



UZBEK NATIONAL MUSICAL INSTRUMENTS AND THEIR CHARACTERISTICS

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Annotation: 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. This article talks about the types and history of Uzbek national musical instruments.

Key words: Music, instrument, national, Uzbek, dutor, authority, rubob, sato, sibizga.

Аннотация: Известно, что музыкальные инструменты являются материальным и духовным богатством людей. У каждой нации есть свои музыкальные инструменты, прославляющие ее. Национальное уважение, исторические традиции, которые возникли с течением времени через национальные мелодии и являются на примерах практического искусства, созданных с учетом национальной духовности народа. В статье рассказывается о типах и истории узбекских национальных музыкальных инструментов.

Ключевые слова: Музыка, инструмент, национальный, узбекский, дутор. Авторитет, кубоб. Сато. Сибизга.

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.

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 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.

By the 30s-40s of the 20th century, a new stage of the process of improving musical instruments begins. This process was connected with the development of compositional art in Uzbekistan according to world standards. The performance practice is also adapted to it and is characterized by the introduction of the Uzbek folk instrument orchestra within the symphonic orchestra style. In practice, a number of family models of instruments were created on the basis of adaptation of existing instruments to the composition of the orchestra. As a result, an alternative folk instrument orchestra was created.

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. Musical instruments included in the composition of traditional folk instruments: tanbur, dutor, sato, rubob, oud, flute, trumpet, koshnay, trumpet, gijjak, chang, law, doyra, drum. Words used in folk art include changkobiz, sibizgi, safoil.

Rubab of Kashgar – 11th century court musician Abu Bakr Rubabi wrote some verses about rubab in a poetic work. From this we can know that rubob is a very ancient instrument. The rubobs of that time were very different from the appearance of the kashkar rubob that we use now, but they are basically related to each other. Ancient rubabs had five strings. Four cords are made of silk and one of silver. Here we quote a sentence from Fitrat's work «Uzbek classical music and its history»: «In one «History of Music» whose author is unknown, it is written that the rubab appeared in Khorezm by Sultan Muhammadshah.

Uzbek national musical instruments are divided into the following groups:



Percussion musical instruments – circle, drum, qarayok, safoil, chindovul, tavlak, sagat (cymbal).

Wind instruments – sibizga, flute, doshnay, trumpet, bolomon, caranay. Stringed instruments: These instruments are further divided into; a) stringed nakhun mezrob instruments – kashgar rubobi, tanbur, oud, law. b) string instruments with percussion – powder; c)

Percussion instruments – dombira, dutor, chang, which are called angular the harp. Bowed instruments – gizjak, kobiz, sato.

Chertma-agrophone (drum) instruments- chanqovuz. People's life, lifestyle, spiritual world, emotional (emotional) wealth, outlook, and traditions are the leading factors in the creation of musical instruments.

The definition of musical instruments, that is, their shape, structure, structural aspects, names, and information about their performers, mainly from the Middle Ages began to be covered in literary works and musical treatises. So, by the Middle Ages, folk musical instruments, which have been formed and perfected since ancient times, found their place in performance practice. At the same time, it won the attention of not only people, but also scientists. O. Matyogubov describes this process in the book «Maqamot» as follows: «At the root of such superficial interest in musical instruments lies the scientific concept that musical instruments are an objective reflection of performing activities.»

Structural groups of musical instruments are organized and performed on the basis of genres taken from musical creativity. According to it, the composition of musical instruments, from an instrumental duet to an orchestra of folk instruments, is structured and widely used in performance practice. It should be noted that European instruments are widely used in order to have full sound capabilities of the orchestra.

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