

## **DESCRIPTION AND HISTORY OF UZBEK MUSICAL INSTRUMENTS**

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**Abstract:** Today, new opportunities are being created for the further development of musical art and culture in Uzbekistan. Searching for young talents in various areas of music culture, taking care of their creative activities has become one of the most important tasks. This article explains the importance of Uzbek music in the past and present in raising the spiritual level of our people, the fact that music is one of the leading factors in the social development of the new Uzbekistan, and the processes of formation of Uzbek music culture.

**Key words:** musical heritage, culture, creative activity, national and universal values, performing arts, tradition, spiritual heritage, gijjak, dutor, flute, circle

**Аннотация:** Сегодня создаются новые возможности для дальнейшего развития музыкального искусства и культуры в Узбекистане. Поиск молодых талантов в различных областях музыкальной культуры, забота об их творческой деятельности стали одной из важнейших задач. В данной статье объясняется значение узбекской музыки в прошлом и настоящем в повышении духовного уровня нашего народа, то, что музыка является одним из ведущих факторов социального развития нового Узбекистана, а также процессы формирования узбекской музыкальной культуры. .

**Ключевые слова:** музыкальное наследие, культура, творческая деятельность, национальные и общечеловеческие ценности, исполнительское искусство, традиция, духовное наследие, гижак, дутор, флейта, круг.

It is known that musical instruments are the material and spiritual wealth of nations. Each nation has its own musical instruments that celebrate its national heritage, historical traditions that have emerged over time through national melodies, and are suitable for them through examples of practical art created specific to the nation's national spirituality. It should be recognized that the world of Uzbek musical instruments is rich and colorful in terms of meaning and material. In addition, the history and heritage of a nation with high spirituality is also great. It is known from history that Uzbek folk instruments are colorful and unique, and musical instruments suitable for all branches of music have been formed and developed over centuries. The great poets of the past repeatedly referred to the words when mentioning the names of musical instruments in their works. With the passage of time, musical instruments developed in line with the criteria of social development, improved and perfected in accordance with the times. In historical sources, information such as Qulmuhammad Udi's oud instrument being fitted with a fourth string, or the gijjak instrument being fitted with two strings first, then the third and fourth strings, are related to the improvement of the instruments. In the process of improvement, the enrichment of the criteria of form and sound (sound) of musical instruments has gained great importance. These two criteria served as the basis for determining the meaning and material value of the instruments. Because a beautiful musical instrument has a beautiful sound, it should be acknowledged that it is the spiritual wealth and property of the people. Dutor is a soloist and chornavoz instrument, which requires great performance skills from the musician. Dutor has single stroke, double stroke, wrist stroke, bidartma, reverse stroke. The first written information about Dutor can be found in the treatise "Scientific and Practical Rules of Music" (Chapter XVI) by Navoi's contemporary, Zainulobidin al-Husaini. In the 16<sup>th</sup> and 17<sup>th</sup> centuries, the names of musicians who created under the pseudonym "Dutori" (such as Yusuf Mawdudiy Dutori from Hirat, Mirquliy Dutori from Mashhad) have been preserved in the sources. Currently, the unique styles of national dutor performance are manifested through 4 main (Andijan, Tashkent, Samarkand and Khorezm) dutor schools Dutor-alt is a 1930s

reworking of traditional dutor. Strings are made of kapron (or other polymer threads). Wooden or bone curtains arranged in chromatic order are glued to the handle. His repertoire mainly includes folk tunes reworked (harmonized) by Uzbek composers, works performed with piano accompaniment. On the basis of this dutor (adapted to the orchestra of Uzbek folk instruments), different types of dutor (dutor-bass, dutor-contrabass) were developed.

## **GIJJAK**

A stringed bow is a musical instrument. It is widely used in Uzbek, Tajik, Turkmen, Uyghur and Caucasian countries under the name Kaman, Kemancha. In the orchestra of Uzbek musical instruments, a group of string players leads the same way as a group of strings (violin, alto, cello, double bass) in a symphony orchestra. According to the narratives described in the medieval music treatises, Farobi created the gijjak (under the name gipchak), Ibn Sina made the first 2 strings into quarts, and Qulmuhammad Udiy added the 3rd string to the gijjak. Until then, the number of silk-wound or wire-resonating strings was 8-11 in a 2-string guitar. According to Alisher Navoi's work «Majolis un-nafois», the ability to play the gijjak was a requirement for all court musicians. In the Middle Ages, artists such as Alijon Gijjaki, Khoja Uzbek Gijjaki were famous. Due to the fact that the skin on the bowl of the gijjak sinks in cold, wet conditions, and the sound of its thin strings is poor, in Uzbekistan (especially Andijan) from the end of the 19th century, the violin began to be used in traditional ensembles instead of the gijjak. But later the tool was perfected and it became widely used again. In the 1940s, alto, bass and contrabass types used in the orchestra of Uzbek folk instruments were created. In the composition of these orchestras, the group of Gjizhjakchilar is the leader, just like the group of strings (violin, alto, cello, double bass) in a symphony orchestra. Now, in the folk orchestra, instead of G'ijjak-bass, kobiz-bass (or cello) is used, and instead of G'ijjak-contrabass, the contrabass itself is used.

Doira (childirma, chirmanda, doyra, daff, dapp) is a musical instrument of Uzbek, Tajik, Uyghur and other eastern peoples. The circle is struck with a hammer. The frame

is made of apricot and walnut wood. It is covered with leather on the outside over the flange. On their inner side of the rim hang small tambourine-like rings. Circle – belongs to the group of percussion instruments. The circle is one of the ancient musical instruments. The terracotta monuments found in Central Asia (city of Nisa, 2nd century BC) depict circle women. Percussion instruments close to the circle are called dap, dapp, daff, def in Tajik, Armenian, Uzar, and Uyghur languages. In the 20th century, Usta Olim Komilov, T. Inoghomov, D. Sottikhojaye, Rahim Isohojaye, F. Azimov, Kahramon Dadayev, O. Kamolhojaye, the Islamov brothers, M. Oripov, R. Otaboyev, T. Sayfiddinov, carried out the Uzbek circle performance traditions. Perfected by R. Samadov and others.

Nay is an Uzbek national wind instrument. It looks like a flute. The flute is also widely used in Eastern countries and Central Asia, especially in Uzbekistan, and is played in an ensemble, in an orchestra of Uzbek folk instruments, and also individually. Voice volume is widely used in folk songs and statuses. Since the sound is loud, it acts more as a leader in the ensemble. Even today, Uzbek culture and art continue to fascinate the peoples of the world. The international festival, conference and holiday festivities 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 should not forget that we should use the created conditions and attention wisely, achieve worthy high achievements and contribute to the development of our country.

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