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## THE APPEARANCE OF MASS PLAY FORMS THROUGH SOUND AND ANCIENT INSTRUMENTS

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### ABSTRACT

*The historical development of Uzbek folk music, the first forms and types of musical instruments, the period of the primitive community system, works of the scholars of the past, books left by us by ancient scholars, historical sources of which are fundamentally reflected on the accents of mass games, expressions of the melody of spells, sounds imitating the sound of animals. The early forms of religion and myths associated with the spiritual life of the peoples of Central Asia are of great importance. Ancient myths describe the names of many people and events related to them. The musical instrument in the hand of the divine man in the image has a long slender handle and a small almond-shaped bowl, the number of strings of which is not clear. At the foot of the instrument, in the right-hand corner, is a female musician holding a stringed instrument in her hand.*

**KEYWORDS:** *Stringed Instruments, Pantomime, Dance, Dance, Rechitative, Labor Songs, Legends, Performer, Music, Hunting Game.*

### INTRODUCTION

A clear and unambiguous goal is the guarantee that everyone will get the job done. Accordingly, these tasks show that, looking at the present day, the goal and task is to bring up the educated young generation, which is the mirror of our society with a new way of thinking, the so-called criterion of thinking, to bring to the consciousness of our people is one of the necessary conditions.

The issue of spirituality includes many factors such as the history of the nation, moral and religious values, cultural heritage, traditions and customs, national ideology, patriotism and

humanism, understanding of national identity, and ultimately defines the main criteria in determining the human personality.

The future of our people depends, first of all, on itself, its spiritual power and the creative power of the national consciousness. Spirituality and enlightenment have always been the strongest feature of our people over the centuries.

**The appearance of "mass play" forms through sound and ancient instruments:** According to the sources and based on our personal imagination, we can say that in the process of hunting, humans came across various animals and birds. Man tried to imitate their voices in order to catch them, to attract them. It can be assumed that such actions paved the way for the origin of music. Different musical instruments began to be invented, first imitating the sounds of birds and then the voices of humans. The earliest instruments were made of bird and animal bones, plants, trees, coconuts, and so on.

The subject studies the historical development of the region, the formation of the people, the emergence of music and the stages of development. Knowledge and understanding of the historical process of our national music is important for every artist.

It is known that the study of the history of antiquity is based on three main sources:

1. Archaeological monuments (finds).
2. Written sources (ancient books, chronicles).
3. Samples of folklore.

Territorially, Central Asia includes the present-day republics of Turkmenistan, Uzbekistan, Tajikistan, Kyrgyzstan, and the southern regions of Kazakhstan. We mentioned that above. Archaeological research has shown that within this boundary there are many ancient cultural centers, which are generally characterized by three major periods of development: the natural gifts of our Stone Age ancestors period of subsistence; the first agricultural period in which mankind began to be self-sufficient in food; the Bronze Age, when industrial and cultural practices accumulated in earlier periods began to be used.

During this period, highly developed urban communities were formed in the south, and nomadic livestock farms were formed in the north. The rock paintings found in the two regions of Central Asia serve as an extremely rich source in the study of the religious views of the Mesolithic people and the world of fine arts.

Of these, the rock paintings of Kokhitang and Zardutkamar are located in the southern part of Uzbekistan. Another group of rock paintings is in the Pamir Mountains, which depicts the hunting magic and art of primitive people. As R.I. Gruber points out in his book, "musicologists find it more difficult than other art researchers. If a researcher of fine arts has the opportunity to study an artistic object, that is, a material monument, the musicologist does not have such an opportunity: because the music of the past has not been preserved, and the study of ancient times is done only through indirect sources : that is, material music culture (instruments found during archeological excavations, etc.), information provided by mixed sciences, and especially some preserved examples of folk music ...<sup>1</sup>"{1.4}.

Theatrical scholar M. Rakhmonov writes, "In the early stages of human history, music was inextricably linked with the art of pantomime and dance. It was an integral part of the life and work of the primitive people living in the territory of Uzbekistan. The earliest songs of the early days were very simple. "The music and songs that carried out the game of hunting and the pantomime dance in various ceremonies consisted mainly of melodies and recitatives that repeated words and sounds"<sup>2</sup> {2.49}.

The Greek historian Herodotus wrote about Massagets in which people formed a circle around a campfire, then danced and sang<sup>3</sup> {3.201-202}.

**The appearance of "solo" forms through sound and ancient instruments:** With the development of primitive society, big drum (percussion), wind and stringed instruments of the ancient peoples of Uzbekistan began to appear. The drum instrument in the hands of people dancing to the pantomime in the carved stone pictures proves this<sup>4</sup> {4.}. With the development of human society, playful music, labor songs, various ceremonial songs, triumphant and heroic songs began to emerge from ancient very simple melodies and recitatives<sup>5</sup> {5.50}.

Mahmud Qashqari, in his *Devonu lug'otit turk*, gives a number of examples of ancient labor and ceremonial songs. These songs are about the lives of people in primitive and later times, their source of livelihood, hunting, animal husbandry, farming activities, the labor process and human attitudes to it, the traditions of primitive society, the unity of tribal members in the fight against natural vagaries. work and reflects moments of rest after hard work<sup>6</sup> {6.}.

In Khorezm and Sogdiana, the worship of Siyavush, who died and was resurrected, was especially strong. The story of Siyavush is also found in Firdavsi's "Shohnoma".

The Greco-Bactrian state left its mark on the economy and culture of the peoples of Central Asia and created East Hellenism. Of course, historical monuments and archeological excavations are very important, but the works of scholars of the past, who left history in written sources, are also of great importance. Many of the scholars we know from history, such as Aristotle, Pythagoras, and others, are historical figures. But the books and historical sources left to us by a number of ancient scholars, such as Herodotus, Xenophon, and Diodorus, are of great importance among the historians who have covered the historical processes related to the peoples of Central Asia. The early forms of religion and myths associated with the spiritual life of the peoples of Central Asia are of great importance. Ancient myths describe the names of many people and events related to them. Information about ceremonies and holidays is especially valuable to us. One of the ancient holidays is Navruz, Mehrjon, Dionysius (named after A.Makedonsky).

Navruz is a new day of the year, a rebirth of nature. It is, of course, about all-round purification and re-creation. That is why this process is accompanied by the best intentions, a new day with good intentions. People's animosity towards each other is forgotten.

The elders of the people were honored, their blessings were taken and seeds were sown on the ground. It is customary to perform uplifting and joyful music and celebrate the new day with the most beautiful melodies. In turn, such works have been created in accordance with the nature of such holidays, and similar traditions have been formed.

There are instruments that add interest to such celebrations, and their performances and music. Mehrjan is a holiday celebrated after the autumn harvest, and music played an important role in

this holiday as well. The origins of the Dionysian festival go back to ancient Greece, to the name of the grape god Dionysius. People danced and sang songs, adorning themselves with grape branches and fruits, so that the harvest of grapes would be abundant.

**Early forms and types of musical instruments:** The earliest manifestations of musical creativity date back to the time of the primitive community system, mainly through the labor and rituals of people who lived by hunting and blacksmithing. In particular, the accents of public games, magical phrases, sounds imitating the voices of animals, signal (signaling) screams are gradually expressive means that have exactly the same musical characteristics. Archaeological excavations, which have not survived to the present day, date to the Paleolithic period. They also testify to the development of the first music in the most ancient history of mankind and to the general cultural level<sup>7</sup> {7.139}.

The instruments depicted in these paintings were excavated during archeological expeditions and are the simplest wind instruments made of enemy and animal bones and reeds. They gradually developed to the level of the current flute, gaboy and clarinet<sup>8</sup> {8.53}.

**The first "musical instruments" made by primitive people:** Theatrical scholar M. Rakhmonov writes, "In the early stages of human history, music was inextricably linked with the art of pantomime and dance. It was an integral part of the life and work of the primitive people living in the territory of Uzbekistan. The earliest songs of the early days were very simple. The "music" and "songs" that performed the "game of hunting" and the pantomime dance at various ceremonies consisted mainly of melodies and recitatives that repeated words and sounds "<sup>9</sup>{9}.

The Greek historian Herodotus wrote about Massagets in which people sat in a circle around a campfire, then danced and sang<sup>10</sup> {10}.

With the development of primitive society, drum (percussion), wind and stringed instruments of the ancient peoples of Uzbekistan began to appear. The drum instrument in the hands of people dancing to the pantomime in the pictures found on the carved stone also proves this {20}. With the development of human society, playful music, labor songs, various ceremonial songs, triumphant and heroic songs began to emerge from the very simple melodies and recitatives of antiquity<sup>11</sup> {11}.

Sources say that cultural ties intensified during the Sassanid rule. While King Ardasher I divided singers and musicians into separate classes, Bahrom Gor (420-438) asked the Indian ruler Shinkal to send musicians to his palace<sup>12</sup> {12}.

On the walls of houses and palaces of ancient Panjikent, Samarkand and other similar cities, there are images of musicians playing the pre-Islamic ud, rubab, flute, zurna and harp instruments of the pre-Islamic period of Movaraunnahr (Varzrud). In particular, on the walls of one of the tombs of Panjikent there is an image of a woman playing the harp.

In general, images of female goddesses playing harp, rubab, flute, and violin from this period are depicted on stone statues, silver vessels, earthenware, and terracotta.

According to available sources, Movaraunnahr's music and dance were very popular in China during this period. Chinese artists are even jealous of Movaraunnahr artists. In particular, Sogdian musicians have always been respected as masters of their profession. These include masters of stage performances from Bukhara, a Samarkand flute player, a Khotan trumpet player and a

Tashkent dancer; and an ensemble called "Western Girls" was formed in the palace of the Chinese emperor Xuanzong, consisting of girls from Darvaz, Kesh (Shahrisabz), Maymurg, and Samarkand, and the ruler loved to watch them dance. His wife, Yani Rokshan, was interested in the dance. The dances were accompanied by percussion instruments, harp and flutes.

Sources have described several dances by Movaraunnahr artists: including the "The left" dance performed by a group of dancers, which was distinguished by its elegant movements; the second was called "Enthusiastic, Brave," and the third was called "Western hopping dance" The last type of dance was performed by boys. All dances were performed in national costumes.

Teenagers and girls also danced to modern lapar style accompanied by songs<sup>13</sup> {13}.

Originally, the peoples of Central Asia called their songs, melodies, and dances as they were heard by the Chinese. Accordingly, the melody of the song, which was popular in Bukhara, was "fusadanshi" and the dance was "mosiy". It was not until 754 that Central Asian folk songs began to be called Chinese<sup>14</sup> {14}. In 1984, during archeological excavations in Yakkabag district of Kashkadarya region, ossuaries (khanka) were found. It (ossuary) is in the form of a rectangular box, dating to the VI-VII centuries AD. Ossuari traces pre-Islamic burials in Central Asia. The walls of the ossuary are decorated with relief images depicting a complete composition. These images are very interesting and give an idea of the early medieval musical performance in Central Asia.

Under the arches of the ossuary is a picture of a four-armed divine man and woman dancing. In other words, it depicts a woman holding a sun disk and a crescent moon in her hand, and a man playing a stringed instrument, and her (man's) upper arms are attached to an iron ring and a circle with some kind of bird. If you are holding a similar disk. Presumably, this divine couple was highly revered in Central Asia at that time.

The musical instrument in the hand of the divine man in the image has a long slender handle and a small almond-shaped bowl, the number of strings of which is not clear. At the foot of the instrument, in the right-hand corner, is a female musician holding a stringed instrument in her hand. He has a round face, almond-shaped eyes, a straight nose and small lips. In his left hand he holds an instrument facing down, and in his right hand he has a sounding nail. The lower bouts featured two cutaways, for easier access to the higher frets. The lower bouts featured two cutaways, for easier access to the higher frets. The two strings of the instrument are clearly visible. In the corner on the left side of the ossuary is a small image of a musician under the feet of a female goddess. She is sitting facing God. The musician is wearing a jacket and trousers, he is holding a wind instrument, and the appearance of the instrument is reminiscent of a small trumpet. The musician held the word close to the top of his left hand. Near his mouth, he is holding the mouthpiece of the second instrument with the palm of his right hand. The end of the tool looks like an extended branch. Apparently the musician plays alternately on these instruments. On the right side of the goddess's feet is another musician, who is sitting on a chord. There are two drums connected to each other by an iron wire, one on the musician's knee and the other on his chest. The musician plays the instrument with two fingers.

The instrument in the hands of the male god can be said to belong to the group of harp words. Its skull is very small (like a palm) and its handle is long and thin. With the right hand in the vocal position, the upper part of the handle is in the open palm of the left hand.



Well-known musicologist T.S. Vizgo said that the harp with a very long handle and a small cup (for example, the images on the roofs of the Parthian rhytons found in Nisa) belonged to the tamborine instruments.

This type of harp dates back to very ancient times in terms of origin. But they had two strings. The appearance of these instruments in the hands of the practitioners in the pictures is very different from modern tamburs. The image of a long-handled, round-resonator-like instrument in the hands of musicians was found in Khorezm's Tuprakkala.

A long slender-handled, small-bore percussion tanbur has survived to our day.

Researchers have noted the diversity of the category of strings in Central Asia, which dates back to the early Middle Ages. Ossuaries are another type of ancient tune.

One of the upper arms of God in the image appears to be a tambourine.

**The functions performed by musical instruments in ancient ceremonies and marriages:** Its use since the 7th century is evident from the data of Chinese travelers. The musician holds a different type of harp in her hand. The pear-likeform of the instrument is the basis for claiming that it belongs to the group of 4, 3 or 2-stranded Sogdian harp (researcher R.A. Sadokov calls this group the Sogdian-Bactrian-Marv group).

The harper musicians are especially widespread in the terracotta of Sogd (Samarkand). In this case, they are shown playing the instrument with their hands and nails.

The statue of a female harper musician found here testifies to the fact that harp performance is also widespread in the Kashkadarya oasis. The woman is playing the instrument with short nails, as in the Ossuary images. The head of the instrument is directed downwards, but there is a difference in the shape and number of strings.

One of the images mentioned above, that is, these instruments of musicians holding 2 musical instruments (straight and stringed instruments) at the same time, probably belong to the type of trumpet. Because they have no lad holes.

The image of wind instruments such as trumpets and zurna is famous for its various monuments of Central Asian art. Horn trumbets or horn zurnas are less common. They are famous for their Annikov pottery.

Drum-like percussion instruments are common in Central Asian and Indian antiquity and early medieval art, and have a double-sided sandclock shape. But their structure was different. That is, they were one-sided, bowl-shaped, and pitcher-shaped.

It is not possible to restore the drum resonator described in the ossuary. This is because the image shows only their upper plane. They can be called a category of double drums. This type of drum is not found in any source or image other than the ossuary.

Perhaps this is a unique, double percussion instrument that was first introduced to Central Asian music culture in the early Middle Ages.

Horned trumpets and drums are designed for outdoor performances, such as sports, hunting, and birth announcements; it has also been used to warn of joy and conflict. Trumpets, zurnas and drums were also widely used as traditional ensembles.

A different look of the ensemble can be seen in the ossuary images. The composition consists of instruments such as harp, and tambourine, accompanied by the dance of the male god. Apparently, male goddesses are accompanied by male musicians, and male gods are accompanied by female musicians.

Wall murals of Tuproqqa from the 2nd and 4th centuries depict winged musicians (holding a harp, a viliin, a kimvala, a dulcimer, a tambourine, and a drum in their hands) and are believed to be in memory of the late rulers. intended for ceremonies; there is also a connection here to the image of the gods who die and rise again, in which case the instruments are represented as a symbol of a religious rite. According to T.S. Vizgo, this is a testament to the fact that musicians who are called to the fanciful world are highly valued as musicians, their epic heroes, and mythological gods.

The musician in the ossuary is the god of war, and the instruments in his hands are his symbols. In the image, the gods are accompanied by musicians at their feet. The dance state of the gods has two meanings: that is, the cosmic dances of the gods associated with the eternal exchange of nature, and the dances associated with the mourning ceremony.

According to a four-armed woman with a mural of the goddess in Panjikent, it is known that she was attending the funeral scene. And music in general was conditionally a constant accompaniment to all funerals. In addition, mourning is still one of the genres of Uzbek folk music. Mourning dances were also common in ancient times, and their elements were recently preserved in the Tajik traditions of Samarkand and the Upper Zarafshan Valley.

Thus, a wonderful ossuary found in the Kashkadarya oasis depicts two different ensembles. The instruments in the hands of musicians are, of course, the words of the artist's time. This monument of art dates back to the early Middle Ages and is also important in the study of musical ensembles. It also introduces new lines into the history of ancient Central Asian music culture.

It is clear from these cultural monuments that mythology and epic traditions were widespread during this period. In particular, Abulqasim Firdavsi's "Shohnoma", one of the masterpieces of world literature, tells the story of the first kings in history - Qayumars, Hushang, Tahmuras, Jamshid, Zahhok; Romantic epic about Zol and Rudoba, heroic stories of Suhrob and Siyavush, wonderful adventures of Rustami Doston; as well as the kingdom of Kaykhusrav, the epic of Bejan and Manija, the seven feats of Isfandiyar, the epic of Alexander, Bahrom Gor, Khusrav Parvez and his palace musician Borbad.

## CONCLUSION

In conclusion, one of the most important features of the art of music is that music expresses a variety of human emotions and experiences. Excitement, joy, and fun will sharpen children's understanding and help them to master the lesson materials quickly and accurately. Creating a good mood in students depends in many ways on the fact that the content of the lesson is colorful, interesting, and at the same time takes into account the individual characteristics of young children. With careful preparation, colorful and well-organized lessons, pedagogical and artistic skills, students will always be in a good mood.

It is no exaggeration to say that it is the task of researchers to present the basic developments of music in the period of the primitive community system to the next generation.

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