

SPECIAL CHARACTERISTICS OF TRADITIONAL FOLK INSTRUMENTS

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Annotation

This article provides detailed information about the history of the creation of traditional folk instruments such as tanbur, dutor, sato, rubob, gijjak, chang, konun, circle, and drum, as well as their similarities and differences.

Keywords: tanbur, dutor, sato, rubob, gijjak, chang, law, circle, drum, folk, musical instruments, music.

AN'ANAVIY XALQ CHOLG'ULARINING O'ZIGA XOS XUSUSIYATLARI

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Andijon isxtisoslashtirilgan san'at maktabi,
Fortopiano ijrochiligi kafedراسi o'qituvchisi

Annotatsiya

Ushbu maqolada tanbur, dutor, sato, rubob, g'ijjak, chang, qonun, doira, nog'ora kabi an'anaviy xalq cholg'ulari yaratilish tarixi, ularning o'xshash va farqli tomonlari haqida to'liq ma'lumot berilgan.

Kalit so'zlar: tanbur, dutor, sato, rubob, g'ijjak, chang, qonun, doira, nog'ora, xalq, cholg'u asboblari, musiqa.

ХАРАКТЕРИСТИКИ ТРАДИЦИОННЫХ НАРОДНЫХ ИНСТРУМЕНТОВ

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Аннотация

В данной статье дана история создания традиционных народных инструментов, таких как танбур, дутор, сато, рубоб, гиджак, чанг, канон, дойра, барабан, а также их сходства и различия.

Ключевые слова: танбур, дутор, сато, рубоб, гиджак, чанг, закон, круг, барабан, народ, музыкальные инструменты, музыка.

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 Uzbek cultural heritage is rich in musical instruments, and each of them has a long history, structural development, and technical improvement. According to performance criteria, Uzbek folk instruments are divided into two groups. The first group includes all traditional folk instruments. The second group includes musical instruments improved in connection with the cultural development of the 20th century, i.e. reconstructed. Musical instruments included in the composition of traditional folk instruments: tanbur, dutor, sato, rubob, oud, flute, trumpet, trumpet, gijjak, chang, law, circle, drum. Words used in folk art include changqobiz, sibizgi, safayil.

Dutor - (two strings). Dutor is a widely popular instrument among the Uzbek, Turkmen, Tajik and Karakalpak peoples of Central Asia. It is worth noting that each folk art has its own characteristics. Dutor is a two-stringed musical instrument. It is usually made from mulberry wood. The instrument is divided into two main parts:

a) Bowl (resonator):

b) Part of the stem. The bowl of the instrument is formed by gluing together 10-12 thin ribs, and its upper part is covered with a lid. In the bowl of the instrument, a special device for hanging strings, that is, hangers, is installed. The handle of the dutor is determined depending on the size of the instrument. There are 14-15 curtains in it, they are enriched with silk (artificial thread) in a modern process, and the strings are woven from silk.

Traditional dutor curtains are located in the diatonic tone range. At the beginning of the handle, there are two special ears. Ear strings are used for pulling and tuning the instrument. Harrak, located in the upper part of the instrument, is called shaytan harrak and is located between the ears with the first fret. The lower harrak is made in a special shape and is installed on the cover according to the tuning of the instrument. In performing practice, the dutor is adjusted differently depending on the piece being performed, i.e., quarta, fifth, kutor (unison), octave and second intervals.

Oud. Oud is the oldest of traditional instruments. It was called by the names of the novice peoples - ud, in China - pipa, in Europe - lyutiya, and in the Arabs - Al ud. The instrument is made of oud tree, which grows in Arab countries. The tree is fragrant. In the Middle Ages, it served as the basis for scientific studies of musicology by scientists such as Farabi and Urmavi. By the 16th and 17th centuries, the oud was replaced by other instruments, so it was rarely used in practice. Performance of the oud instrument in Uzbekistan in the 70s and 80s of the 20th century restored in practice. He found a worthy place among the ensemble of musical instruments.

The services of master musician Rifatilla Kasimov are noteworthy in the revival of the instrument in Uzbekistan. The oud instrument has a large bowl with a huge resonator and a short fretless handle. The bowl is usually made of about 10-12 rib-shaped boards glued together proportionally, and a lid is attached to the top. There are three holes in the cover that allow the movement of the sound, and they are decorated with patterns. Each part of the

instrument is tightly glued to the cover. Oud consists of 5 even and 1 odd strings. Its first, second, third and fourth strings are tuned to a quarter interval. Between the fourth and fifth, and fifth and sixth strings, there is a large second interval, i.e., the interval of one tone is tuned. In modern Uzbek oud playing, taking into account the ease of playing status tunes, the interval between the fourth and fifth strings has been changed from a second to a fourth. Sulayman Takhalov, Rifatilla Kasimov, Abdunabi Ziyoev, Umarali Bolturov, Odil Orziev, Bayot Khamrakulov, Zulkhor Turopov, Rustam Karimov continue their activities in the performance of the oud instrument.

Tanbur. Tanbur is the oldest and the most powerful among musical instruments. In historical sources, there is a lot of information about the popularity of tanbur and tanpura instruments among the people since ancient times. Farabi, Ibn Sino, Darvesh Ali Changi, and Fitrat treatises describe various characteristics of the tanbur (historical, formal, structural examples, and performance). Since the tanbur has been widely used in the practice of folk performance since the past, there were also its types. Due to the fact that the tanbur also contributed to the formation of professional music in the Middle Ages, it started to become one of the leading voices in practice.

The tanbur is recognized as the foundation and leading instrument in the formation of Uzbek state art. From the etymological point of view, tanbur is composed of two words: tanana, heart, heart, and bur means a scratcher, that is, a scratcher of the heart. In performance practice, there are different types of tanbur (small tanbur, big tanbur, khafiz tanbur). Therefore, their size, cup and handle are different. According to tradition, tanbur is made of mulberry wood. Tanbur is the leading instrument of “Shashmakom” creativity and performance. In Shashmakom performance, the strings of the tanbur are adjusted as follows. Buzruq, Dugokh, Segokh and Iraq positions are set to fourths in execution: Rost positions are set to fifths and Navo positions are set to major seconds. The tanbur is performed with a special claw-like nail. Among the musicians who have achieved mastery in the tanbur performance, we can proudly mention master artists Marufjon Toshpulatov, Sultan tanbur, Rikhsi Rajabi, Matyusov Harratov, Gabriel Mullakandov, Abdumutal Abdullaev, Turgun Alimatov. At the moment, young people like Toyir G'aziev, Abror Zufarov, Asror Aslanov, Shukhrat Kholho'jaev, Jamshid Isakov are doing worthy work in continuing their traditions.

Rubob. Rubob- from the tunes of Uzbek traditional percussion instruments. There are two types of rubob in musical practice - Afghan rubob and Kashkar rubob. Afghan ruby is used more in academic performance practice. Traditional rubob is a famous instrument with kashgar rubob. At the beginning of the 20th century, it became popular in performance practice as an improved type of rubob brought from Kashkar. In the historical sources, different names of rubob are mentioned was mentioned above. In particular, Darvesh Ali Changi mentions in his treatise that rubab was widely popular during the reign of Sultan Muhammad Khorezmsah (1200-1220) and had 4 strings and 1 silver string. Over time, it developed and improved until

the 20th century, and it was formed as a traditional Uzbek musical instrument in its current form. Rubob is performed with the help of a special mediator. Muhammadjon Mirzaev's services are great in popularizing rubob in our time and getting a proper place in every Uzbek family. At the same time, Abbas Bakhramov, Sulaiman Takhalov, Ari Bobokhanov, Adham Khudoykulov, Qabil Usmanov, Takhir Rajabi, Husan Nabiev, Shavkat Mirzaev, Rifatilla Kasimov are among the talented artists who made a significant contribution to the development of Uzbek rubob performance. , Shomakhmud Shorakhmetov, master rubobchi musicians, were given a worthy place.

Konun. Konun is derived from the Greek word, the base of the sound line is composed of one string. It originates from the name given to the instrument "Monochord" and was used since the 10th-11th centuries. In the Middle Ages, the long form of the instrument of law, arched copies, and rectangular samples were in practice and became popular in their own way. The law took a specific form in the 20th century. Its shape is a trapezoid it is similar, and in our country it is made from walnut and mulberry trees. The law is enforced with the help of special devices. In practice, they are called kastab-nokhun, risha-mediator. Abdurakhman Kholtojiev, a master musician, was effective in re-introduction of the khan instrument in Uzbekistan. At first, he was included in the maqam ensemble and promoted his participation in the ensembles. At first, he went to the level of a second specialist, and then a specialist, at the traditional performance department of the educational institution of the Conservatory. There is a current law instrument class, which is headed by Abdurakhman Kholtojiev. In performing practice, musicians such as Akbarali Askarov, Kasimjon Mirzaev, Komiljon Shermatov, Sirojiddin Usmanov, Roza Khaidarova, Ulug'bek Khudoinazarov, Mirzokhid Azamov are properly promoting the performance of musical instruments in the modern process.[7]

Gijjak. Gijjak is one of the traditional Uzbek musical instruments and has a complex performance style. In the treatises of the past, there are various informations about gizjak. In the course of its development, 2- and 3-stringed and bowls are made of different equipment and wood. A modern zhizhak is carved from mulberry, walnut, and apricot trees. The skin of the instrument (previously made of coconut and pumpkin) is covered with a thick veil or fish veil. The handle of Gijjak was not very long. It is around 38-40 centimeters (up to 60 centimeters in total length) and is not attached to the curtains. Therefore, in the past, very few musicians have performed according to the standards. By the 20th century, a period of great popularity and development of gijjak performance began in Uzbekistan. A free example of this was the achievement of the skill level of Andijan performing arts schools. In the performance practice, mature musicians such as Mominjon Sobirov, Komiljon Jabbarov, Nabijon Khasanov, Ganijon Tashmatov have matured and become famous. Kasimov, Akhmadjon Dadaev, O'tkir Kadyrov are continuing the most beautiful traditions of the performing art of gizjak and contributing to the promotion of it to the younger generation.

Sato. Sato is an example of the ancient nay tanbur, i.e. modern tabur played with a bow. Marufjan is one of the master musicians who has mastered the Sato instrument Toshpulatov and Turgun Alimatov are especially honored by our people. In the modern process, the attention of young people to this instrument has increased, we can see in the outstanding performances of musicians such as Makhmudjon Tojiboev, Toyir Goziev, Abror Zufarov.[8] Chang. Chang is a trapezoidal instrument and consists of a thin box. V. Belyaev stated in his pamphlet that the traditional chan soz has 40 strings and a diatonic sound line. Dust underwent many changes in the process of improvement, the main purpose of improvement was to increase the sound capabilities of dust and expand its performance range. During the creative activities, the dust had a chromatic sound system with 70 strings and 38 ways. Steel strings of 0.8-0.8, 0.7-0.6, 0.5-0.4 mm, specially wrapped in powder, are drawn. Even the volume control is built-in and widely used in academic style.

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