

PERFORMING ART ON UZBEK FOLK INSTRUMENTS

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Abstract: *many of us know that Uzbek folk instruments have been formed since ancient times. According to historical data, the first musical instruments appeared in the XIII millennium BC. Historically, percussion instruments first appeared because the oldest labor songs were associated with the rhythmic movement of labor.*

Later, noise instruments appeared. The performers applauded and emphasized the rhythm. The applause of the artists created a unique, wonderful mood.

Keywords: *music, instrument, image, ensemble, tanbur, scale, sound, melody.*

ИСПОЛНИТЕЛЬСКОЕ ИСКУССТВО НА УЗБЕКСКИХ НАРОДНЫХ ИНСТРУМЕНТАХ

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Аннотация: *многие из нас знают, что узбекские народные инструменты формировались издревне. Согласно историческим данным, первые музыкальные инструменты появились в XIII тысячелетии до нашей эры. Исторически ударные инструменты впервые появились потому, что древнейшие трудовые песни были связаны с ритмичным движением труда.*

Позднее появились шумовые инструменты. Исполнители аплодировали и подчеркивали ритм. Аплодисменты артистов создали неповторимое, прекрасное настроение.

Ключевые слова: *музыка, инструмент, образ, ансамбль, танбур, звукоряд, звук, мелодия.*

Trumpets, whistles, and reeds (multi-way flute whistles, rattles, chiltors) were made by reeds or bamboo by folk craftsmen. After a while, stringed-stringed and stringed-bowed musical instruments appeared. They were used in palace ceremonies and military campaigns.

On the basis of the culture of the ancient East, Uzbek folk instruments began to develop. Due to their peculiar developments, nay, surnay, tanbur, dutor, rubob, gijjak, and kabuz have formed and come down to us.

In the first century AD, the mighty Kushan kingdom was formed in the southern part of Central Asia. Under the rule of the Kushan dynasty, several states were united. As a result, cities flourished, culture flourished, and conditions were created for the creation of new musical instruments.

During the period of slavery, Morocco, Nisa, Tuprakkala, Termez and other cities were excavated in the territory of this city.

From the 4th century AD, the socio-economic relations of the peoples of Central Asia changed. The system of slavery was gradually replaced by a feudal system. In the 60s of the IV century, as a result of the influx of Turks into Central Asia, the Uzbek and other Central Asian peoples were formed as a result of the growing interference of the Turkic and Eastern Iranian peoples. From this period, the Central Asian region was renamed Turkestan.

As a result of archeological expeditions organized in the 30s and 40s of the XX century (S.L. Tolstov, V.A. Vyatin, M.B. Masson and others), valuable information was obtained in the study of Central Asian culture, including folk instruments. Found cultural relics: flutes, rubab-shaped instruments depicting drummers playing instruments such as the doyra, which is similar to the modern doira instrument. These are elaborate sculptures in pottery found in the cities of Afrosiyab and Toprakkala. They are described as practicing various musical instruments: lyutnya, tanbur, rubobsimon, kanun, ud, rud, chagona, chiltor, nay, burgu, surnay, karnay, doyrasimon.

Folk instruments have become an integral part of the life and work of the people of Central Asia. Songs, games and melodies accompanied by folk instruments are widely used in the national holidays, such as Navruz, Lola sayli, Hosil bayrami, Qovun sayli, Uzum sayli. Percussion instruments such as trumpets, horns, doyra, and drums were widely used during these festivals.

In folk dances, in fact, the eyebrow game, the shoulder game, the head game are performed mainly to the accompaniment of applause.

During the period of feudalism, the development of the culture of the peoples of Central Asia reached a new stage.

The influx of Arabs into Asia in the seventeenth century established the Arab Caliphate over a wide area. The spread of Islam, which banned images, led to the abolition of murals, including the depiction of musical instruments. The Arabian thistle of the XVII-XVIII centuries had a significant impact on the development of Central Asian culture.

At the end of the ninth century, the local feudal dynasty of the Samanids managed to unite a large part of Central Asia.

Bukhara, the capital of the Samanid state, became a major cultural center. Literature and music flourished here. The importance of music in the lives of the upper classes living in the city is growing. Singing and instrumental music, including solo, ensemble, and dance, flourished during those times. The music of the palace ceremonies and ceremonies had a special place. These are usually formed by the combination of several drums (trumpets, horns) and percussion instruments (drums, chindovul). The dutar was performed at home at that time only by women.

In the Middle Ages, musical specialization led to the emergence of specialized music workshops. Here the teacher-student tradition was decided and developed. At the same time, the ensemble's performance has improved, and new samples of musical instruments have been discovered. Oriental scholars have written in their pamphlets about the role and importance of music in society. Al-Farabi's (873-950) "Great Book of Music", Ibn Sina's (980-1037) "Book of Healing" The books of Safiuddin Urmavi (1216-1294), "The Book of Nobility" or "The Book of Honor", Abdurahman Jami (1414-1492), "The Treatise on Music" contain important information about music performance and folk instruments. Safiuddin Urmavi is known as a talented oud player, singer, and famous musician. He was born in Urmia, Azerbaijan. Safiuddin's greatest achievement was that he developed a perfect system of modes. Ibn Zayla's (Complete Book of Music) (d. 1044) is the only and most valuable book in the field of music. He developed a new way of expressing lads in letters in music.

The great work of the great Eastern thinker Abu Nasr al-Farabi, The Great Book of Music, is of great importance. In this book, the scholar distinguishes between two types of musical performance: the resonance of melody in the human voice (the art of singing) and the playing of instruments. Farabi focuses on the study of the role of musical instruments in the life of society, and he wrote: "... there are unique instruments in battles, dances, weddings, parties and singing love songs".

The second part of the book is devoted from beginning to end to musical instruments of that period. It describes in detail lyutnya, tanbur, ud, nay, rubob, chang, shohruh, law and other musical instruments. Farabi stringed-mizrobli lyutnyani was the most common instrument at that time.

Lyutnya is called ud in Arabic. This instrument is still preserved in many Eastern countries, among the peoples of the Caucasus.

The author of this book also describes another musical instrument - the tanbur. According to the scientist, the tanbur is one of the instruments closest to the oud. The tanbur has not yet lost its shape.

Farabi also describes nay, dunay musical instruments. The Danube is a modern neighboring or Turkmen folk instrument similar to the gosha-dili tuydyuk (an instrument made of double reed tubes). In his treatise, Farabi also describes in detail the rubab that existed at that time: the rubab of that period, like the modern Kashgar rubab, was composed of a resonator and a much longer handle. There were two clickable rubabs: the first was a wooden decal and the main part was made of wood, and the second part was a decal made of leather. According to Farabi, the dust belongs to a series of musical instruments that create melody through the vibration of open strings. The dust of that period was fifteen tori. They were diatonic tuned and had a volume equal to two octaves. All the musical instruments described in the pamphlet were used to accompany singing, dancing, soloism, and ensemble performance. Farabi testified that the oud played a leading role in the ensemble's performance.

Thus the great scholar of the East laid the foundations of the field of instrumental studies, which studied instruments as a branch of musicology.

The great scholar Ibn Sina was very close to Farabi, and his scientific and philosophical knowledge of the musical instruments of that period is described in the chapter "Booklet on Music" of his great encyclopedia "Book of Healing". Ibn Sina divided the musical instruments of his time into two groups: mizrobli, nohunli (banbad, tanbur, rubob) and open-stringed instruments drawn along the entire resonator cover (shohruh, chiltor, lira), chang.

The human voice has long been considered the most perfect instrument. The scientist described in detail the ud and rubab, the melody of which is very close to the human voice.

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