



History of Uzbek Folk Music Instruments

Dadayev Shomurot

UzDSMI "National Singing" department teacher

Annotation: This article discusses the history of Uzbek folk instruments and their place in our musical heritage. Names of stringed and percussion instruments that existed in the Middle Ages and information about them are given. The views of Eastern musicologists on instrumental music, musical scientific heritage are highlighted.

Keywords: national musical instruments, historical manuscripts, musical treatises, entograph, history of Kopelmeister, modernism.

The traditions of musical instruments originated in ancient times and play an important role in the rich musical culture of the Uzbek people.

Fine art monuments indicate that instrumental music was not only widespread in ancient times, but also highly developed. The Ayrtaam fabric of the ancient Sugdian culture also shows this. This fabric has pictures of several musicians. One of them is holding a harp-like stringed instrument, the second is holding a flute-like double instrument, and the third is holding an oblong double-sided drum. Judging by these pictures on the fabric, it can be said that the Sugdians knew the main types of musical instruments and used them individually and in an ensemble.

Musical treatises from the Middle Ages and later contain a lot of information about musical instruments and the works performed on them. Although the authors of these works consider vocal music to be the most important form of musical art, they also paid great attention to instrumental music. In the treatise on music of Al-Farabi, a famous scientist who passed away in Central Asia, "Instrumental music accompanies the song or imitates the voice, enriches it and forms the initial music of the song and the instrumental part between it.

This gives the singer a break. At the same time, they enrich the vocal music by exaggerating the places where the singer's voice cannot reach.

Thus, Al-Farabi defines two different functions of musical instruments: to accompany the song and to perform alone. These functions of musical instruments have been practiced in folk music until our time. The scientist considered musical instruments "that can imitate human voice" to be the most perfect instruments. That is why Al-Farabi did not attach so much importance to musical instruments. Al-Farabi wrote: "Instruments that produce a sound close to the human voice are rabab and dukhovoy instruments; they imitate the voice very well... The harp and the trumpet are especially good at imitating the voice."

Unfortunately, Al-Farabi's work does not describe musical instruments other than the old musical instrument oud. Ud mainly served in the theoretical calculation of intervals. Since this instrument has not been used for a long time, there is no need to talk about it in detail.

Very valuable information about instrumental music can be found in Abu Ali ion Sina's (980-1037 years) treatise on music. Ibn Sina divides musical instruments into two groups: stringed and brass instruments. In the first group, he includes string instruments with and without a curtain, as well as



sound-amplifying (resonator) stringed instruments. Abu Ali ibn Sina shows the oud and the tanbur among the veiled musical instruments. Ibn Sina also talks about rabab and describes it as an instrument played with a bow. He shows the trumpet as the most important of the musical instruments that belong to the second group. In this, Ibn Sina must have meant the flute.

The famous treatise of Darvish Ali (18th century) described by professor A. A. Semyonov contains a very complete list of musical instruments, legends about their origin and information about musicians. It is interesting to note that Darvish Ali mentions many musical instruments that are not used by the peoples of Central Asia today. For example, the qubuz mentioned by Darvish Ali was widespread not only in Central Asia and the Near East, but also in Europe, but now it remains only among the Kyrgyz, Kazakh and Karakalpak peoples. With the appearance of Ghijjak, Qobuz stopped being used in Uzbekistan.

Those who want to know them in depth in all aspects, V.V. He can read Belyayev's book "Musical Instruments of Uzbekistan" (Moscow, 1933). This work of Professor V. M. Belyayev, like his other works, provides valuable information about Uzbek music.

Uzbek folk instruments are divided into three main groups: string instruments, brass instruments and percussion instruments. The musical instruments of this group are further divided into different types. But not all musical instruments are equally widespread among the people. We will consider the most famous of them. Gizjak from string instruments is widespread among the people.

The guitar used to have three strings, which were tuned in quarta. It was later made four-stringed, which increased its range of sound. The range of a three-stringed dulcimer is about one and a half octaves (about an E-flat), and the range of a four-stringed dulcimer is about two octaves. String sound in folk musical instruments is not the same all the time, so the above-mentioned sound lines cannot be considered as normative. Depending on the nature of the tune being played, the instruments can be tuned differently.

In the following decades, we see that the fiddle was sometimes used instead of the gizjak. Folk musicians also play the violin on their knees like a harp.

The bow used by folk musicians differs from the violin bow in that it is bow-shaped and does not have a handle. The string of the bow is tuned with the thumb of the right hand while playing. It's very easy because when playing the strum, musicians hold the bow from the bottom like a double bass player. Currently, folk musicians use the violin bow. In this case, the violin bow is held in the same way as a violin bow.

Another instrument played with a bow is the sato. When Sato looked at the girl, she was less distracted. This instrument is distinguished by the shape of the handle of the gizjak, and the long and flat handle, which is enriched with the most important parts. Several additional wooden curtains are attached to the handle itself. Sato has four strings, and it is played on a bow like a bell. There are many types of plucked instruments in Uzbekistan. Dutor's strings are made of silk, and they are drawn loose near the handle. Therefore, the sound of the dator will not be so loud.

Folk musicians tune dator in different ways. The two strings of the dator are mostly tuned to fourths and fifths, and less often to octaves and unisons. A characteristic feature of the Dutor sound line is that the lower octave is arranged in a chromatic manner (excluding the fourth step), and its upper part is a diatonic sound line. Depending on the number of curtains, the total range of the sound box reaches from one and a half octaves to two octaves. The music written for Dutor will be two-tone.

From the example of dator music given above, it can be seen that its double sound is of two types: tape type based on the parallel movement of sounds and burdon type based on consistent low sound. These two forms alternate. Dutor is often tuned to fifths and fourths. Dutor is the only instrument



among Uzbek musical instruments that not only allows to play double-voiced music, but also makes this double-voiced music mandatory.

In historical manuscripts, literary works and musical treatises, the names of the instruments created in the practice of musical performance of the peoples of Central Asia are expressed. Musical brochures contain information about the trees and materials used in the preparation of musical instruments (shape, structure, ratio of strings, tuning criteria, musical instruments). Among them are stringed instruments: Borbad, Ud, Rud, Qabiz, Gijjak, Navha, Nuzkha, Qonun, Chang, Rubob, Tambur, Dutor; From wind instruments: ruhavza, shammoma, organun, sibizgi, nayi, anbon, chagana, bulamon, trumpet, flute, koshnay, trumpet; Percussion instruments: tambourine, circle, drum, safoil, etc. are given different levels of information.

Al Farobi, Abdurahman Jami, Amuli, Darvesh Ali Changi, Abdurauf Fitrat, Viktor Belyaev pay great attention to musical instruments and their performance in their treatises, their role in practice, some philosophical features and certain those covered by level classification. With the passage of time, musical instruments have developed in line with the development criteria, improved and perfected in accordance with the times. In historical sources, the information such as Qulmuhammad Udi's fourth string on the oud instrument, or the fact that the gijjak instrument was first fitted with two strings, then the third and fourth strings, is related to the improvement of the instruments. In the process of improvement, the enrichment of the shape and sound criteria of musical instruments has gained great importance. These two criteria served as the basis for determining the spiritual and material value of musical instruments.

Because a beautiful musical instrument has a beautiful foundation, it should be acknowledged that it is the spiritual wealth and property of the people. By the second half of the 19th century, special importance was given to the study of Uzbek spiritual instruments. Interest in the culture of the peoples of Central Asia increased in Western countries, and specialists began to come to study it. The information recorded in the diaries of traveling ethnographers, historians, compelmasters such as Marco Polo, Vambery, Leisek, Eichgon were later published in the form of large articles and books. By the 20th century, musical performance became widely popular in art, and attention was paid to the study and application of musical instruments. These works were initiated by Abdurauf Fitrat, one of the representatives of the famous Jadidist movement. After that, musicologists V. Belyaev, F. Karomatov, T. Vizgo, A. Malkeeva successfully continued this work.

References.

1. Khudoinazarovich, M. B. (2021). AESTHETIC EDUCATION OF SCHOOLCHILDREN OF UZBEK MUSIC AND FOLK SONGS. Web of Scientist: International Scientific Research Journal, 1(01), 62-65. 26.
2. Khudoynazarovich, M. B. (2020). HISTORICAL STAGES IN THE DEVELOPMENT OF UZBEK FOLK ART. World Bulletin of Social Sciences, 1(1), 32-33.
3. Mirshayev, U., Sh, S., Cherniavskiy, V., Asadova, S., & Aslanova, N. (2019). The important tendencies in the development of creative and creative potentials in youth. International Journal of Recent Technology and Engineering, 8(3-3), 497-500.
4. Yarashev, J. T. (2013). "Bukhorcha" and "Mavrigi" song classes—as a national and noetic spiritual values of the Uzbek nation. ТРАДИЦИОННАЯ И СОВРЕМЕННАЯ КУЛЬТУРА: ИСТОРИЯ, АКТУАЛЬНОЕ ПОЛОЖЕНИЕ, ПЕРСПЕКТИВЫ, 114.