



MUSICAL INSTRUMENTS AS MATERIAL AND SPIRITUAL WEALTH OF THE UZBEK PEOPLE

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Abstract: This article is about the definition of musical instruments, that is, the structural aspects of their formation, information related to their performers, and the practice of performing folk musical instruments, which have been formed and improved since the Middle Ages.

Key words: ud, rud, gijjak, navha, rubob, tanbur, dutor, bulamon, trumpet, flute, neighbor, trumpet, tambourine, safoil.

Introduction.

In historical documents, literary works and musical treatises, the names of all musical instruments used by the peoples of the Middle East are expressed. In the musical pamphlets, there is information about the sholgu (*shape, structure, proportions of the strings, the criteria of transportation, the trees used for the sholgu, etc.*). Among them, from the strings: borbada, ud, rud, qabuz, gijjak, navha, nuzkha, ganon, shang, rubob, tanbur, dutor; from rest words: ruhafza, shammoma, organun, sibizgi, navi anbon, shaghana, bulaman, surnau, nau, koshnau, karnau; Percussion instruments: tambourine, circle, drum, safoil, etc. are presented with different levels of information.

The first images of musical instruments were found in the caves of ancient people's dwellings, on the facades of the buildings carved in stone, on the walls of sarou, in the pictures painted on pottery and terracotta haukalshas. In the territories of Central Asia and Uzbekistan, a diagram of the excavations of ancient villages such as Afrosiyo Dalvorzin hill (Surkhandaruo), Varakhsha (Bukhara), Auritom, Zartepa, sheep slaughtered and lamb hills (Kokhna Urgansh), Panjikent and haukalshas are among them.

Ancient pictures show harp, oud, nausim and percussion instruments. The need for musical performance can be seen in these pictures. Because the pictures show not only ukka players and the sholgu instrument itself, but the historical monuments found in the auritom excavations depict the ensemble typical of the ancient Sughd culture, that is, the sholgusi, a group of musicians. Information about the definition of musical instruments, their structure and features, and their performance, mainly from the Middle Ages, began to be written in literary and literary works and musical treatises. So, by the Middle Ages, folk music and dances, which have been formed and improved since ancient times, found their place in the performance practice. At the same time, it has attracted the attention of not only the people, but also scientists. This process is described in detail in the book "Makomat" by O. Matuoqubov. "In the context of this growing interest in musical instruments, it can be understood that science is an objective reflection of the activity of playing musical instruments. According to Farobiu, the formation of musical instruments comes first in practice. Their timbre-acoustic characteristics of pitch and sound lines are formed and

improved directly in the process of performance. Only after that, the findings can be the basis for the observations and generalizations of scientists."

Abu Nasr Farobiu, Abu Ali Ibn Sina, Abdullah Al-Khorazmiu, Zaunul al-Din Husauniu, Safiuddin Urmaviu, Abdul Qadir Maroghiu wrote in detail in their treatises about turnips and a number of their qualities and characteristics. In medieval treatises, it is possible to see changes made in the improvement and development of turnips, the words used in executive practice, and the classification of turnips from consumption.

The spiritual aspects of the art of music did not leave artists and writers indifferent. The magic of music, the mysterious tones of the sholgs find their own expression in Eastern Badiyu prose and classical poetry, Ua'ni Badiyu literature. These are the names of unique songs, examples of famous works of their time, names of genres and works, composers, musicians and singers, folk music creations and traditions.

Firdausiu, Rodakiu, Hafiz, Sa'di, Jamiu and Navou are among the literary figures who began to give more importance to music and music in the Middle Ages. For example: Ferdavsiu sings in "Shokhnama":

*Yig'ildi akobir, cholg'uchi, raqqos,
Podsho shodligidan sochar dur, olmos.
Chiqar avjiga nay, childirma sasi,
Chirillab aylanar qizlar galasi.
Ulug'lar sha'niga qadah paydar-pay,
Sahargacha tinmas tanbur, rubob, nay.*

By the time of A. Navoi, musical expressions began to find perfect expression in literary heritage. But the creative activities of Abdurahman Jamiu and Alisher Navoiu clearly demonstrated this. A ghazal from the work "Badoe' ul-vasot" by Alisher Navoi:

*Ey mug'anniy, chun nihon rozim bilursen-soz tuz,
Tortibon munlig' navo sozing bila, ovoz tuz.
Navha ohangi tuzub, og'oz qil mahzun surud,
Ul surud ichra hazin ko'nglumga maxfiy roz tuz.*

The great thinker poet quotes 14 musical phrases in one ghazal. After all, the ghazal itself is characteristic of the act of composition. It can be seen from his works that there are a lot of these musical expressions in Navoi. By the 15th-16th centuries, miniature art began to develop. The works of such poets as Firdavsiu, Nizomiu, Amir Khusrov Dokhloviu are illustrated in the minnatuuras, the famous songs of their time are reflected. By the second half of the 19th century, the study of Uzbek traditional dances began to be given special importance. Interest in the culture of the Middle East is growing in Western countries, and experts are coming to study it. The information mentioned in the diaries of such ethnographers, historians, and Kopelmeusters as Marco, Polo, Vambery, Ancomin, Leusek, and Euxhorn is published in the form of individual articles and books. Euxhorn himself conquers all the Central Asian Republics and achieves universal success. For the first time, he gathers his collection of paintings and exhibits in a number of cities.

By the 20th century, he paid attention to the study and research of sholgu, which became popular in the practice of folk performance. Abdurauf Fitrat starts this in his work and provides valuable information. After that, musicologists conduct a number of effective studies in the development of musicology. V. Beluaev, F. Karomatov, T. S. Vyzgo, A. Malkeeva, among them, made an effective contribution to the development of the field of Middle Eastern music

studies. In the sources, they classified that traditional dances are one of the foundations of music and culture and that they embody the beautiful traditions of the people's spirituality. By the 30s-40s of the 20th century, the process of improving rice begins to accelerate. This process was related to the development of compositional creativity in Uzbekistan according to world standards. The performance practice is also adapted to it and is characterized by the use of the Uzbek folk music orchestra within the symphonic orchestra style. In practice, on the basis of the work of adapting the existing pieces to the composition of the orchestra, a number of samples of the pieces were made. As a result, an alternative to the symphony orchestra was the orchestra of folk dances. To ensure the singing of the colorful voice of the orchestra, the principal, alto, tenor; dutorning-prima, bass, contrabass; gijjak-alt, kobiz bass, kobiz contrabass; samples of shang-bass, tenor, alto were used. In the process of modern music performance, these pieces allow to create ensembles composed of not only orchestra, but also chamber and various (duet, trio, quartet, quintet, octet) pieces. In addition, it greatly contributes to the development of Uzbek music art in a way typical of universal standards and to its penetration into the world.

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