

Origin, Improvement and Performing Role of Our National Musical Instruments

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ABSTRACT

This article will focus on the origin, improvement and historical development of our national musical instruments. Scientific information is also given about groups and their types, organized by our national musical instruments based on their role and performance capabilities.

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The origin and production of our national musical instruments has a very ancient and rich history. In the course of a long historical development in terms of their structure, sound generation, performance capabilities and means of expression in musical practice, these instruments have been improved over the centuries and have come down to our time.

According to available data, it is assumed that the first percussion (membranophone) instruments appeared in the thirteenth millennium BC. According to sources, such instruments were directly related to the rhythmic structure of old labor songs. Later, noise (idiophone) instruments appeared. At first, the musicians emphasized the rhythm with clapping, and noisy instruments enhanced the effect. At the same time, the applause of the performers created a unique, inimitable, beautiful atmosphere. Later, craftsmen made pipes, whistles, and a little later flutes (longitudinal, transverse, multi-way), flute-shaped whistles, rattles, chiltars (harps, lyres) and citharas from reed or bamboo stems. Over time, these instruments have been improved (multi-channel, as well as modern multi-hole flutes). Later, string-mizrab and string-bowed musical instruments appeared. They were used in court ceremonies and military campaigns.

Uzbek folk instruments were formed in the arms of ancient oriental culture. They have retained their unique characteristics and tone through centuries of development. Due to their unique structure, the pipe, trumpet, tanbur, dutar, rubab, gidjak, kabuz have come down to us in traditional forms. [1;6]

The legacy of Eastern thinkers about the origin and appearance of ancient folk instruments is also of historical significance. The great encyclopedist Abu Nasr Muhammad Farabi in his famous work "The Big Book of Music" ("Kitab al-musika al-kabir") describes two types of musical performance: the human voice (the art of singing) and instruments, means for restoration. As a skilled performer, Farabi emphasizes the importance of studying the role of musical instruments in the life of society, and he: wrote that "... there are unique instruments played in fights, dances, weddings, fun parties and singing love songs".

The above opinion of Farabi confirms the diversity of musical instruments and the fact that they played a leading role not only among the courtiers, but also among urban and rural artisans, as well as in musical culture.

The second part of the book is devoted to the musical instruments of that time. It consistently and in detail describes the lute, tanbur, oud, flute, rubob, chang, shahrukh, konun and other musical instruments. [1;9]

The role of archaeological excavations in the study of folk instruments and the collection of historical data has acquired particular significance. As a result of archaeological expeditions organized in the 30s and 40s of the 20th century (headed by S.L. Tolstov, V.A. Vyatkin, M.B. Masson and others), valuable information was obtained in the study of Central Asian culture, including folk instruments. The found cultural monuments depict a rubab-like instrument, a dombira similar to the current doira, and performers playing similar instruments. These are intricate pottery figurines found in cities such as Afrosiab, Tuprokkala, Airat (the so-called Airat frieze). They depict playing various musical instruments: lute, tanbur, rubab-like instrument, ganon, oud, rud, sheman (musician), chagan, chiltor, flute, burgu, trumpet, forge, doira-like instruments. [1;7]

A special place in the collection and study of folk instruments belongs to the famous composer, ethnographer and teacher V. A. Uspensky. As a result of his active participation and activity, in 1919 a musical and ethnographic department was opened in Tashkent, which he headed. One of the tasks performed by this department was to collect a collection of folk instruments and study their performance capabilities.

The folklorist and talented teacher V. M. Belyaev made a great contribution to the study of the history of Uzbek music. The materials of the expedition of V. A. Uspensky to Turkmenistan (1925 - 1926) became a great impetus for the study of V. M. Belyaev of oriental musical culture. In 1933, V. M. Belyaev's book "Musical Instruments of Uzbekistan" was published in Moscow. It contains descriptions of over 50 instruments. The book scientifically classified Uzbek folk instruments for the first time. [2;38] The practice of bringing musical instruments into one system and classifying them by type first appeared in India. This work began even before our era, and later this system was improved in other places. From a logical point of view, one can see that the musical instruments created during the development of mankind appeared one after another.

Today, more than 30 types of national musical instruments are used in the performing practice of Uzbekistan. Among them, 18 musical instruments have been improved after the 40s of the 20th century in collaboration with a group of specialists and masters of music under the leadership of the artist of Uzbekistan, Professor A.I. Petrosyan, as a soloist at concert venues, and at the same time, mainly intended for use in orchestras and polyphonic ensembles. It was created on the basis of an increase or decrease in the shape of pre-existing national musical instruments, and experiments were carried out to create this family of instruments, as a result of which a family of instruments appeared and the flute, chang, rubab, dutar, gidjak were born. [2;42]

At present, our national musical instruments form groups of percussion, wind and string instruments, depending on their role and performance.

The percussion instruments that are part of the Uzbek traditional instruments do not have a certain musical pitch. The instruments of this group include doira, drum, safoil, kayrok, spoon, chindovul, and cymbals. In some cases, household utensils such as trays and bowls are also used.

There are also types of wind instruments with reeds, pipes, and mouthpieces. This:

- reed flute, gajir flute, flute instruments that produce sound by supplying air directly into the pipe;
- sibizga, koshnay, bolaman instruments that produce sound with the help of the tongue;
- a pipe that produces sound with the help of a pipe; using a mouthpiece, a speaker from which sound is produced;
- National musical instruments, such as a ceramic flute, the sound of which is created using an artificial air compression device.

String instruments can be divided into instruments that use an open string (chang, konun) and instruments whose pitch is changed by pressing a certain part of the string (rubabs, dutar, tanbur, gijak and others). But stringed instruments can be classified in different ways according to the conditions of sound formation. At the same time, percussion-sounding strings (chang), plucked instruments (dutar, dombira),

mizrob instruments (Kashgar rubab, Afghan rubab, tanbur, konun) are distinguished by performance styles, bowed instruments (kobiz, gijak, sato) can be listed.

In conclusion, we note that our national musical instruments have developed and improved over the centuries and have survived to this day. As a result of the improvement of percussion, wind and string instruments, the instruments of each group were divided into types based on their internal features. Today, these instruments make it possible to perform not only Uzbek folk songs, but also works by Uzbek composers and samples of world classical music. All this became the basis for the formation of performing arts based on a new style in our national musical instruments, bringing the performing capabilities and performing skills of the instruments to a high level.

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