

HISTORY OF UZBEK FOLK MUSIC

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Abstract

The article provides a comparative analysis of the art of Uzbek musical and unique ideas of medieval eastern scientists and provides brief insights.

Key words:folk, music, musical instruments, rubab, Tambourine, Circle, drum, Safoil.

The Uzbek people have an ancient rich musical heritage, and the role of musical instruments in this plays a special role. Musical instruments are the material and immeasurable spiritual wealth of our people. Because, each nation has its own national heritage, traditions and values that have arisen over time through national melodies and national melodies. It is known from history that Uzbek folk instruments were formed in a colorful way, in specific forms and in accordance with all branches of music, and centuries have found their own way. Our great scientists Abu Nasr Farabi (IX century) in his “Great music book”, Safiuddin Urmawiy (XII century) in his musical treatise, Abdulkadir Maragiy (XIV century) in his “Jami al-alhon fi film al-musiqiy”, Ahmadi (XIV century) in his work “Discussion of the musicians”, Zaynullobiddin Hussainy (XV century) in his treatise “Risola dar bayoni qonuni va amali musiqiy”, Abdurahman Jami (XV century), Amuli (XVI), Darvesh Ali Changi (XVII), studying musical instruments in his musical treatises, referring to various aspects of research, musical instruments of his time those who described the classification. In his works, the zabardast poets of the past resorted to the instrumental in the recording of the names of musical instruments and their skillful performers.

In particular, the great thinker poet Alisher Navoi, who achieved the level of enlightenment with his creativity, can learn from the works of ul zat that His Holiness emphasized the most exquisite and classical branches of music science. XX century, scientists such as Abdurauf Fitrat, Viktor Belyaev, Eyhgorn made effective actions on studying musical instruments and issues of performance in them. In historical manuscripts, literary works and musical treatises, the names of the musical instruments that appeared in the practice of musical performance of the peoples of Central Asia are expressed. And in the musical treatises there is a reference to the musical instruments (form, structure, string ratio, arrangement criteria, trees and materials used in the preparation of musical instruments.

From the string instruments in them: Borbad, Ud, Rod, rump, fiddle, Navha, Nuzha, law, dust, rubble, Tanbur, Dutor;

From the wind instruments: Ruhafzo, Shammoma, Organun, Sibizgi, Nayi anbon, Chag'ona, slurry, trumpet, Nay, brow, trumpet;

There are different levels of information about percussion instruments: Tambourine, Circle, drum, Safoil, etc.

Literature review. Al Farabi, Abdurahman Jami, Amuli, Darvesh Ali Changi, Abdurauf Fitrat, Viktor Belyayev were instrumental in their treatises and they were accompanied with great attention to the issues of performance, the role of the players in practice, some philosophical features and to a certain extent the classification. Periods passed, the musical instruments developed in harmony with the criteria of development of society, improved and perfected in accordance with modern times. In historical sources, information such as the fact that Qulmuhammad Udi wore a tortoise wire to the player, or the harpsichord first wore two strings, then the third and the tortoise strings, is associated with the improvement of the musical instruments. In the process of improvement, it was of great importance to enrich the form and sound criteria of the instruments. These two criteria served as the basis for determining the spiritual and material value of the musical instruments. After all, since the beautiful instrumental has a beautiful voice, it is necessary to admit that it is the spiritual wealth and property of the people. At the end of the XIX and XX centuries dust and Qashqar rubobi was formed, and the Instrumental Performance took a wide place. Ud and law enforcement have recovered and significantly enriched Executive practice. Afgan rubobi and Kurdish music also took a worthy place in the performance of musical instruments with its distinctive charm. Information about the definition, forms, structures, components, performers of musical instruments, mainly from the Middle Ages, began to be covered in artistic literature and musical brochures. So, by the Middle Ages, folk musical instruments, which were formed and improved from ancient times, found their place in the practice of performing.

Abu Nasr Farabi, Abu Ali ibn Sina, Muhammad Al Khorezmi, Zaynulabiddin Hussaini, Sayfiuddin Urmawiy, Abdulkadir Maragiy, have described the instrumental in their treatises and the little treatises on the quality and characteristics of a number of them. In the musical treatises written in the Middle Ages, it is possible to see the improvement of the musical instruments and the changes made in the way of the Riva, the new instruments created and the classification of the unwanted instruments.

By the II half of the XIX century, special importance was attached to the study of traditional Uzbek musical instruments. Interest in the culture of the peoples of Central Asia has increased in Western countries, with the aim of studying IT, specialists began to come. The information recorded in the diaries of traveling ethnographers, historians, copelymasters, such as Marco Polo, Wamberi, Ankomin, Lesek, Eykhgorn, was later published in the style of large-scale articles and books.

Conclusions. By the twentieth century, attention was paid to the work of studying and researching of musical instruments, which became popular in the art of musical performance. This work was initiated by Abdurauf Fitrat, one of the demonstrators of the notorious Jadid

movement. Then the musicologist scientists V. Belyayev, F. Karomatov, T. Vizgo, A. Malkeyeva successfully continued this work.

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