

A LOOK AT THE HISTORY OF UZBEK FOLK INSTRUMENTS

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Abstract:

In the development of musical art, the importance of musical instruments gathered under the general concept of "music" is incomparable. This article talks about Uzbek folk instruments and the history of its origin.

Keywords: charm, tradition, freshness, closeness, ancestors, aesthetic, contemporary, rhythmic, direct, development, color, folk instruments, accompaniment, mature, economy, technical, advanced, score, mizrob, pore, miniature, character, reed, classic, reconstruction recognition musicologist, basis, vision.

Our national musical instruments, which are considered the priceless wealth of the Uzbek people, occupy a special place in our national musical culture due to their uniqueness, attractiveness of pattern decoration, color and variety of sound and incomparable performance method. The stages of historical development of each musical instrument, which is considered the national talent of the Uzbek people, and the creative activity of skilled musicians are of great importance for future generations. The scientific and creative research conducted over the years was successful based on the teacher-disciple tradition, which in turn created the basis for the emergence and formation of performing styles and schools. From time immemorial, musical instruments have been closely connected with the daily life of the Uzbek people. Even today, they have their own characteristics in the formation of people's world view. In particular, the art of playing a musical instrument has been formed by our ancestors for centuries as a unique aesthetic





tool, and has been attracting great interest not only in music science, but also in modern music creation. Studying all its unique features and aspects will help to enrich the practice of playing a musical instrument. The history of folk instruments goes back to the distant past. According to the data, the first musical instruments appeared in the XIII millennium BC. Percussion instruments first appeared in music, because the oldest work songs are directly related to the rhythmic structure of work. Gradually noisy instruments appeared. Performers emphasized the rhythm by clapping and increased the effect of noisy instruments. The clapping of female performers created a unique, unrepeatable beautiful situation. Uzbek folk instruments were formed in the bosom of ancient eastern culture. They have preserved their unique characteristics and tone during centuries of development. Due to their unique structure, nay, trumpet, tanbur, dutor, rubob, gijjak, kobiz have reached us in traditional forms. Folk instruments have become an integral part of the life and work of the people of Central Asia. We know that songs, tunes and games accompanied by musical instruments were performed at large and small ceremonies and holidays of the people. Holidays are more associated with the seasons. Public holidays cannot be imagined without folk instruments, i.e. trumpets, sunrays, round drums and percussion instruments. One of the distinctive features of the medieval music performance culture is that musicians not only played several types of musical instruments, but also composed music themselves. Musicians were also accomplished musicians and poets of their time. In the conditions of the Middle Ages, musical economy led to the emergence of special musical workshops. At the same time, the performance of the ensemble developed. The main forms of musical art were formed and new models of musical instruments began to appear. It is possible to include each of the Uzbek folk instruments among the advanced instruments, technically and according to the performance level. Most of their samples are characterized by rich performance options and excellent design.

The color diversity of musical instruments shows that they have reached a high level of performance and have many possibilities. Uzbek folk instruments are part of the ensemble. The orchestra and ensemble of Uzbek folk instruments consists of

5 groups made up of family instruments, in the score they are located in the following order:

1. A group of wind instruments;
2. Strings - a group of percussion instruments;
3. A group of string instruments;
4. A group of percussion instruments;
5. Strings - a group of bowed instruments.

The group of wind instruments includes a small flute (piccalo), flute (kata), sunray and koshnai. By their name, instruments that produce sound only by blowing are called wind instruments. If a certain amount of rest (air) accumulates in the cavity of the instrument, under pressure, pleasant sounds at different heights will be heard in an orderly manner from the movements of the fingers or the skill of the lips. Some people call this type of musical instrument as a musical instrument.

Among the wind instruments, the flute is the instrument that stands out due to its widespread use and wide range of possibilities. If we take into account that the flute is depicted in miniatures of the 14th - 15th centuries, it becomes clear that it is an ancient instrument. Islam Karimov gave the following information about this in his work "high spirituality - invincible power": "Music has always played an incomparable place in the life of our people. This is evidenced by the discovery of a flute made of bone 3,300 years ago in the village of Mominabad near Samarkand." The flute is made of reed, bamboo, white tunic, bone. The flute has 7 special holes for blowing. One of the characteristic features of playing the flute is the creation of various sounds and sounds as a result of blowing. It is worth noting the musicians who have reached the level of flute master, Ahmadjon Umirzakov, Abdugadir Ismailov, Saidjon Kalonov, Halimjon Jorayev, Abdulahad Abdurashidov. Another instrument that belongs to the group of wind instruments is the neighbor. The koshnai is a musical instrument widely used in ancient eastern nations, including the Uzbek and Tajik peoples. This instrument dates back to 2000 BC and was similar to the present one. The peculiarity of the Koshnay instrument is that it is made of two reeds connected to each other and they are played together. At this point, we can't resist the opinions of the famous scholar Fitrat in his book "Uzbek classical music and its history" about the neighbor. "In our opinion, the





most primitive of the instruments in our country is the khoshna. This day is about to come out, it has a very bright sound. They tie two reeds side by side. They cut both of them from the sides of the head and take out their tongues - and pour it into their mouths and blow it. Ahmadjon Umarzakov, Qayyum ata, Qurbanbiy ata, Mirzasharif Mirbaratov, Masriddin Roziyev can be mentioned as teachers. The group of stringed percussion instruments includes dust sozi. Chang is a very ancient instrument. We can see this in the works of scientists and poets who lived in the distant past and wrote immortal works. The sound range of the old chanson was diatonic, and its range was not very wide, that is, from lya - flat octave to re - flat second octave. A new powder instrument with full chromatic sounds was created in 1938 based on this traditional change of folk instruments. Famous dusters: Fazil Kharratov, Fakhriddin Sadikov, Bakhtiyor Aliyev, Akhmadjon Odilov, Rustam Nematov, Tahir Sobirov, Temir Mahmudov, Fazilat Shukurova, Tilash Khojamberdiyev and others contributed a lot to the popularization of dust instruments. The group of stringed - chertma (mizrobli) instruments includes rubob prima, kashkar rubob, afghan rubobi, tanbur, law, counter bass, dutor, dutor bass. Kashkar rubobi is a very ancient musical instrument. The rubabs of that time were very different from the kashkar rubabs that we use today, but they are basically related to each other. Ancient rubabs were made of five wires, four of which were made of silk and one of silver. In Fitrat's work "Uzbek classical music and its history", the following sentences are stated: "In an unknown "musical history", it is written that the rubab appeared in Khorezm by Sultan Mohammad Khorazimshah. That's what I believed the day I saw this book. However, I was surprised that a musical instrument named "Sorang" that I brought from India twenty years ago was very similar to a rubab. Darvesh Ali's Risolayi Muziy, which came into my hands later, shows that this instrument was made in Balkh and flourished in Khorezm during the time of Muhammad Khorezimshah. Kashkar rubob is one of the most common and popular instruments among Uzbek instruments. It is known that more than 50% of those who are just learning music use this instrument. The Kashgar rubobi has a very sonorous and pleasant sound and is one of the instruments that can be mastered quickly. The famous master musicians who played Kashkar rubob and created: Muhammadjon Mirzayev,



Shavkat Mirzayev, Ari Bobokhanov, Arif Atoev, Tahir Rajabi and others. Afghan rubobi is a very ancient musical instrument. N.N. It was written by Mironov that he met an Afghan rubab in India and that he was called a rabob in Kashgar. Afghan rubob has been widespread among the Uzbek people since ancient times, especially in Bukhara and Samarkand. The advantage of the Afghan rubob song over other songs is that all the strings of the rubob are widely used in performance. The Afghan rubobi, like other Uzbek folk instruments, was reconstructed by A. I. Petrodyans in the late 30s and early 40s. We can take as an example the famous performers of Afghan rubobi: Tovur Jumayev, Ergash Shukurullayev, Savinov, Gulomgadir Ergashev, Tahir Yoldashev and others. It is widespread among Uzbek folk instruments and is distinguished by its nature, subtlety, and mysterious sound. According to the sources, Dutor has not changed in form. The main reason for this is that the sound of the instrument is not so sharp, it has a soft and homely sound. These aspects are still preserved. Since ancient times, dutor has been played mostly by women, now there are also famous male musicians who play dutor. By the 20th century, dutor performance reached a professional level and gained its place. The widespread popularity of the word "dutor" is the result of the effective work of the performer. Abu-Nasr Farabi, Abu Ali ibn Sina, Abdurrahman Jami, and other scholars have given more complete information about dutor in their works. In the traditional direction of dutor performance, we should recognize two great teachers who have given a unique and attractive style. These are the people's honored artists Fakhriddin Sadikov and Turgun Aimatov. In addition, we can give examples of skilled musicians Arif Kasimov, Mahmud Yunusov, Zahidjon Obidov and others. The group of percussion instruments includes a circle, a drum, a tambourine, a triangle, a timpani, a xylophone, a stone and a cymbal. This circle is one of the widely used percussion instruments among the Uzbek, Tajik and Uyghur peoples. "Among the peoples of Central Asia, it is called by such names as daff, dapp, deyra, debu, chirmanda, chidirma, dov. The creation of the circle dates back to BC. This is evidenced by the images of women playing circular tunes in rhytons (royal vessels decorated with ivory) on spool terracottas found as a result of archaeological excavations in Saymalitash, Afrosiyab. It has been noted in many literatures that the circles shown in these images are similar to modern Uzbek and



Tajik circles. In popularizing the circle instrument among the people, master artists such as Usta Olim Komilov, Toychi Inoghomov, Gafur Azimov, Kahramon Dadayev, circle players such as Dilmurod, Kholmurod, Elmurod Islamov, Odil Kamolhojayev, Abbas Kasimov services are unmatched. The group of stringed and bowed instruments includes the gizhjak, gizhjak alto, gizhjak kabus bass, and gizhjak kabus contrabass. Gizjak belongs to the type of bowed instruments. Gijjak sozi performance is one of the many Uzbek musical instruments that has a unique history and development process. The fact that by the 20th century, the traditional gizjak players had different ways of performing and formed their schools, creating examples of munisub music is a clear proof of our opinion. According to various written and oral information, the first samples of Gzhizhak sozi existed approximately 1000-1500 years ago. Gjijjak differs from other Uzbek folk instruments in terms of playing. According to the information that has reached us through some sources, the first dolls depicted in the miniatures created in the 15th century Samarkand school of painting were two-wired. This instrument is widely popular not only among the Uzbeks but also among the peoples of Central Asia and the Caucasus. Among the famous jizhjak musicians Tokhtasin Jalilov, Komiljon Jabbarov, Nabijon Hasanov, Ganijon Toshmatov, Doni Zakirov, Gulomjon Hajikulov, Olmas Rasulov, Murad Tashmuhammedov, Abduhoshim Ismailov, Kahramon Komilov, Tursunboy Jorayev, Akhmadjon Dadayev, O Tkir Kadyrov, Salahiddin Azizboyev and others are famous among the people. Scientific-theoretical and practical performance of the musical heritage of Uzbek folk instruments, as well as recording of the created works, have taken a certain path in our century. A number of books, collections and manuals have been created by musicologists and experienced musicians. In this regard, V. Uspensky, V. Belyayev, Ye. Romanovskaya, O. Ibrihimov, O. Matyokubov, S. Takhalov, Yu. The services of representatives such as Rajabi, M. Yusupov, Ilyas Akbarov, T. Tashmuhammedov deserve special recognition. Their work left to the next generation will help them master the performance of folk instruments. The art of music, which is considered an integral part of the basis of national spirituality, has been spreading the fame of our ancestors to the world for several thousand years,

as a perfect educator of generations, a reflection of the spiritual world and a promoter of the way of life, and this fame will be preserved forever and forever.

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