



## UZBEK FOLK INSTRUMENTS AND THEIR SIGNIFICANCE IN THE DEVELOPMENT OF OUR NATIONAL MUSIC CULTURE

Khojiyeva Zamirakhan Kuchkarovna

Andijan State University

Teacher of the Department of Music Education of the Faculty of Arts

<https://doi.org/10.5281/zenodo.10423312>

**Abstract:** This article discusses the history of our national instruments in Uzbek music culture and their place in the development of our national culture today. Also, the importance of national instruments in the art of music will be highlighted.

**Key words:** National culture, music culture, musical instrument, art, performance, folk art, Ud instrument.

### **Introduction:**

Without developing the sense of beauty in a person's heart, it is impossible to talk about a spiritually perfect person. Therefore, music, which has a powerful power, captures the human heart with its charm and leads it to beauty. That is why it is not for nothing that music is called the soul of the people and the nation. "Thanks to independence, the rich historical values of our great ancestors, our unique and attractive culture spanning a thousand years began to be restored.

In particular, our national customs, traditions, national art, folk art, and music, all of our values that represent the national spirituality are being appreciated.

Thanks to the President's great attention to the development of culture and art, the national music art has started a new period of its development. As a practical result of these reforms, it is worth noting the large international festivals and pageants held in different regions of our Republic. In particular, the organization of major cultural events such as the "International Status Conference" held in Shahrissabz, the "International Art of Giving" festivals held in Surkhandarya and the Republic of Karakalpakstan, the "Great Silk Road" International Folklore Music Festival in Margilon, and the International Handicrafts Festival held in Kokno It serves to present our culture to the world community and share experience with them in the field of culture and art, strengthen cultural and spiritual relations, expand cultural ties at the international level, and spread Uzbek national culture and art<sup>1</sup>.

As long as a person cannot feel the beauty embodied in the external world that surrounds him, in the people he interacts with in the society he lives in, and in the examples of artistic creations formed historically and practiced in a certain period, he will never be able to rise to the level of a spiritually perfect person. Music provides a person with aesthetic pleasure and allows him to feel the beauty around him. Music is one of the powerful means of forming and educating these delicate feelings. Musical instruments are a tool that glorifies the spirituality of humanity in tunes, that is, a product of human creativity, and it is one of the main tools that express the socio-cultural life processes of every nation. And the melodies emitted by the instruments are created based on the spirit of the people.

<sup>1</sup> Askar F. Music and human spirituality. - Tashkent.: National Encyclopedia of Uzbekistan, 2000.



The Uzbek people have a rich ancient musical heritage, in which the role of musical instruments is of particular importance. Our musical instruments are considered the material and cultural wealth of our people, and play an important role in the understanding of our cultural history and the development of our national culture, like other areas.

It is known from history that at one time the Great Silk Road connecting Western and Eastern countries passed through the territory of Uzbekistan, which caused the culture of other nations to enter our land and spread our culture to the culture of other nations. This, by itself, created the ground for the development of all areas, especially the development of music culture, like other areas, and the preservation of many musical instruments in the territory of our country. Uzbek folk instruments have been perfected and developed over centuries in a unique way, suitable for all branches of music.

Historical manuscripts list the names of all the instruments that appeared in the practice of the peoples of Central Asia. Musical brochures contain information about musical instruments (*shape, structure, proportions of strings, preparation criteria, trees used for making musical instruments, etc.*). Among them, stringed instruments - borbad, oud, rud, kobiz, gijjak, navha, nuzkha, ganon, chang, rubob, tanbur, dutor; from musical instruments - ruhafza, shammoma, organun, sibizga, nayi anbon, chagana, bulamon, trumpet, flute, koshnay, trumpet; Various levels of information about musical instruments such as tambourine, circle, drum, safoil are given.

Musical instruments have also developed in line with the passage of time and social development, and have been improved and perfected in accordance with the times. In historical sources, information such as the fact that Qulmuhammed Udi added a fourth string to the oud instrument, or that two strings were first added to the gijjak instrument, then the third and fourth strings were added, are related to the improvement and complexity of the instruments. There are many examples of instruments that have been improved and put into use.

At the end of the 19th century and the 20th century, Uzbek chang and Kashgar rubobs were formed and used for consumption. The words of Ud and law were revived and significantly enriched the executive practice. Afghan rubobi and Turkish musical instrument - saz, with its unique charm, took a worthy place in the practical process<sup>2</sup>.

Family examples of folk instruments such as chang, rubob, dutor, gijjak were created along with modern music. As a result, the modern process has resulted in different compositions of musical instruments suitable for different directions. Various types of traditional, processed, improved, restored, new modern (and electronic) musical instruments are widely used in practice. In the process of improvement, the enrichment of the musical instruments' form and performance (sound) capabilities has gained great importance. These two criteria served as the basis for determining the spiritual and material value of the instruments. After all, it is necessary to recognize that a beautiful musical instrument has a beautiful sound and that it is the cultural and spiritual wealth of the people.

"There are many types of national musical instruments used in the region where we live. If they are listed by name, it is possible to witness that there are more than 50 of them. Among them, 18 named musical instruments are newly created musical instruments from the end of

---

<sup>2</sup> Tashmatov O., Turatov S., Performance of old musical instruments. - Tashkent: "Tafakkur publishing house, 2016.

the 30s of the 20th century, and they are mainly intended for use in orchestras and polyphonic ensembles. These instruments were created based on the enlargement or reduction of the shape of pre-existing national musical instruments, and were created as a result of the experiments carried out to create that family of instruments. Experiments were conducted on improved instruments and a family of chan, rubob, dutor, gizjak, kobiz instruments was created.

They worked on such tasks as the goal of reconstruction and improvement of Uzbek folk instruments, creating a wider opportunity for playing our national melodies and transferring them to the European sound system. A group of masters under the guidance of A.I. Petrosyans: Usta Usman Zufarov created many related families of dutor, tanbur, and gizjak, while Matyusuf Kharratov expanded the upper register of the powder instrument with additional strings and kharaks. Yunus Rajabiy, in cooperation with Usta Usman Zufarov, created dutor bass, gijjak bass, and gijjak alto samples. As a result of the improvement of the instruments, our folk instruments were transferred from the diatonic sound range to the chromatic sound range. Such examples of creativity were the fact that the masters of musical instruments had accumulated enough experience in the field of direct musical performance, and gradually replaced the old samples of traditional instruments with new ones that could fully meet the high requirements of modern performance, and were an attempt to further improve the existing instruments.

It should be noted that even today there are several musical ensembles operating in our country, and we are making a number of achievements in the field of national music. In particular, masters from Andijan, who have been making a great contribution to the development of our national music art with their exemplary achievements, have managed to restore a number of instruments and are conducting research on creating new instruments. As an example, it is worth noting that master musician Abdimalik Madraimov managed to restore the national musical instruments of the Baburi period.

Musical instruments used in our national culture can be conditionally divided into 2 groups depending on the places of use - types used in professional performance and folklore instruments. The instruments used in professional performance are divided into types of instruments used in traditional music performance and instruments used in academic performance.

Traditional folk instruments include tanbur, dutor, sato, rubob, ud, flute, sunray, koshnay, karnay, gijjak, chang, kanon, doyra, drums, changkobiz, sibizga, shepherd's pipe, spol are the instruments used in folk art. nay, safoil, sagat etc. are included. Processed instruments include samples of rubob, gizjak, dutor, and chang words processed according to the criteria of soprano, alto, tenor, and bass voices of music. On the basis of these instruments, the activities of Uzbek folk musical orchestras and ensembles were created.

If we look at the history of the organization of Uzbek folk orchestras and ensembles, in the 60s and 70s of the 19th century, the cities of Tashkent, Moscow, and Petersburg became large cultural centers where the field of music became popular, and the activities of concerts and cultural events with the participation of local musicians and music lovers became active in such developed centers. had its effect. From 1877, mature music ensembles, tours and dramatic groups began to visit other centers of Turkestan (Tashkent, later Samarkand and Fergana). This is because the democratic traditions of Russian musical instruments helped to

establish international relations in Turkestan. Later, it served as a basis for the establishment of professional musical schools in the cities of Tashkent, Bukhara, and Samarkand<sup>3</sup>.

In 1884, on the initiative of Eikhgori, "Music Society" was established in Tashkent, and N. Shletinsky became the first chairman of this society. L.A., who helped raise the musical enlightenment of the people. Shadurensky and N.L. The Trusovs were active members of society. Thus, in the 80s of the 19th century, an orchestra group was formed in Tashkent, and the main purpose of the orchestra formation was to demonstrate Uzbek folk music at the All-Russian Agricultural Exhibition.

Later, Uzbek musicologists took an active part in decades and accumulated a lot of experience. They learned the musical instruments and songs of the brotherly peoples and used them in local holidays and celebrations. At the same time, other All-Union nations of that time also showed great interest in Uzbek culture and art and studied it. After gaining independence, these processes accelerated.

### ***Conclusion:***

Even today, Uzbek culture and art continue to fascinate the peoples of the world. The international festival, conference and holiday celebrations held in our republic opened the way for international cultural cooperation. Such opportunities given to the field of culture cannot fail to awaken the spirit of gratitude in the spirit of the young generation, and we must not forget that we should use the created conditions and attention wisely, achieve worthy high achievements in response, and contribute to the development of our country.

<sup>3</sup> Tashmatov O., Beknazarov H. Instrumental studies. - Tashkent: Turon-Iqbal, 2018.

### References:

1. Askar F. Music and human spirituality. - Tashkent.: National Encyclopedia of Uzbekistan, 2000.
2. S. Begmatov Uzbek traditional musical instruments. - Tashkent: New edition, 2008.
3. Tashmatov O., Turatov S., Performance of old musical instruments. - Tashkent: "Tafakkur publishing house, 2016.
4. Jumayev S. History and evolution of national musical instruments. - Tashkent: "Kamron Press" 2017.
5. Tashmatov O., Beknazarov H. Instrumental studies. - Tashkent: Turon-Iqbal, 2018.