

Improvement of Uzbek National Folk Musical Instruments

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Abstract: The powder musical instrument was invented from the thirty-two curtains of the tanbur. Some legends say that Aristotel (Aristotel) invented in comparison to the star Venus. One type of old dusty musical instrument is the one where the face of the instrument is covered with wood, not leather. The strings are tied with sticks, not with string.

Keywords: chang, ud, melody, instrument, harp, music, tar, performance, sound, nay.



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Introduction. Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts [1]. 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”, 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 [2] , 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 [3]. The word dust means playing music with the musician’s right and left hands on the dusty paws through the “Dusting” tool. The ancient "Chang" musical instrument is similar to the “Harp” and has been used in the performance of national music of the peoples of the East. This type of powder is given in a book dedicated to Azerbaijani musical instruments.

Main part. XVIII-XIX centuries in Azerbaijan there were dust-like musical instruments “Nuzkha” and “Migni”, which are similar to the dust and the law. dusty musical instruments are performed by the musician’s right and left fingers, natural nails. Today in Uzbekistan the instrument “Chang” is widely used in the performance of national and modern music. [4] Fakhriddin Sodikov, Fozil Kharrotov, Akhmad Adilov, Rustam Negmatov, Abdurakhmon Kholtojiyev are the teachers who created a unique school of powder performance. Their performance traditions were performed by young skiers Tilash Khojamberdiev, Temir Makhmudov, Anvar Lutfullaev, Fazilat Shukurova, Abdusalom Mutalov and I. Rajabov, A. Kadirova, Z. Boymirzaeva and others continue.

The loudspeaker of a dusty musical instrument consists of three octaves, the first sound beginning with the sound of “sol”, the performance of the dust being performed by means of two sticks made of large reeds. A lot of information about the dusty musical instrument can be found in the following book.[5]

The law is a musical instrument. The law also has a special place in the performance of musical instruments of the peoples of the East, and is widely used in musical performance. The lexical meaning of the word law is the law of musicology, which means to regulate. Zaynulobidin Makhmudi Husaini in his work “The science of law and practical music” gave information about words, sounds, musical works. The law is widely used in the musical performance of the peoples of Arabia, Iran, Turkey and the Caucasus. In 1972, the department of oriental music was established at the Uzbek State Conservatory under the leadership of Professor Fayzulla Karomatov. In 1979, the department of oriental music was established at the Institute of Arts in Dushanbe under the leadership of musicologist Asliddin Nizamov. Currently, there are law classes in higher and secondary special education institutions, and law enforcement is being studied. In the law, 24 to 25 strings of three rows of strings are drawn, the product of which is from the lower octave “sol” to the second octave. The law is executed by means of a circle made of copper and a horn made of a horn, adapted to the two index fingers of the musician.

Ud musical instrument. One of the oldest musical instruments in the performance of Oriental peoples is the ud instrument, which has been the leading word in the performance of music of all Oriental peoples for almost the tenth century and has been widely used in practice. Various details have been given about the creation of the ud musical instrument. The word “ud” literally means “black tree”. The first copy of the oud is said to have been invented by the Greek scientist Pythagoras.[6]

In general, the musical instrument “ud” from the VII to the end of the XVIII century in the musical performance of all the peoples of the East were performed works of makom called “12 Makom”. Performances of “12 Makom” were performed in accordance with the words and curtains of the musical instrument “ud”. In all musical works written from the VII to the XVIII century (books, pamphlets, other sources) only information about the musical instrument “12 Makom” and “Ud” is given. We can see this information in the works of Farabi, Urmavi, Jami, Navoi, Sherozi, Kavkabi, Husseini, Darvesh Ali and other thinkers dedicated to the science of music. Farabi and Urmavi also created their first recording system “Sharq nota” taking into account the performance of “12 Makom” and the words, curtains, strings of the musical instrument “ud” in general. During this period, the word “ud” was first 4, then 5 and 7 curtains, the strings: bam, maslas, masna, zir, hodd, and the curtains: absolute, zoid, mujannab, sabboba, vustai furs, vustai Zalzal, binsir, xinsir called by names. Many composed musical pamphlets contain information about different types and names of “Ud”: Ud, udi komil, udi qadim, taraf rud, rud, shokhrud, Barbat and others. By the 18th century, the “12 Status” works had been interpreted and performed differently in different countries. For example, among the works of “12 Makom” in Iran – “Dastgoh”, in the Caucasus – “Mugam”, in India – “Raga”, in Bukhara, Central Asia – “Shashmakom”, in the performance of these works are no longer “ud” – “Dastgoh” The setor, the komoncha, the Indian setori in the performance of “Raga” and the tanbur in the performance of “Shashmakom” became the main musical instruments. The makom works “12 Makom” are still preserved only in the uyghur peoples, and these works are performed on the uyghur tanbur. This means that by the 18th century, makoms began to be performed not on the Ud, but on the above instruments.

Tanbur and sato musical instrument. The tanbur musical instrument has been used in music performance in two different ways. That is, it is performed by means of a pea (mizrob) and a bow. About the komonli tanbur Amuli later gave information about about 40 musical instruments in his work “Makosid-ul-alhon” (Purposes of tunes) by Abdulkadir Maroghi, and about the koman version of the tanbur “Nay tanbur”. Abdurauf Fitrat, in his book “Uzbek classical music and its history”, gives the following information about the performance of “Shashmakom” in the 1920s. executed If a tanbur was not performed by a komon, it was replaced by a qubuz instrument.

This means that musicians sometimes played the tanbur on a komon. In the first Uzbek theater, the most mature directors, actors, musicians and singers of Uzbekistan worked in this theater. Orphan Bobojonov, Yunus Rajabiy, Turgun Alimatov and others. In 1957, a national, makom ensemble under the leadership of Yunus Rajabi was established under the Uzbek Radio and Television, and the most mature musicians and singers were invited to the ensemble. In particular, Turgun Alimatov was invited as a tanbur musician. Yunus Rajabi expressed his wishes to Turgun Alimatov, and Sultankhon Khakimov, Maruf Toshputatov, Fazliddin Shakhobov and others, some of the most mature teachers, sometimes played the tanbur on the komon. Therefore, it is thought that Turgun Alimatov will restore this tradition.

Turgun Alimatov, a professor at the Uzbek state conservatory and People's Artist of Uzbekistan, told Usmon Zufarov that a tanbur is larger and needs to be played with both nokhun and komon. Arriving at the workshop, Master expresses this wish to Usman and sees a dusty musical instrument lying in the corner of the workshop. This musical instrument was prepared in 1937 in honor of the first decade of Uzbekistan in Mockva, was exhibited and kept in the workshop from that year to 1957. This musical instrument was removed and its parts, such as curtains, covers, harraks, were renewed and restored, and Turgun Alimatov began to perform musical works with the help of a bow. In connection with the passing of the 1st decade of Uzbekistan in Moscow in 1937, Master Usmon Zufarov reworked all types of Uzbek national instruments in many forms and presented them in the decade. Tanbur sato will also be on display in Moscow for the exhibition. But no musician was interested in performing it and the music. Turgun Alimatov renewed some parts of this instrument and began to perform it in the style of both tanbur and sato. Initially, Turgun Alimatov composed and performed a piece of music called "Navo". When it was shown on radio and television, the performance of this musical instrument on a tanbur-like "nohun" instrument came to be known as a "tanbur", a komon-like performance on a "sato", or a "tanbur sato". In the following years, Turgun Alimatov performed many musical works in the way of sato performance, created a unique school of performance and presented a record of the record "Sato melodies" to the audience.

The original meaning of the word sato is that the word "sato" is derived from the word "sado" or "setor". More precisely, it is derived from the Uyghur pronunciation of the word setor. In the Uyghur people, too, the parts of the makom works called "margul" are performed on the basis of the kombur's performance of the tanbur. That is, the uyghur pronunciation of the word setor is derived from the word "satar", and in uyghur the komon tanbur is called "sato" or "satar". Thus the term of this word "sato" can be interpreted as above.

Sato's performance uses executive tattoos and ornaments on the gijjak instrument. Only the "Zarbi oro" stroke is performed on the tanbur by means of a nochun, and on the "sato" or "tanbur sato" by the index finger.

Dutor musical instrument. The dutar is also a musical instrument belonging to the tanbur family. Because the first copies of the tanbur were made of two strings, they were also called dutars, first made of silk and then of gut. In the 1920s, there were 13-14 dutar dutars in Bukhara. [7]

In Iran, there is a musical instrument called the tanbur, but like the dutar, musical works are performed with the help of the panja. The dutar is found in Central Asia. The same duior in the autonomous regions of Karakalpakstan on the territory of Kazakhstan, Kyrgyzstan and Uzbekistan. Uzbekistan and Tajikistan have the same dutors.

In Uzbekistan, there are dutars that resonate with Usto Tahir Bukhara and Usto Usmon Tashkendi. Currently, in Uzbekistan, dutars such as large dutar, small dutar, rib dutar, composite dutar are found in Bukhara, Samarkand, Fergana and Tashkent mahallas. Various dutars are also found in Kulob, Qoratagin and Vanj mahallas of Tajikistan. Fakhridin Sodikov, Orif Kasimov, Abdusamad Ilyasov, Bakijon Rakhimjanov, Abdurahim Khamidov, Davron Balikov, Ilyos

Lutfullaev, Ahmadjon Abdurakhimov and others teach dutar classes at the higher and Secondary Music Schools of Uzbekistan.

Nay musical instrument. The flute is found in all eastern nations. In many countries, the flute is played horizontally, and in some countries it is played vertically. There is various information about the creation of the flute. In one of them, the flute is said to have been invented by Khorezmshakh Mawlana Safiuddin Al-Mumin, comparing it to something that blows the blacksmith's fire through the air.[8]

The flute is made of apricot, mulberry, pledge, silver, silver or copper. The following information is given about the nay instrument in Bukhara in 1924: "Nay is a Persian word meaning reed. Nay is made of first "or" baqir "(silver or copper)."[9]

Gijjak. Different sources give different information about Gijjak musical instrument. The caterpillars were first single-stranded, then two- and three-stranded, and now four-stranded. Azerbaijani musicologist Saodat Abdullaeva in her "Musical Instrument of Azerbaijan". Baku. 1972. On pages 16 and 17 of this book he gives information about "Kemancha" and his family "chegane" musical instruments. In his book on musical instruments, Fayzullo Karomatov gives information about the work "Boburnoma", in which Kul Muhammad Udiy weaves a third string on the gijjak.[10]

In Uzbekistan, there are gijjak and qubuz, in the peoples of Iran and the Caucasus under the name "kemancha" and in neighboring India, Pakistan, Afghanistan "dilrabo", in Tajikistan's Kulob, Gorno-Badakhshan Autonomous region "jigak" (gijjak) musical instruments. Dedicated to the first decade of the Uzbeks in Moscow in 1937, many national musical instruments in Uzbekistan were reworked by the People's Artist, honored artist of Uzbekistan Usto Usmon Zufarov, including a three-stringed tanbur and a four-stringed gijjak.

Conclusion. Today, four-stringed strings are used in music schools. The four strings of the strings are tuned to the first low octave "sol" second, the third to the first octave "re" and "lya", and the fourth string to the second octave "mi". For the performance of the gijjak, a "komon" is made from natural and specially made artificial white wool strands in the horse's tail. In the national music performance, Gijjak has its own school of performance, and among the great teachers - Imomjon Ikramov, Salokhiddin Tukhtasinov, Gulomjon Khojikulov, Ilkhom Turaev, Ganijon Toshmatov, Doni Zokirov, Makhmudjon Mukhammedov, Obit Kholmukhammedov, Botir Rasulov and their successors - Abdukhoshim, Abdukhoshim Ziyovuddin Andijani, Akhmadjon Dadaev, Salokhiddin Azizbaev, Kakhramon Kamilov, Shukhrat Yuldashev, Boronkhon Mukimov, Azam Rajabov from Kashkadarya, Bakhriddin Ostonov, Salokhiddin Azamov, Nishonboy Avazov, Ravshan Mukhammadiev, Dilshod Mingisrogov and others.

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