

HISTORY OF FORMATION OF UZBEK FOLK INSTRUMENTS

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Annotation

This article discusses the history of the formation of Uzbek folk instruments and their place in our musical heritage. Names of stringed and percussion instruments that existed in the Middle ages and information about them are given.

Keywords: National musical instruments, historical manuscripts, musical treatises, ethnographer, history, multi-elementary tradition.

O' ZBEK XALQ CHOLG'ULARNING SHAKLLANISH TARIXI

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Annotatsiya

Ushbu maqolada o'zbek xalq cholg'ularining shakllanish tarixi va musiqiy me'rosimizda tutgan o'rni haqida fikr yuritilgan. O'rta asrda mavjud bo'lgan torli damli hamda urma-zarbli cholg'ularning nomlari va ular xususida ma'lumotlar keltirib o'tilgan.

Kalit so'zlar: Milliy cholg'ular, tarixiy qo'lyozmalar, musiqiy risolalar, etnograf, tarix ko'p elementar jadidchilik.

ИСТОРИЯ ФОРМИРОВАНИЯ УЗБЕКСКИХ НАРОДНЫХ ИНСТРУМЕНТОВ

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Аннотация:

В данной статье рассматривается история узбекских народных инструментов и их место в нашем музыкальном наследии. Приведены названия струнных и ударных инструментов, существовавших в средние века, и сведения о них.

Ключевые слова: Национальные музыкальные инструменты, исторические рукописи, музыкальные трактаты, этнограф, история, многоэлементная современность.

The attention paid at the state level to the development of national culture in the construction of a new Uzbekistan is of great importance. In this regard, the President of the Republic of Uzbekistan According to Sh. Mirziyoev, “The level of development of our people is assessed primarily by our national culture. In this sense, culture is the image of our people, our society. As we begin to create a new image of Uzbekistan, we must begin with the development of our national culture.”[1].

The Uzbek Center for the Study of Cultural Heritage Abroad and the Center for New History of Uzbekistan are being set up. Great attention is paid to the development of reading culture, culture and art, and creative schools and centers named after our great artists are being established in the regions. Systematic measures are being taken to further popularize folklore and amateur arts, and to develop innovative areas of culture and the arts. In this regard, President Shavkat Mirziyoev said, “If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace”. [2]

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “ On measures for innovative development of the arts ”, Resolution No. PD-4038 of November 28, 2018 “ On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 “ On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021”, November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 “ On approval of the activities of the Erkin Vakhidov Memorial Museum and the Treasury House-Museum” Resolution of the Cabinet of Ministers No. 630 [3] of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay ”, “Shakhrisabz”, “Termez” and “Kokand ” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan

No. 443 of April 21 [4], 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [5], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Martyrs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD – 1 2 of the President of the Republic of Kazakhstan [6] are becoming increasingly important.

The role of such musical instruments, which the Uzbek people have a rich ancient musical heritage, is of particular importance. Musical instruments are the material and incomparable spiritual wealth of our people. Because every nation has its national heritage, its traditions and values created in those times, and its national instruments are sung through national melodies. The national musical instruments, which are considered the priceless wealth of the Uzbek people, have a special place in our national musical culture due to their uniqueness, attractiveness of pattern decoration, color freshness of sound, and incomparable performance possibilities. It has acquired great importance in the spiritual life and is closely connected with the daily lifestyle.

Even now, they have their own characteristics in the formation of people's world view. Especially the art of musical performance has been formed by our ancestors for centuries as a unique aesthetic tool, has aroused great interest not only in music science but also in modern music creativity. Studying all its unique features and aspects will help to enrich the practice of playing a musical instrument. Our national musical compositions have a very ancient and rich history. At the time of the first percussion (membranophone) instruments in the thirteenth millennium BC p According to the sources, such instruments are directly related to the rhythmic structure of ancient labor songs.

Later, noisy (idiophonic) instruments appeared. The performers emphasized the rhythm by clapping, and the effect of the noisy instruments was enhanced. For this reason, percussion instruments are among the oldest musical instruments. Their origin is related to the labor process, dance movements and military marches. Various types of percussion have been formed in terms of long historical performance and expressive possibilities [7]

Rubab - two types of Afghan and Kashkar rubob are found in professional and amateur folk musicians in Uzbekistan. Afghan rubob is popular in Bukhara, so it is called Bukhara rubob. Rubob has 3 main strings, 2 upper strings and 10-11 auxiliary sounding strings. Words with a bow; A short three- and four-string instrument with a squiggly spherical bowl and a tapering taper. There are many legends about the gijjak, in which the creation of the gijjak is attributed to various great scientists, including al-Farabi. The manuscripts with the classification of Gijjak have been preserved since the Timurid period (end of the 14th century - beginning of the 16th century). 500m wide.

Wind instrument plays, dances and songs are performed as a soloist or accompanied by a flute circle from folk instruments, as well as accompanied by accompaniment. I.A. Petrosyans and S.Y. Didenko created piccolo prima, tenor (one type) and bass constructions of chromatic powders.[8]

Percussion instruments As part of the cultural history of the Uzbek people, there have been many percussion instruments, such as the drum, the drum, and the bell. Among these instruments, rhythmic methods of special artistic importance are played, and other instruments are played using the methods will accompany. The word “method” is taken from the Arabic language, and its meaning is a rhythmic structure (formula) that repeats without change, and on this basis it is understood to control the pace of the performance of the melody. It has been known since the past. Among other things, the rhythmic methods repeated in a ceremony served to organize the hunting processes carried out in ancient times in an orderly manner. 'is one of the important factors at work [9]

The symphonic orchestra was formed in the 18th century, as it is widespread throughout the world. German composers - Y. Haydn, V. Mozart, L. V. Beethoven, Russian composer P. I Tchaikovsky, Uzbek composers M. Ashrafi, M. Tajiyev wrote high-quality works for the symphony orchestra, including symphonies, concerts, poems, and overtures. Many composers of the new generation have been creating exemplary works for this orchestra. In the symphonic orchestra, the instruments are divided into 4 groups and are placed in the score as follows: woodwind instruments; brass instruments; percussion instruments; Stringed and bowed instruments I and II violins occupy the lowest part of the scores. In addition to playing the main melodic lines of the piece, the listed instruments can also accompany accompanying melodies and forms of harmony[10]. Due to its uniqueness, the flute, trumpet, tambur, dutor, rubob, gijjak, and gongs have reached us in their traditional forms. The Greek Battery States were formed. In the middle of the 1st century AD, several states were united under the local Kushan dynasty, which was formed in the powerful Koshan kingdom in the South of Asia. As a result, cities rose, culture flourished, conditions for the creation of new musical instruments were created.

The improvement of national musical instruments develops in two directions, just like performance. The first direction is the work of folk craftsmen. This activity consisted in meeting the performance needs of the oral tradition; the work carried out in the experimental laboratory aimed at the development of music in the written tradition, that is, characteristic of the creativity of composers. The development of performance as a result of the activities of the national instrument improvement experimental laboratory in the Republic of Uzbekistan: the introduction of professional education based on the written tradition at all levels of music education everywhere and, at the same time, science-based education enables the organization and development of ensembles and orchestras that perform not only the methodology, but also the world classical music works by notation. It is important to develop general musical

education and upbringing, to improve the national musical instruments by making the masses of working people, and especially the growing generation, enjoy music. All of this, without a doubt, creates a basis for the formation of a new way of thinking in the field of musical art and the management of its new forms. In this way, the main task of the processes of perfecting, that is, creating tempered words and their orchestral parts, is fulfilled. The activity of the general laboratory in the field of improvement of national musical instruments is widely recognized and its achievements are shown at various exhibitions.

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