

HISTORY OF THE ART OF UZBEK NATIONAL INSTRUMENTS

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Abstract: Uzbek folk instruments have a long past. Estimates of the creation of the first musical instruments. Emergence of percussion instruments. The oldest labor songs and their connection with the rhythmic structure of work. About musical instruments in treatises of scholars.

Key words: Musical instrument, history, scientists, pamphlets, flute.

Looking at the historical details of the Uzbek national musical art, we can see how ancient and colorful its pages are. At this moment we can understand that he is very content. After all, scholars like Abu Nasr al-Farabi, Abu Ali Ibn Sina, Al-Beruni, Umar Khayyam, Abdurakhman Jami, Alisher Navai, who were brought up in our country, are scholars who made a great contribution not only to the music culture of the peoples of Central Asia, but also to the world civilization.

Many scholars who have directly dealt with Uzbek music culture have expressed different opinions about the history of the art of musical instruments. In any case, we must say today that in the territory of Central Asia, in particular, in Uzbekistan, various types of musical instruments and the art of music are the most ancient heritage for us. Folk instruments appeared in the distant past. According to the data, it is assumed that the first musical instruments were created in 13 thousand . Percussion instruments appeared first. Because the oldest labor songs are directly related to the rhythmic structure of work [1]

Later, noisy instruments appeared. The performers emphasized the rhythm by clapping. The clapping of female performers created a unique, unrepeatabe, beautiful atmosphere. Later, trumpets, flutes, and finally flutes were made from cane or bamboo stems by folk craftsmen. Over time, those instruments have improved. Later, stringed muzrab and stringed bow musical instruments appeared. They were used in the ceremonies of palace officials and military campaigns. Uzbek folk instruments were formed in the embrace of ancient Eastern culture. They have preserved their unique characteristics during centuries of development. Due to their unique structure, flute, trumpet, tanbur, dutar, rubab, gijzak, qabuz reached us in traditional forms. We all know that the ancient flute instrument was created five thousand years ago in one of the museums of the city of Samarkand.[2]

This unique and beautiful flute, which bears witness to the high level of our musical culture and musicianship in the distant past, was in the hands of shepherds three thousand years ago, or in the hands of master and legendary flute musicians, how many listeners calmed his heart. Marokand, Nisa, Tuprokala, Termiz and other cities existed during the period of slavery. During the excavations carried out in the territory of these cities, artistic crafts with images of various musical instruments were found. The slave society was an important stage in the development of the culture of the peoples of Central Asia.

Along with the development of folk music, musical instruments also improved. Folk instruments have become an integral part of human life and work in Central Asia. We know that songs, games and tunes accompanied by musical instruments were performed at the people's big ceremonies and family holidays, and the holidays were mostly connected with the seasons. Various musical instruments such as trumpets, circles, drums, and percussion are widely used in our holidays and cultural ceremonies. Folk dances actually included such things as playing with the eyebrows and playing with the shoulders. They were performed to the accompaniment of applause.

One of the distinctive features of the music performance culture of the Middle Ages was that musicians could not only play several types of musical instruments, but also composed music themselves. Instrumentalists were also accomplished musicians and poets of their time, and musical specialization in the middle ages led to the emergence of special musical workshops. The teacher-disciple tradition developed here. At the same time, the performance of the ensemble improved, the main forms of musical art were formed, and the discovery of new models of musical instruments goes back a long way. The legacy of the Great Eastern thinkers has historical value in the field of studying folk instruments. Abu Nasr Muhammad Farabi's famous work "The Big Book About Music" ("Kitab al-musiqa al-kabir") is of great importance. In this book, the medieval scholar divides two types of music performances: the reproduction of melody by the human voice (art of singing) and musical instruments. As a skilled performer, Farabi emphasized the importance of studying the role of musical instruments in the life of society, and said, "There are special instruments that are used to sing songs at concerts, dances, weddings, and entertainment parties" it was written. Farabi also describes Flute. He includes various wind musical instruments in the group of flutes according to the principle of sound generation, that is, sound is created by wind movement in the flute. One of them is a simple flute or flutes with many holes located in one direction. The scientist often dwells on the common trumpet, which is made of apricot or mulberry wood. Al-Farabi also mentions dunay (mizmar). The Danube is similar to the modern Goshnay or Turkmen folk instrument gosha - dilla tyuy byuk (an instrument made of a reed tube). The human voice has always been considered the most perfect instrument.[3]

The performers of stringed mizrab or string-bowed musical instruments have always tried to bring the tone of the tunes they created closer to the human voice, to achieve a special musicality, to make the tone more effective, efficient, and smooth. Among the wind instruments, the pamphlet included a flute and a trumpet. At that time, the famous thinker of the East, Sayfiddin Urmawi, developed the system of the science of music. He was famous as a master oud player, singer and a skilled composer. Based on his experiments with the oud instrument, the scientist explained his theoretical rules. In Urmawi's "Book of Piety", the definition of Ud begins with the following words. "Know that among musical instruments there was a 7 fold status (ladi) in the order of the so-called oud.

Darvish Ali, like his predecessors, called the oud, considered the best among stringed and mizrab instruments, the "horn" of instruments. The oud had twelve strings tuned in pairs. It was slightly different from the first oud of the time of Farabi. According to the information of Darvish Ali, the lower range (bass register) of the sixth tone narrow (muftalif) instrument is expanded. As written in the brochure, powder is considered the patron of musical instruments. The described dust had twenty-six strings and seven veils for the twenty-sixth performance of the seven statuses.[4]

Darvish Ali spoke about the great importance of maqams, multi-part, series of musical works performed by the great folk musicians of that land. In the works of medieval Eastern scholars, there is sufficient historical information about musical instruments, the spiritual and cultural environment created by them, but there is very little information about the technical and artistic capabilities of this or that folk instrument. According to the pamphlets, the performers developed music theory and described the existing forms of musical instruments based on their specific performance practice.

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