

FROM THE ANCIENT HISTORY OF UZBEK MUSICAL INSTRUMENTS

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Abstract: *the first images of instruments and musical scenes found in Uzbekistan date back to the 6th-5th centuries BC. In this regard, first of all, it should be taken into account that almost all information and images from the excavations are not complete, but consist of separate fragments. There is very little information about their role and responsibilities in public life. For this reason, the names of the instruments should be taken according to the types that appeared in different periods, and the content of the musical scenes according to the traditions of the region or beyond.*

Keywords: *music, art, instrument, history, reduction, lute, harp, oud, sound.*

ИЗ ДРЕВНЕЙШЕЙ ИСТОРИИ УЗБЕКСКИХ МУЗЫКАЛЬНЫХ ИНСТРУМЕНТОВ

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Аннотация: *первые изображения инструментов и музыкальных сцен, найденные в Узбекистане, относятся к VI-V векам до нашей эры. В связи с этим, прежде всего, следует учитывать, что почти все сведения и изображения из раскопок не полны, а состоят из отдельных фрагментов. Информации об их роли и обязанностях в общественной жизни очень мало. По этой причине названия инструментов следует брать по типам, появившимся в разные периоды, а содержание музыкальных сцен – по традициям региона или за его пределами.*

Ключевые слова: *музыка, искусство, инструмент, история, сведение, лютня, арфа, уд, звук.*

Images of three types of musical instruments can be found in ancient monuments: percussion, percussion and strings. For example, five musical instruments are depicted on the facades of Ayritom Castle (I-II centuries) near Termiz. In European colonialism, they are called drums, cymbals, lutes, and harps.

Two of these are percussion instruments. Double drum and rattle when said in today's phrase. They are called "drum" and "plate" in Russian. The first (double drum) is an hourglass-shaped percussion instrument with leather on the front and back. The second is a bell made of brass. The instrument, which is called avlos in Greek terms, is called "double bulamon" in our country. Harp is a musical instrument known in the East as "rud", "chang" and other names. Lutnya is the Europeanized form of the Arabic word "oud".

When describing the instruments used by Ayritom musicians, the words drum, plate, avlos, lute, and harp, which have come into widespread use recently, do not contain traces of local folk dialects and general Arabic, Turkish, or Persian words. Of course, except for the Arabic term "ud" that came into widespread use after the advent of Islam, and its Persian and Turkish synonyms, which have settled in practice next to it. Scientific description of the lexical and etymological meanings of these words and determining their importance in Central Asian culture is a separate scientific issue.

In order to get a better impression of the information about musical instruments reflected in the archaeological monuments, first of all, it is necessary to compare the examples of antiques found in Khorezm, Bactria and Sogd and the description and descriptions of antique musical instruments in the "Big Book of Music" by Abu Nasir Farabi. Possible

The first copy of the image of the angular harp belongs to the IV-III century BC. This is a relic found in the Koykiryan fortress of Ancient Khorezm - an image of an angular harp carved into the side of a small hand-carried earthenware water vessel. The general appearance of the instrument is reminiscent of the art styles of the Ancient Near East before the Achaemenid period, a scene of King Ashurbanipal resting in an avenue of vineyards. So, this is very important historical information about Khorezm culture before the campaigns of Alexander the Great.

The image of a woman playing a harp found in Tuproqkala, the capital of the ancient Khorezmshah state, shows the influence of ancient Greek and Buddhist arts. Recently, the famous scientist Eduard Vasilevich Rtveldzi published the monograph "The Great Indian Road". The main goal of the study is to confirm that there

was a "Great Indian Road" as well as a "Great Silk Road" connecting China and Europe. According to the author, this complex trade and cultural communication route was carried out on the basis of land and water means.

Its main body of water continued from Amudarya to Sogd (Termez) to Ancient Khorezm (to the Aral Sea). The musical scenes found in Airtom show the Indo-European cultural connection, and the image of the woman playing the harp from the Earth shows the Indo-Greek cultural connection. The main conclusion is that the great cultural centers of Central Asia act as a very important tool in establishing musical relations between the East and the West.

In this matter, it should be said that the musicologists of the world have unanimously noted that in ancient times, the peoples of Central Asia had a highly developed musical culture, and this situation was reflected in the social importance of the musical instruments and performance styles. Most importantly, the high potential of musical instruments and the power of the musical ideology reflected in them have had a significant impact on the development of their land and neighboring regions.

Thus, Khorezm images depict two types of harp. Philologists call them "angular" and "arched". These expressions are also concepts related to the European conquest. In short, as mentioned above, the original names of the instruments in the images are not known for sure. But at the same time, when we talk about the history of these instruments after the emergence of Islam, we can see that a number of new names have appeared from the musical revolution. Some of them, but most of them, may be the restored appearance of ancient names preserved in the memory of the people. For the reasons mentioned, the true roots of this matter are obscure to us.

Let's try to explain in terms of written sources, scientific treatises and literary-historical works, as well as information preserved in people's memory, related to the appearance of musical instruments reflected in examples of visual art. From the treatises, we can find Abu Nasir Farobi's "Big Book of Music", and from the literary-historical works, Firdawsi's "Shahnoma" and Mahmud Koshghari's "Devoni Lug'ati-t-Turk". One of these books was written in Arabic, the second in Persian, and the third in Turkish. Their authors also lived in almost the same era. But it is necessary to mention that the mentioned instruments literally belong to a single region - the Islamic world.

Among these sources, the work of Farabi has a special place. In the entire Eastern musicology and in the world of science in general, it is unanimously noted that he is the founder of the field of instrumental studies. A large section of the "Big Book of Music" is devoted to issues that are an important tool-bridge between the theory and practice of instrumental music. The theoretical foundations of Farabi's teaching are explained on the example of the oud instrument. When it comes to practice, acoustic fundamentals, pitch and pitch properties of musical instruments common in this period are analyzed.

In this regard, the historical stages of the development of the Eastern musical ideology are explained on the basis of the comparison of the two instruments. This two-stringed instrument is called "Baghdad tanburi" and "Khorasan tanburi" in Farabi. If the Baghdad tanbur is considered a musical symbol of the pre-Islamic "Jahiliyyah" times, the Khurasan tanbur is considered an expression of the new "Islamic era" musical thinking. The important aspect of this point in Farabi's teaching is that the sound range of the instrument named Khurasan tanburi is the exact same part of the curtain system of today's Uzbek dutars.

Another instrument - "shahrud" is described in Farabi and it is said that it belonged to the Sogdian people in ancient times. In 1967, when the critical text of the "Big Book of Music" was published, Egyptian scholars worked out the drawing form of shokrud based on Farabi's detail.

According to the rules of instrumental science, it is noted that their sounds differ depending on the size of the bowl and handle of the instrument. Based on these aspects and according to the demands and needs of regions and regions, they have settled in practice under different names: rud, barbat, ud, tanbur, dutor, etc. For example, in Farabi's "Big Book of Music", a two-stringed instrument with a small bowl and a long handle is called "tanbur". It is noteworthy that Abdurauf Fitrat, a profound scholar of Turkic languages, connects the origin of the term "tanbur" with the word "dombra" [1, 26]. Nawai's contemporary Zaynuluddin Husayni, who lived in Herat in the 10th century, calls this instrument "dutor" in his treatise.

In the above stanza, the names of flute and rud and stringed instruments appear in a generalized sense. Different types of pipe and ore are mentioned in the sources. But it is difficult to know from the content of the stanza which pipe or rud is meant. Judging by the general meaning of the verses, we have the right to say that they are talking about epics performed at royal parties. Such royal songs were usually performed with the accompaniment of soft-sounding instruments close to the human voice. Accordingly, it can be concluded that flute and rud belong to the general category of wind and string instruments.

References / Список литературы

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