational institutions. Activities of national musical workshops. The 1930s were a period of growth for Uzbek music culture. Establishment of the first music university in Tashkent. Formation of the Uzbek State Philharmonic and the Uzbek Folk Orchestra. Opening of the department of "Folk Instruments" and faculty at the Tashkent State Conservatory. Demand for national musical instruments and production. The activities of polyphonic national musical ensembles, the emergence of works written specifically for different instruments. **ASOSIY**

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