



HISTORY OF NATIONAL INSTRUMENTS

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Article history:	Abstract:
Received: 4 th March 2022 Accepted: 4 th April 2022 Published: 10 th May 2022	This article describes in detail the works of encyclopedic scholars on music and their analysis, the history of Uzbek musical instruments, types of Uzbek instruments and their similarities and differences.
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Musical instruments are the material and spiritual wealth of nations. For example, each nation has its own national heritage, the traditions of the times, which are sung through national melodies and have their own musical instruments, created in accordance with the national spirituality of the people. It should be noted that the world of Uzbek musical instruments is rich and diverse in this regard, both spiritually and materially. In addition, the higher the spirituality of a nation, the greater its history and heritage.

It is known from history that Uzbek folk instruments have developed over the centuries in a colorful, unique way, forming instruments suitable for all branches of music. Scholars of the past Al Farabi (IX century) in his "Great Book of Music", Safiuddin Urmavi (XII century) in his musical pamphlet, Abdulhodir Maraghi (XIV century) in his pamphlet "Jami alaxon film al-musiqiy", Ahmadi (XIV Zaynullobiddin Husseini (15th century) in his treatise "Legal and practical music of the treatise", Abdurahman Jami (XV century) in the treatise "Musical treatise", Darvesh Ali Changi (XVII century) in the treatise "Musical treatises" focused on various aspects of their study and described the classification of musical instruments of their time. In particular, the works of the great thinker and poet Alisher Navoi emphasize the most delicate and classical branches of musicology. [1]

By the 20th century, scholars such as Eichorn, Abdurauf Fitrat, and Viktor Belyaev had been instrumental in the study of musical instruments. Historical manuscripts, literary works and musical pamphlets contain the names of all the musical instruments that appeared in the practice of the peoples of Central Asia. Musical pamphlets contain information about the instruments (shape, structure, string ratios, preparation criteria, trees used for the instruments, and so on). They have stringed instruments: borbad, ud, rud, kabiz, chang, rubob, tanbur, dutor. From the words damli: rukhafzo, shammoma, organim, sibizgi, nayi anbon, chagona, bolamon surnay, nay, koshnay, karnay, from percussion instruments: daf, doira, drum, safoyil, etc. data are given.

Typically, musical instruments have been used in various areas of performance practice. First of all, it should be noted that the simplest instruments were created and widely used in everyday life. Such instruments exist in the world of instruments of every nation and are still in use. Among the instruments preserved and used in the practice of Uzbek folk art are dust, shells and whistles. These instruments are also simple to make and play.

Over time, musical instruments have developed in line with the criteria of social development. Historical sources state that Kolmuhammad Uddiy attached a fourth string to the oud, or that the gijjak first had two strings, then the third and fourth strings. In the process of development, the enrichment of the shape of the instruments and the criteria of tarannum (sound) played an important role. These two criteria served as the basis for determining the spiritual and material value of the instruments. After all, as long as a beautiful instrument has a beautiful sound, it must be acknowledged that it is the spiritual wealth and property of the people.

At the end of the 19th century and in the 20th century, the Uzbek mother dust and Kashgar rubabs were formed and used. The words ud and the law were revived, significantly enriching the practice of execution. The Afghan rubabi and the Kurdish words have also taken their rightful place in the practical process with their unique charm. A number of family samples of folk instruments such as chang, rubob, dutar, gijjak have been created in connection with modern composition. In practice, traditional, reworked, improved, restored, new modern (and electronic) varieties are widely used.

The science of instrumental science is called "Organology" and provides a scientific basis for the formation, application and development of instrumental words. Along with a number of Eastern and Western scholars, Uzbek musicologists have conducted worthy research in the development of this science. Ancient instruments were discovered mostly through historical monuments and later described in history, literature, and music pamphlets.

The earliest depictions of musical instruments are in ancient caves, carved in rock, on the roofs of buildings, the murals of the palaces are reflected in pottery and terracotta sculptures.

Drawings from the excavations of such ancient sites in Central Asia and Uzbekistan as Afrosiyob, Dalvarzin hill (Surkhandarya), Varakhsha (Bukhara), Ayritom, Zartepa, Kuy and Gazi hills (Old Urgench), Panjikent statues are among them.

The need for musical instruments to play the harp, oud, flute and percussion in ancient paintings can be seen in these paintings. Not only do the pictures show soloists or the instrument itself, but the historical monuments found in the Ayritom excavations show an ensemble of ancient Sogdian culture, a group of musicians playing instruments in groups.

The definition of musical instruments, that is, the structure, names, and information about the performers, has been used since the Middle Ages, mainly in works of fiction and music. This means that folk instruments, which have been formed and improved since the Middle Ages, have found their place in the practice of performance. At the same time, it has attracted the attention not only of the people, but also of scientists. O. Matyokubov describes this process in the book "Maqomat" as follows. "At the heart of such a comprehensive interest in instruments is the scientific notion that musical instruments are an objective reflection of the performance. In Farobi's words, the formation of musical instruments occurs primarily in practice. Their timbre-acoustic properties are refined and improved during the direct performance of curtains and sound lines. Only then can the instruments be the basis for scholarly observations and generalizations.[2]

In the Middle Ages, the most important figures in the musical process were Firdavsi, Rudaki, Hafiz, Sadi Jami and Navoi. In particular: Firdavsi writes in "Shokhnoma".

Gathered akobir, instrumental dancer

The king is overjoyed, diamond.

The flute, the flute,

A gala of girls screaming.

In honor of the elders,

Till the city, tanbur, rubob, nay.

By the second half of the 19th century, special attention was paid to the study of Uzbek traditional instruments. Interest in Central Asian culture is growing in the West, and experts are coming to study it. The information mentioned in the diaries of traveling ethnographers, historians and chaplains such as Marco Polo, Vamberi, Ankomin, Leishek, Eichhorn will later be published in the form of major articles and books. Eigorn himself traveled all over Central Asia and achieved great success. For the first time, he collects a collection of instruments and performs in a number of cities.

The 1930s and 1940s marked the beginning of a new phase in the development of musical instruments. This process was associated with the development of composition in Uzbekistan in accordance with international standards. The performance practice is in line with this, with the introduction of the Uzbek Folk Orchestra into the symphony orchestra. Family samples of a number of instruments have been created based on the adaptation of existing instruments to the orchestra. As a result, an orchestra of folk instruments was created as an alternative to the symphony orchestra. Rubob - prima, alt, tenor: dutor - prima, bass, double bass to provide the orchestra's colorful sound; samples of gijjak - alt, kabiz bas, kabiz double bass: chang - bas, tenor, alt were created. In the process of performing modern music, these instruments allow you to create not only an orchestra, but also groups consisting of chamber and various instruments (duet, trio, quartet, quintet, octet). In addition, it opens a great way for Uzbek music to develop and enter the world in accordance with universal standards.[3]

In the second half of the twentieth century, Uzbek composers focused on popular genres: choral works, small chamber orchestras, and orchestras.

From 1937 to 1938, the Uzbek State Philharmonic established the Uzbek Orchestra of Folk Instruments. Later, a similar orchestra will be formed under the Radio Committee of Uzbekistan. Over the years, folk instruments have been gradually improved, and new types of Uzbek folk instruments have been introduced, such as the dutar-bas, rubob-prima, and gijjak-bas. These changes were performed in specialized laboratories. However, the orchestra of Uzbek folk instruments was based on national Uzbek musical instruments. In the years of the orchestra's existence G.Sabitov "Tatar suite", F.Nazarov "Youth suite", S.Boboyev "Holiday overture", V.Knyazev "Concerto for orchestra and Kashgar rubob", G.Kadyrov Uzbek B. Giyenko created "Ukrainian suite", "Pamir suite" and presented them to a wide audience. [4]

During the 60's, the orchestra's repertoire expanded and the themes of the works expanded. These were S.Varelas's "Hamza's poem", P.Khalikov's symphony, B.Zeydman's "Heroic poem". The Uzbek orchestra of world folk instruments also performed works of world classical music. , Strengthened the international ties by performing the suite "Arlezianka" and works by composers of other nations.

In recent years, similar orchestras of Uzbek folk instruments have been established in many music schools, educational institutions and art palaces in the regions of Uzbekistan, and these ensembles continue their concert activities.

Since the establishment of the Uzbek Folk Orchestra under the Radio of Uzbekistan, it has been led by Yunus Rajabi, a prominent artist and teacher. It is led by Doni Zokirov, a talented composer and instrumentalist in the orchestra, who has worked in the orchestra as an artistic director. [5]

Doni Zokirov is an artist who is well versed in Uzbek folklore and is interested in the music of fraternal peoples. He enriched the essence of the orchestra by orchestrating Uzbek folk melodies and songs. Zokirov's interpretation of

the Uzbek folk song "Yovvoi Ushshak" performed by the orchestra and solo flute attracted the attention of many listeners. At the same time, the song "Algeria" has a strong place in the orchestra's program with its vibrant melodies.

Doni Zokirov's careful approach to folk melodies and songs can be clearly seen in his suite "Navo". The melodies "Navo", "Savti Navo" and "Uffori Navo" accompanied by the orchestra skillfully interpret the national Uzbek moans on musical instruments, which shows that the composer is well acquainted with folk art.

Fakhriddin Sodikov, a well-known composer, aims to create works for the Uzbek orchestra of folk instruments and make effective use of folk gems. In his musical play "Karabakh", the running of horses is a testament to the skillful use of musical instruments in the orchestra.

Therefore, the services of the Uzbek orchestra of folk instruments in Uzbekistan play an important role in the life of Uzbek national music. These services are of great importance in the musical art of Uzbekistan in the programs of the orchestra of musical instruments, in the improvement of musical instruments, in the use of folk melodies and songs, in the use of national lamentations, and the means of their popularization.

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