

TYPES OF STRING-BOW INSTRUMENTS AND THEIR ANALYSIS

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Annotation: This article provides a detailed description of string-bow instruments and their types, methods of enriching works related to gijjak performance with various musical decorations, teaching musical works to students by teachers during the lesson, etc.

Keywords: skill, music, work, performance, style, musical decoration, tradition, skill, opportunity, movement, performance methods.

TORLI-KAMONLI CHOLG'U TURLARI VA ULARNING TAHLILI

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Annotatsiya: Mazkur maqolada torli-kamonli cholg'u-kamonli cholg'u va uning turlari, g'ijjak ijrochiligiga oid asarlarni turli musiqiy bezaklar bilan boyitish usullari, dars jarayonida o'qituvchilar tomonidan o'quvchilarga musiqiy asarlarni o'rgatish kabilar haqida batafsil yoritilgan.

Kalit so'zlar: mahorat, musiqa, asar, ijro, uslub, musiqiy bezak, an'ana, malaka, imkoniyat, harakat, ijrochilik usullari.

ТИПЫ СТРУННЫХ ИНСТРУМЕНТОВ И ИХ АНАЛИЗ

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Аннотация: В статье дается подробное описание струнных инструментов и их типов, методов обогащения произведений гиджака различными музыкальными украшениями, а также того, как преподаватели обучают студентов музыкальным произведениям на уроках.

Ключевые слова: мастерство, музыка, работа, исполнение, стиль, музыкальная орнаментика, традиция, компетентность, возможность, движение, методы исполнения.

Each musical work has its own unique melody, content and genre, based on its performance style. Therefore, their high-quality performance is of decisive importance in revealing these aspects. In order to convey a musical work to the listener and to create a good impression of the work, various methods, expressive means and opportunities are required. In particular, the role of ornaments in making it pleasant and attractive is unique.[1]

All works related to the gijjak performance are rich in such opportunities and various ornaments. The reasons for this include the inherent complexity of the gijjak word, the quality of sounds, the breadth of its range, and the diversity of performance methods and styles. In particular, the musical ornaments used in traditional performance serve to make the performance work impressive, expressive, lively, and meaningful. Therefore, the future musician, along with other possibilities of the gijjak, must fully master the methods of performing such ornaments. For this, certain skills characteristic of traditional performance are formed during regular exercises in classes. As is known, mastering any knowledge and skills requires gradual and step-by-step development.[2]

In particular, in the process of developing skills in traditional performance, it is necessary to first start with the exercise of smoothly moving the bow and using the fingers of the left hand, and in the process of mastering the performance techniques, it is necessary to achieve the ability to freely perform the movements of the left and right hands. Only after that can one begin to master the performance of musical ornaments. At the same time, it is not recommended to rush in developing such skills. There is no one-size-fits-all approach to determining this process. Only the teacher determines it based on the personal characteristics, abilities, and other factors of each student.[3]

It is inappropriate to use these ornaments in the process of performing a piece, because each ornament has its own characteristics and specific meaning. Therefore, they should be used in their place. Only then and only when they are skillfully used, can the gijjak performer express his deep feelings. For this reason, special attention should be paid to the in-depth study of the methods of performing the main musical ornaments in the lessons. Thanks to independence, the opportunity arose to realize our identity and adequately appreciate the work of enlightened scientists.[4] The ornaments used in the performance of the g'ijjak are many and varied. One of them is called "song's". This concept refers to one of the main and most necessary ornaments of the gijjak, a specific vibration. There are two different styles of performing the song's:

a) One is the usual vibration method used in the performance of European bowed instruments. This method is created by pressing a fret on the string of the instrument with a finger, vibrating it, and resonating this sound by alternately raising and lowering it.

b) The second is created by sliding the finger along the string of the zither, alternately raising and lowering the pitch of a certain note (within its range). Bow - as you know, the term "bow" is found not only in music, but also in other fields. The term "bow" in music refers to a stick with a bunch of hair stretched from one end to the other. This hair is made from horsehair, shaped into a ribbon, and pulled onto the bowstring.

The lute, violin, and all stringed instruments of the violin family in general are played with this bow.[5] The bow vibrates and produces sound when the bow rubs against the strings of the instrument. Ancient forms of the bow are known from various archaeological finds, paintings on works of art, and other finds.[6] Currently, a tool that is more advanced in terms of structure and preparation than the bow and can give better results - the smichok - is used almost in place of the bow, and it is also called a "bow". The bow consists of several parts:

1. Bowstring
2. Bristle
3. Bow tip
4. Handle
5. Clamp (a device that tightly attaches the bristles to the bow handle)
6. Screwdriver (tightens and loosens the bristles).

It is one of the leading means of achieving spiritual maturity and a rich cultural and spiritual heritage.[7] A special tool is used to rub the bow against the strings and produce a high-quality sound. This is a special glue - rosin, which is applied to the hair band of the bow before playing the gajjak. Without it, the instrument cannot produce any sound at all.

In stringed instruments, the use of a bow (stringing) is of great importance in creating a high-quality, pleasant and pure sound. First of all, it is necessary to move the bow evenly and smoothly over a certain part of the gajjak string - the part between the scepter and the handle. Secondly, it

is necessary to constantly monitor that its tip does not tilt up or down during the stringing process. It is worth noting that the term "bow" is sometimes used in relation to the word "instrument". For example, in the countries of the Caucasus, the Middle and Near East, the name of the gajjak-shaped instrument is also called "kamoncha" ("kemancha", "kyamancha").

Foydalanilgan adabiyotlar/Используемая литература/References:

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