
An Analytical Look at the History of the Art of Uzbek Folk Instruments

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Annotation: this article looks at the appearance of Uzbek folk instruments that appeared in the distant past and their origin. According to the data, it is assumed that the first musical instruments were created in 13 thousand years BC. We analyzed that the appearance of the first percussion instruments and ancient labor songs are directly related to the rhythmic structure of work.

Keywords: music, musical instruments, history, scholars, works, gijjak, nay, doira, song, creative.

Introduction: 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, our great ancestors who were brought up in our land, Abu Nasr al-Farabi, Abu Ali Ibn Sina,

Scholars such as Al-Beruni, Umar Khayyam, Abdurakhman Jami, Alisher Navoi 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.

Literature review: Folk instruments appeared in the distant past. According to the data, it is assumed that the first musical instruments were created in 13 thousand BC. Percussion instruments appeared first.

Because the oldest labor songs are directly related to the rhythmic structure of work.

Later noisy instruments appeared. The performers emphasized the rhythm by clapping. The clapping of female performers created a unique, unrepeatable, beautiful atmosphere.

Later, trumpets, flutes, and finally flutes were made from cane or bamboo stems by folk craftsmen. Over time, these 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, nay, trumpet, tanbur, dutor, rubob, gijjak, qabuz reached us in traditional forms.

We all know that an ancient flute instrument was created five thousand years ago in one of the museums of Samarkand.

This unique and beautiful flute, which bears witness to the high level of our music culture and musical art in the distant past, was in the hands of shepherds three thousand years ago, or in the hands of master and legendary pipers, 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.

Discussion: 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 thinkers of the East has historical value in the field of studying folk instruments. Abu Nasr Muhammed Farabi's famous work "The Big Book on Music" ("Kitab al-musika al-kabr") 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, "Jangu is a special instrument that is played during dances, wedding performances, and singing at entertainment parties." it was written.

Farabi also describes Nay. 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-Faroabi 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. Musicians of stringed or stringed instruments always compose their own tunes.

they tried to bring the tone closer to the human voice, to achieve a special musicality, to make the tone more effective, efficient, and fluent.

Among the wind instruments, the pamphlet included a flute and a trumpet.

Results: 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. The flute is mentioned as one of the ancient instruments. In addition to these, the pamphlet also mentions instruments such as kanon, rubob, qobiz, gijjak, musikor, enbonnay (drum, leather), rukhavaz (six-stringed nakhun), spread in China.

Gijjak musician Shokh Kuly - Gijjaki showed excellent performance skills on this musical instrument and was a master artist who created instrumental tunes, among his tunes, the peshravi "Husaini" created in a mukhammas rhythm stands out.

Naichi Sultan Ahmad is mentioned by Darvish Ali as a famous musician. According to the author of the treatise, the magical tones of the flute he played left a deep impression on music lovers.

The oud player Sultan Muhammed Uddiy Samarkandi was portrayed by the author as a uniquely talented player and creator of musical works.

Ali, one of the outstanding performers of folk instruments, is known as the composer of the ages, who created Shunqor Dugoh melodies and Turkish percussion rhythm.

His "sati begumi". "Nakshi Begumi" (colorful melodious melodies) are widespread among the people.

Conclusion: In the treatises of Najmuddin Kavkabi and Darvish Ali, the names of composers who created musical works based on the twelve maqams (Rakhavi, Husayni, Zangula, Buzruk) are mentioned.

Maulana Khasi Tebes, who is accomplished in performance, Gileksi ibn Abdurakhmani Rumi (rud), Master Zaytuni Gijjaki, Khoja Mahmudbek Isohki Shekhini (dutor), Syed Ahmad bin Mekhtari Muzakki, Master Qurban Saadi, Master Poyonda (trumpet and drum), Master - Amir Kuly Tanburi (tanbur), Sheikh Ahmadi Qabizi (qobiz), a great scholar of music theory, Amir Mastiy Khirotiy (qobiz), a pioneer of the musical art of his time, Yusuf Mavludni's teacher Khirotiy (dutor), Ustad Guloki Nayi Ustad - Abdusattar Qununiy, Hafiz Babai Qununiy, Hafiz Turdiy Qununiy and other folk instrument performers took an important place.

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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