

HISTORY OF ORIGIN OF UZBEK NATIONAL MUSICAL INSTRUMENTS

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Abstract: According to historical sources, one of the unique features of the art of playing a musical instrument was that each musician could not only play several types of musical instruments, but they were also good singers. Who also composed music. As a result, the musical activity of music-making artisans developed and led to the creation of workshops for making special musical instruments.

Key words: national instruments, historical manuscripts, musical treatises, ethnographer, history, kopelmeister, modernism, musical culture, Uzbek folk instruments, Maqamat, Shahnoma

Аннотация: Согласно историческим источникам, одной из уникальных особенностей искусства игры на музыкальном инструменте было то, что каждый музыкант не только умел играть на нескольких видах музыкальных инструментов, но и был хорошим певцом. Который также сочинял музыку. В результате музыкальная деятельность мастеров-музыкантов получила развитие и привела к созданию мастерских по изготовлению специальных музыкальных инструментов.

Ключевые слова: национальные инструменты, исторические рукописи, музыкальные трактаты, этнограф, история, копельмейстер, модернизм, музыкальная культура, узбекские народные инструменты, макаमत, шахнома.

It is known from history that Uzbek folk instruments have been formed in various ways, from unique forms and in accordance with all branches of music, and have developed over centuries. Our great scholars Abu Nasr Farabi (9th century) in his «Big

Book of Music», Safiuddin Urmawi (12th century) in his treatise on Music, Abdul Qadir Maroghi (14th century) in his treatise «Jami al-alhan fi-ilm al-musiqi», Ahmadiy (14th century) in his work «The Discussion of Words», Zaynul al-Din Husayni (15th century) in his treatise «Risola dar Bayani Kanoni va Amali Muziik», Abdurahman Jami (15th century), Amuliy (16th century), Darvesh Ali Changi (17th century) in his musical treatises. Studied them, touched on various aspects of research issues, and described the classification of musical instruments of their time.

In historical manuscripts, literary works and musical treatises, the names of the instruments created in the practice of musical performance of the peoples of Central Asia are expressed. Musical brochures contain information about instruments (shape, structure, ratio of strings, tuning criteria, trees and materials used in making instruments.

Among them are stringed instruments: Borbad, Ud, Rud, Ko'biz, G'ijjak, Navha, Nuzkha, Qonun, Chang, Rubob, Tanbur, Dutor;

From wind instruments: Ruhafza, Shammoma, Organun, Sibizgi, Nayi anbon, Chagona, Bulamon, Trumpet, Flute, Koshnai, Trumpet;

Percussion instruments: Daf, Doira, Drum, Safoil, etc., are given different levels of information.

At the end of the 19th century and the beginning of the 20th century, the Chang and Kashkar rubob was formed and took a large place in the performance of the instrument. Oud and Qonun instruments were revived and significantly enriched the performance practice. The Afghan rubobi and the Kurdish soz also took a worthy place among the musical instruments with their unique charm. Usually, musical instruments have been used in various directions 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 musical instruments of every nation and are still in use. Among the musical instruments preserved and used in Uzbek folk performance are chan, kobiz, and sibiz. The preparation and performance of these instruments are also distinguished by their simplicity. With the passage of time and social development, musical instruments have also developed, improved and perfected in accordance with the times. In historical sources, information such as Qulmuhammad Udi's fourth string

on the oud instrument, or the fact that the gijjak instrument first had two strings, 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 singing (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. The science of instrumental music is known as «organology» in science and provides a scientific basis for the formation, practical use, and development criteria of musical instruments. In the development of this science, along with a number of Eastern and Western scientists, Uzbek musicologists also conducted worthy research. Ancient instruments are mostly discovered through historical monuments and later described in history, literature and music treatises.

The first images of musical instruments were found in places where ancient people lived – in caves, rock carvings, facades of buildings, wall pictures of palaces, pictures painted on pottery and terracotta figurines. A drawing found in the excavations of ancient places such as Afrosiyab, Dalvarzin Tepa (Surkhondarya), Varakhsha (Bukhara), Ayritom, Zartepa, Koy Kloed and Kozi Kloed Tepelar (old Urganch), Panjikent in Central Asia and Uzbekistan These include pictures and figurines. Ancient pictures show harp, oud, flute and percussion instruments. The need for musical instrument performance can be seen in these pictures. Because the pictures show not only individual performers or the musical instrument itself, but historical monuments found in the Ayritom excavations depict an ensemble typical of the ancient Sugdian culture, that is, a number of musicians playing instruments as a group. Interest in the culture of Central Asia is growing in Western countries, and experts are coming to study it. The information mentioned in the diaries of traveling ethnographers, historians, coppersmiths such as Marco Polo, Vambery, Ancomin, Leisek, Eichhorn will later be published in the form of large-scale articles and books. Eichhorn himself travels all over Central Asia and achieves universal success. For the first time, he collects a collection of musical instruments and exhibits them in a number of cities. There are also tongue, pipe, and mouthpiece types of wind instruments. Reed flute, gajir flute, flute

instruments, which produce sound by sending air directly into the pipe; sybizka, khoshyan, bolaman instruments, which produce sound with the help of the tongue; a trumpet that produces sound with the help of a pipe; using a mouthpiece, a speaker from which sound is produced; Instruments such as ceramic flutes, whose sound is produced using an artificial air compression device, form a group of national wind instruments.

Stringed instruments can be divided into instruments that use an open string (chang, gan) and instruments whose pitch is changed by pressing a certain part of the string (rubobs, dutor, tanbur, gizjak, etc.). But stringed instruments can be classified differently according to the conditions of sound generation. In this case, according to the performance styles, there are percussion-sounding strings (chan), plucked instruments (dutor, dombira), mizrob instruments (Kashkar rubobi, Afghan rubobi, tanbur, ganon), bowed instruments (we, gijjak, sato) can be listed.

In conclusion, we can say that our national musical instruments are the material and incomparable spiritual wealth of our nation.

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