

IMPORTANCE OF UZBEK FOLK INSTRUMENTS

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ANNOTATION

This article provides information about the instruments of Uzbek folk music. The role of Uzbek national musical instruments in people's lives and their duties are highlighted. We can see once again that it is the duty of each of us to promote the importance of our national musical instruments in the lives of young people, to preserve their place and originality.

Keywords: kabuz, drum, spoon, kayrak, sato, changqobuz (vargan)

INTRODUCTION

Uzbek musical culture and one of its main components, instruments and instrumental melodies, have a rich and complex visual potential since ancient times. Sources of the first centuries AD include works of historical writers, samples of fiction and ancient monuments found by archaeologists in Uzbekistan, including musical instruments and sculptures depicting musicians on the walls, and others. Information that many of the instruments depicted in these monuments were used in later centuries can be found in the musical works of medieval scholars Abu Nasr al-Farabi, Abu Abdullah al-Khwarizmi, Abu Ali ibn Sina, Ahmadi, Abdurahman Jami, and others. The great poets of the past also referred to the names of musical instruments and their masterful performers in their works. In the works of the great Uzbek poet and thinker Alisher Navoi, a medieval instrument such as oud, tanbur, chang, rubob, kobiz, gijjak rud nay, surnay, karnay, daff (or doira) was widely used. their names are noted, many of which have come down to us almost unchanged. These instruments are divided into three types depending on their structure and performance style. 1. Percussion instruments - doira, drums, safoil, spoons, etc. 2. For percussion instruments - nay, surnay, bulamon, koshnay, karnay. 3. Stringed instruments - kobiz, gijjak, sato, tanbur, tor, dutor, dombra, afghan rubob, kashkar rubob, ud, chang, etc.

Methods of accompaniment to "instrumental" and singing melodies. Methods performed in solo (or two or three circles), mainly accompanied by dances. It is known that in poetry there is a generality in the structure of the weight and method, as well as in their methods of theoretical coverage. Medieval scholars used combinations of vowels and consonants to determine the weight of a poem with conditional formulas.

The general appearance of musical instruments, curtain structure and the formation of timbre-acoustic features are the result of musicians' research and efforts to adapt their professional instruments to themselves. The built-in curtains on the instruments are a practical system that has been selected by many generations of performers and listeners over a long period of experience. Curtain units, which are naturally important in musical instruments, can also be considered as a kind of material expression of the history of music culture. In fact, whatever the instrument, it is essentially to improve the practice of music, to increase the charm of melodies and songs. Each of the ancient instruments known as the kayrak, doira, nay, changqobuz, qilqobiz, dombra, and others, has a long history of searching for sounds that resonate with the subtle feelings of the human heart and perfecting them. The name of the world-famous oud instrument is associated with the unique oud "shamshad" tree, which is used to extract medicinal and fragrant substances. The origin of the word ud, which is derived from the Arabic word "al-ud" in Muslim countries, piylo in China, and lyutnya in Europe, began to develop long before the advent of Islam. According to experts, images of oud and two-stringed dutors are typologically close to it, as well as archeological materials from prehistoric times found in Khorezm, Sogdia and Bactria. Since the oldest copy of the Udsimon instrument image was found in Afrosiyob, the special term "afrosiyobudi" was also introduced into the science of organology. In ancient images, the word for two-stringed short-handled instrument is reminiscent of modern Khorezm dutori, drums and other similar instruments. Unfortunately, the original names of these ancient musical instruments have not survived. For this reason, experts working with these archeological finds have simply called them "two-stranded." Detailed information on musical instruments, from the treatises of Kindi, Farabi, Ibn Sina, to the twentieth century authors Mulla Bekjan Rahmon oglu, Muhammad Yusuf Devonzoda and Abdurauf Fitrat, as well as Belyayev, Vizgo, Karomatli, Malkeyeva rta is reflected in his new research in the field of Asian Musical Instrumentation. Abu Nasr al-Farabi's The Great Book of Music, one of the most important and vast sources of musicology of its time, consists of four main parts. One of them is dedicated to musical instruments. According to the influential scientists Kurt Zacks and Erich Hornbostel, who created a universal system of classification of musical instruments of the peoples of the world in the twentieth century, instrumental science - organology was founded by Farabi. For the first time in the history of musicology, the Great Book of Music provides a scientific classification of musical words. Farabi gave a scientific description of the classical words of the Muslim world - ud, tanbur, rubab, law, argan - organ, nay, trumpet and others. Ud is the leader in this line. The theoretical and practical foundations of the curtain structures of classical music are explained using the sound system of this very oud instrument. The Bukhara Shashmaqomi and Khorezm maqoms have an independent section in accordance with the laws of melody and dance. In percussion instruments, percussion instruments play a key role, while sharp, rusty and saffron instruments are considered auxiliary instruments. They mostly dance. It is played in pairs with the right and left hands.

In Bukhara it is also called "joy", which means joy and happiness. It is worth mentioning the complex of ancient dance melodies called "Shodiyona", which differs from the system of maqom. The words joy and happiness are the same. According to the senior musicians, Yunus Rajabi's 12-part melodies in the series "Shodiyona" were performed at large festivals, accompanied by loud ensembles, trumpets, drums and doira. One of such popular compositions of Bukhara musicians is called "Kayrakbozi" or "Kayrak dance". In Khorezm, there are such classic games as "Norim - norim", "Orazibon". Depending on the type of music, the maqoms or maqoms are usually performed with a vengeance. Drums and drums, on the other hand, belong to the group of instruments for solo and solo performance, which have an independent significance, in contrast to the sharp, rusty and saffron. It is known that the customs of enjoying the sound of drums and drums are known in the history of music of the peoples of Central Asia - "drum feast" and "circle feast" from ancient times. one of these types of musical structures. Miyatayn "two hundred" refers primarily to a specific set of methods. These days, Uzbek and Tajik weddings also feature drums, drums, and trumpets, depending on the wishes of the owner. In doing so, musicians perform a variety of compositions consisting of complex method formulas.

In addition to the commonalities, drums and doira are instruments of different directions. The drum is usually a musical instrument made of two ceramic pots of the same size covered with bull skin. One of them has a loose skin and it sounds low. In the latter, the skin is pulled tighter and makes a louder sound. The instrument is usually played with a two-inch-long quince stalk. Accompanied by an ensemble, the sound of the drum corresponds to loud instruments such as trumpets and horns. The circle has a softer timbre than the drum. He is one of the most melodic and melodic percussion instruments. Speaking of the circle, it is worth mentioning its timbre-acoustic aspects. Among percussion instruments, it has the softest, most continuous and melodious sounds. In this sense, the circle is even customized, like a tanbur - dutar. Maqom and similar classical melodies and songs usually use a large circle of soft sounds. When heated, this device gives a humorous, elongated. To create such a delicate, mysterious sound, the drummer is placed in front of a drum filled with water, which acts as a sound-absorbing resonator. Relatively small, resonant, hard-heated circles were used to perform the choir. Among musicians, there is a notion that the melody of an instrument is the "melody", that is, the duration of the sound coming from the instrument, the degree of its length. Drums are also introduced to classical music through trumpets. In the classical music system, there are special melodies based on the volume and performance of the trumpet, multi-part works - the traditional program, the repertoire of which is called "trumpet status". Melodies outside the realm of status are also important. In our Uzbek classical music, since the 1940s, the creation of a new generation of our national instruments, that is, their reconstruction, has been led by the Honored Artist of Uzbekistan, Professor Ashod Ivanovich Petrosyants. He, in collaboration with Russian masters of musical instruments V.Romanchenko, A.Kevkhozyants, S.Didenko, based on the experience of updating Russian folk instruments, began to update our national words, and a lot of work was done. Later, young masters such as Uzbek masters Hirojiddin Muhiddinov, Abdunabi Abdugafurov, A. Tarasov, V. Shtikov, M. Turdiev will be involved in the renewal and improvement of musical instruments. The masters began to restore the dutar and tanbur, and later the gijjak, the rubab, as well as the tambourine, creating opportunities for their new generation. This, in turn, paved the way for our national lyrics to perform not only

our national music, but also the works of professional composers, as well as the music of the peoples of the world.

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