

National Instruments of the Uzbek People and their Modernization Up to the Present Period

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Annotation:

This article explores the rich history and present state of music in Uzbekistan, delving into the evolution of national musical instruments and their significance in Uzbek culture. It highlights the development of musical traditions, influenced by centuries of historical, social, and cultural transformations. The article examines the contributions of notable scholars like Al-Farabi, Safiuddin Urmavi, and others, who played a crucial role in studying and classifying these instruments. It also touches on modern efforts to preserve and innovate traditional instruments in contemporary performance practices. Through a comprehensive analysis of literature and historical records, the article emphasizes the enduring legacy of Uzbek music and its role in fostering cultural identity.

Keywords: performance, gijjak, harpsichord, rosewood, responsibility, ingenuity, orchestra, melody.

INTRODUCTION

For many centuries, music has been a companion that reflects human work, lifestyle, feelings, experiences, thoughts and aspirations. All-round development of human civilization and specific socio-cultural conditions of each nation influenced their musical development. The richness of content, genres, artistic expressions, rhythm, melody and musical instruments of each nation distinguish their musical compositions.

LITERATURE ANALYSIS AND METHODOLOGY

Musical instruments of the Uzbek people are diverse and lively and cover almost all existing types. Traditionally, both vocal and instrumental performances in Uzbek music are unson, which means a

single voice or instrument. This tradition has been preserved over time. Currently, there are two main types of national musical instruments in Uzbekistan:

Oral Traditional Instruments: These are instruments that are played without a written script based on oral tradition.

Written Traditional Instruments: These are instruments that are played based on written notation or musical notation.[1]

The cultural heritage of musical instruments was formed under the influence of historical factors, adapted to the changing requirements of each era, and underwent a continuous evolution. Uzbek national musical instruments developed rapidly, especially in the 20s and 30s of the 20th century, and were updated at the level of the high requirements of the time.

Recognizing the importance of Uzbek music culture, it is necessary to recognize its diversity in terms of content, material aspects and aesthetic appeal. It can be seen that Uzbek folk musical instruments have been formed and developed over the centuries, reflecting the history of the nation and combining with its cultural values.

Historical information, literary works, musical treatises shed light on the development of various Uzbek musical instruments. Al-Farabi (9th century), Safiuddin Urmavi (12th century), Abdul Qadir Maroghi (14th century), Ahmadi (14th century), Zainul al-Din Husayni (15th century), Abdurrahman Jami (15th century), Amuli (16 -asr). century), and Darvesh Ali Changi (17th century) made a great contribution by studying and classifying Uzbek musical instruments. Great poets like Alisher Navoi repeatedly referred to musical instruments in their works and emphasized their importance.

In the 20th century, scientists such as Eichhorn, Abdurauf Fitrat, Viktor Belyayev and others made a significant contribution to the study of Uzbek musical instruments.[2]

Historical documents, literary works and musical treatises on the culture of Central Asia give the names of various musical instruments used in practice. Musical brochures often contain information about the structure, structure, types, methods of preparation, and materials used in the production of musical instruments. Borbad, oud, rud, kobuz, gijjak, navha, nuzkha, ganon, chang, rubob, tanbur, dutor, ruhafza, shammoma, orgonun, sibizgi, nayi anbon, chaghana, musical instruments are popular. trumpet, tambourine, circle, drum, safoil, etc.

Al-Farabi, Abdurrahman Jami, Amuli, Darvesh Ali Changi, Abdurauf Fitrat, Viktor Belyayev, in their views and views, paid great attention to the words of many instruments, and explained their place in practice, philosophical features, and to a certain extent, those who have reached another classification.[3]

Basically, musical instruments are used in various areas of performance practice. First of all, it is important to observe that simple instruments are created and widely used in everyday life. These types of instruments appear in the musical world of every nation, and they are also popular in consumption. The instruments preserved in the performance practice of the Uzbek people, such as chang, kobiz, sibizgi, are simply and easily prepared in practice.

DISCUSSION AND RESULTS

Along with the passage of time and the development of the society, the words of the instruments also found a mutual decline and became perfect. Historical sources contain information about the development and evolution of Qulmuhammad Udi's oud or gijjak instrument. The development of musical instruments' form and tone (sound) criteria was of great importance in determining their spiritual value.[4]

At the end of the 19th century and the beginning of the 20th century, the Uzbek chang and kashkar rubobs were formed and significantly developed the performance practice. The words oud and law were revived and expanded the musical practice. Afghan rubabi and Kurdish words also became important in creating unique musical styles. The creativity of modern composers has been shown in the creation of various musical instruments, such as chang, rubob, dutor, gijjak, family examples of instruments. Finally, different trends and different compositions of musical instruments were observed, corresponding to modern processes. Traditional, recycled, improved, restored, new modern (and electronic) instruments are widely used in practice.

As instruments, instrumental music, and performance are considered interrelated, there is a clear connection between their development and improvement. The development of performance criteria played an important role in expanding the range of instruments and increasing their capabilities. The historical formation of Uzbek traditional musical instruments was carried out on the basis of decisions taken from national traditions. It is necessary to show the connection between professional music and its development, meaning and instruments.[5]

Instruments and the traditions of instrumental music have gained importance as one of the main skills of folk music culture since ancient times. The science of instrumental music is called "organology" in science, and for the development of this science, Eastern and Western scientists have made their own comparisons.

The first images of musical instruments appeared in ancient people's dwellings, caves, rock carvings, pictures painted on building facades and palace walls, pottery and terracotta figurines. Paintings found in ancient places such as Afrosiyab, Dalvarzin Tepa (Surkhondarya), Varakhsha (Bukhara), Ayritom, Zartepa, Koy Kliyan, and Kozi Kliyan Tepelar (old Urganch) in Central Asia and Uzbekistan. and figurines settled on this path. Ancient paintings show harps, lutes, flutes, and percussion instruments. The demand and need for musical instrument performance can be clearly observed from these pictures. Because in these pictures, not only images of performers or musical instruments, but also images of an ensemble typical of the ancient Sugdian culture, i.e., a number of musicians playing instruments as a group, were observed in the historical monuments found in the Ayritom excavations.[6]

Explanations of the definition of musical instruments, i.e., their shapes, names, and performers, have been included mainly in literary works and musical treatises since the Middle Ages. So, by the Middle Ages, folk musical instruments, which have been formed and perfected since ancient times, found their place in performance practice. This process has also attracted the attention of scientists due to the further education and development of the people. O. Matyogubov described this process in the book "Maqamot" in the following sense: "In the atmosphere of fearful interest in musical instruments lies the scientific concept that musical instruments are an objective reflection of performance activities. In Farobi's words, musical instruments the formation of instruments is seen first of all in practice. Their pitch and sound lines are formed and improved during the performance. Later, the instruments can be the basis for scientists to follow and generalize.

In this regard, many pedagogic scientists have created methodological manuals. Those who conducted scientific works and researches. For example, you can follow the books "Musical Alphabet" by N.A. Vetluginana, "Obuchenie doshkolnikov igr na detskih muzykalnyx instrumentax" by N.G. Kononova. In addition, after gaining independence, great attention was paid to the performance of Uzbek folk instruments, and Uzbek folk instruments suitable for the age of children were made. The difference between these instruments and those played by adults is that these instruments are small in shape. It fits in the hands of children, that is, it does not cause difficulties for children during performance. Now, to bring these works to life, a certain tutorial was required. In this regard, the professor-head of the State Conservatory of Uzbekistan A. Leviyev

implemented the book "Performance on Uzbek folk instruments". The uniqueness of this book is that, first of all, it uses songs written by Uzbek composers for children. [7]

This will be a great incentive for children to play and sing familiar songs on instruments. Secondly, it is the examples of Uzbek folk songs. It awakens the feeling of love and respect for Uzbek folk songs in kindergarten children from a young age. Children will remember Uzbek folk songs for a long time when they play them on musical instruments. Thirdly, the description of these instruments, the skills and abilities of its performance will be explained in detail. But the complicated aspect of this book is that it is difficult to use in the process of training children. To eliminate this problem, it should be used outside of training. Memorized tunes and songs are part of the holiday season, and children feel like little musicians when they perform at the festivities. The tunes and songs performed at various celebrations will remain in memory for a long time. When children play musical instruments, first, children clap and rhythmically accompany. In order for the children to feel the rhythm of the song and perform it correctly, the music director should tell the children in detail how to play the musical instruments on the table and accompany the music.

Then he shows that he plays the melody on an instrument and claps his hands together. Then he invites everyone to clap to the tune and join in, and appoints one of the advanced and intelligent children to distribute the children's musical instruments, carefully watching the performance (the purpose of choosing the advanced children for the first time is that the melody is beautiful and full if it is performed as a gry, then the rest of the children will also play as their peers have performed). In order to eliminate the achievements and shortcomings of the first performance, it should be performed again beautifully and correctly. Then the music director invites the children who did not play to accompany them on musical instruments. In this way, all the children in the group are encouraged to take turns playing the instruments, increasing their interest. Everyone aspires to play instruments, of course. Therefore, children try to feel the music and memorize the given piece without making a mistake. Later, the performance types are complicated. In this case, the group can be divided into 2 teams, the 1st team will clap, and the 2nd team will be able to accompany with voice or musical instruments. [8]

Another benefit of this method is that children develop the skills of singing in a group, the first skills of multi-voice singing. Another type of performance is that children play the method clearly and evenly in a circle. "Bum" will be accompanied by the children of the 1st team, and "Bak" by the children of the 2nd team. If possible, this can be done on a tape recorder or on a tape. You can also use flashcards to show the dynamic signs and expressions of the melody.

Such classes are fun, children's knowledge and skills are strengthened, and their musical abilities develop in all aspects. The use of musical instruments by children in music lessons requires great responsibility, creativity and ingenuity from the educator. Characteristics of children's musical instruments Children's musical toys and musical instruments are divided into certain groups according to the sound generation and sound quality. Children's musical instruments are mainly divided into two groups, namely pitched (melodic) and percussive (non-melodic) instruments. [9]

1. Percussive (non-melodic) rhythmic instruments: circle, drums, kairok, claves, blocks, tambourine, drum, morocco, triangle, rumba, wooden spoons, plates. Here is a description of the features of these instruments: Claves are two sticks made of rosewood, which produce sound by hitting each other. When you hold them (using the thumb and forefinger), the wooden tips should bend. The drum is an iron cylinder covered with leather on both sides. The sound is produced by hitting the center with wooden sticks. Maracas are two plastic balls inside which stones move. Because the sound of this instrument is heavier, it quickly tires the child. Therefore, it is necessary to use it with caution. A sound is produced by holding it in the hand and gently shaking it. Triangles are hung or held by the strap in the left hand and struck with a metal stick in the right hand. Tremalo can be performed by hitting the stick on the inner two

sides of the triangle at a fast tempo. It has a "delicate", "shiny", short sound. Cymbals - attached to the drum or held in the left hand. Two wooden sticks can be played together or separately.

2. Melodic instruments: pitched metallophone, xylophone, metallophone and xylophone algt (S1-S2), metallophone and xylophone soprano (S2-S3), bells: these instruments the main tuning tonality is C major. Interchangeable plates are close ton gives the opportunity to perform in all. The lowest sound is always the tonic. During the performance, the instruments should be at the height of the student's waist.

Gijjak is based on the traditions of Uzbek folk instruments and its origins date back to the distant past. Musical instruments and performers found during archeological excavations in Central Asia, especially in Uzbekistan, are described and serve as the basis for a lot of information related to cultural monuments. Gijjak is one of the oldest and favorite musical instruments of the Uzbek people, and its origin dates back to the 10th-11th centuries.

The appearance of the gijjak contains information about the music being played on an instrument invented by Farobi himself at a party held at the reception of Sahib ibn Abbad in the city of Farobi Ray. This instrument was known as Gipchak, and it is said that Farobi played it in three parts, enthraling the audience. Gjijjak was first described as a two-stringed instrument, and later as a three-stringed instrument in Babur's time. It is said about Baburnama that Qulmuhammad-udi showed high performance skills by pulling the third string on the gyjjak. In Darveshali's treatise, along with many gijjakists, Ustoz Zaytuni-gijjaki provided valuable information. He is known for his beautiful melodious peshraks and his peshrav in the Saqid style.[10]

In the process of improving Gizjak, A.I. Masters led by Petrosyan tuned Uzbek folk instruments to musical notes and created new instruments. In the process, several new sounds belonging to the gjijak family were created, the gjijak-alt, the gjijak-bass, and the gjijak-contrabass. As a result, a quartet of string ensembles and a chamber orchestra appeared. Traditional, reworked, improved, restored, new modern (and electronic) types are widely used when repairing a car. The bowl of the gyzjak is made by carving from walnut or apricot wood. Usually the bowl is covered with fish skin. Closer to the junction of the cup with the handle, a hook is installed on the menbrana. The handle of the trigger is mainly made of apricot wood and is tightly connected to the bowl and the shaft. [11]

CONCLUSION

Interest in the culture of Central Asia is growing in Western countries, and groups of experts are being formed to study this culture. Traveling ethnographers, historians, and coppersmiths such as Marco Polo, Vambery, Ancomin, Leysek, Eichhorn recorded information about the area in their diaries, and their findings were later published in the form of large-scale articles and books. Eichhorn proved to be a world-renowned traveler who was able to open his mind and explore the historical and cultural aspects of all of Central Asia. In that case, Eichhorn first assembled a collection of instruments and exhibited these instruments in a number of cities.

The art of music is a mysterious melody that sends feelings of harmony, love, and purity to the heart while enhancing human emotions. Uzbek national musical instruments, art, and creation of sham orchestras, works for the orchestra, Uzbek people at the end of the 19th century and the beginning of the 20th century with D. Zakirov's service to the orchestra of Uzbek folk musical instruments gives information about the development of the orchestra of musical instruments and finding its place.

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