
TRADITIONAL MUSICAL INSTRUMENTS OF THE UZBEK PEOPLE

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ABSTRACT

The traditional musical instruments of the Uzbek people reflect the national characteristics, traditions, customs and values of each nation, and the sound they emit is in accordance with it. Performing arts in musical instruments as a means of glorifying the spirituality of mankind is the responsibility of folk art, and from time immemorial has been formed and developed among the masses.

KEYWORDS: *Song, Work, Music, Sunray, Rhythm, Form, Style, Instrument, Art, Status, Genre.*

1. INTRODUCTION

The flute is a wind instrument that is very popular in Uzbekistan and Tajikistan. The flute is called limba in Mongolia, li in China, sao in Vietnam, and mola in Afghanistan. Surnay. Surnay is an ancient puffed wooden instrument common among Uzbek and Tajik peoples. The trumpet is played alone, as well as the drums and trumpets. Recently, he has joined the Uzbek orchestra of folk instruments. The trumpet has six holes that can be closed with the fingers of the left and right hands. The seventh hole is at the bottom and is closed with the thumb of the left hand. Its volume is recorded on a violin key, with notes ranging from lya in the lower octave to mi in the second octave. As the sound of the trumpet is loud, it is played in various ceremonies in the open air. The trumpet is also used in the peoples of the Caucasus and Iran. Along with folk melodies, maqom songs are performed on the trumpet. The trumpet can be performed in various wedding ceremonies, dor games, as an ensemble with trumpets and drums. At weddings, it is customary to begin the first music with a “navo” performed by a trumpet. [1]

Koshnay. Koshnay consists of two reed tubes of ancient Uzbek musical instruments, on which a sounding tongue is installed. To play the neighbor, two tubes are blown equally, and the corresponding of the seven holes adjacent to each tube are pressed with a finger. The volume ranges from Redan in the first octave to Sol in the second octave. In the neighborhood, it is very convenient to play the melody, which is not typical for Uzbek music.

Nay. Nay is made of wood (wooden reed), brass (copper reed), pledge (pledge reed), and tonka (bridji reed). The most common is the pledge pipe with a wooden reed. The nay has six holes that can be closed with fingers and one hole for puffing with the lip. In addition to the above, there is one hole glued to the paper that does no function, and four holes at the end of the tube. The two holes at the bottom of these determine the height of the base tone depending on its position.

Modern pipes are short because the length of the pipes is determined by the total length of the pipes during production. The tube has holes that can be closed with a finger and a single hole that can be blown into the ‘labium’. The height of the saz is regulated by a plug (stopper) and a moving head located inside the upper part of the pipe. By moving the head or stopper, it is possible to increase the air wave and at the same time reduce and amplify the sound.

Konun is akonun-making instrument, an ancient musical instrument resembling dust, which is scratched on the fingers with a specially made nail. Risolai musiqiy, written in the 17th century by Dapvishali Changi, is one of the oldest musical instruments in the world. [2]

Drum. The drum is a musical instrument of two kinds; the stringed rake is an Uzbek musical instrument. The drum in the dytop structure consists of two strings made of silk or gut, these strings being adjusted to a greater quart interval. There will be no tied or permanent curtain on the drum handle. The Kazakh drum is separated by curtains attached to the handle. The stringed Kazakh folk instrument drum was developed in the 1930s, and pickalo, prima, tenor, bass, and double bass were developed. The curtains are chromatic. Founded in 1934, the drum plays a key role in the Kazakh State Folk Instrument Orchestra named after Kurmangazy.

Thirst - Thirst is a musical instrument that is placed between two lips and played with the fingers of the right hand. A steel tongue is placed in the space of the rotating frame made of iron, and the tongue is moved by moving the tongue with the finger when playing. The oral cavity serves as a sound resonator and emits sound in the octave volume range. Changkovuz is widespread among Central Asian women. In the ruby peoples, men are also thirsty, from which an ensemble is formed.

Dust is an ancient percussion instrument of the peoples of Central Asia. Because of its loudness, it was previously only added to the ensemble when performing instrumental melodies, as the continuous resonant sound interrupted the singing. Chang is a tori of three tuned to the unison, with a volume ranging from the left in the major octave to the Miga in the second octave. In the past, the sound of dust used among the people was in diatomic order. The octave is written in the key of the violin, above the sound of the notes. The powder is beaten with a special thin stick covered with rubber. Now the powder has been reworked and the soundtrack has been chromatic, i.e. half-toned. It has legs fitted with screws to make it comfortable for the performer to sit on. A special pedal has been developed to eliminate continuous noi.

Drum is a percussion instrument common among Uzbek, Tajik and Uighur peoples. The circle flange is covered with calf or fish skin, with more than forty rings attached, which give an extra sound when the circle is played. There are two main sounds in the frame. One is called a low "boom" and the other is called a high "buck". The two short sounds in a row are called "bakko" or "bakka" or "baha". The circle is one of the most common musical instruments. The dances performed by the circle are very common among the Uzbek and Tajik peoples. Hafiz mastered the methods of maqom in a circle and accompanied his songs. [3]

Gijjak. Gijjak is a stringed instrument played with the bow, which has long been popular among the peoples of Central Asia, especially the Uzbeks. The bowl is made of pumpkin and the middle is made of hollow wood. The bowl is covered with fish skin or blisters. The handle is round and is thinned as you approach the bowl. The performer sits down with the iron foot mounted on the bowl on the performer's knee. The giggle was originally made up of three narrows, which were set in quarters. The setting is not always in a clear tone, but varies depending on the character of the singer's voice or the melody being played. In the 1920s, musicians used unison tuners to raise their voices. Gijjak is played individually and in an ensemble, the bow is made of horse tail and is pulled with the fingers of the right hand during the playing. In the 1930s, the strings were reworked, introducing four strings, which set the 4th lowest narrow narrow left octave to the left, the 3rd narrowest to the first octave Rega, the 2nd narrowest to the first octave Lyaga, and the last 1st narrowest narrow octave Miga. The volume ranges from SOL in the lower octave to Lya in the fourth octave. The reworked giggle handle is not round, but rather as flat as a violin handle, with the legs made comfortable for sitting on a chair.

Rubob. Rubob is a stringed musical instrument rubob, which has long been popular among some peoples of Asia, especially Uzbeks and Tajiks. Among the peoples of Central Asia, the most

common type among the Uyghurs living in the Xinjiang region of southern China is called the Kashgarrubabi. The rubab bowl is carved, that is, carved, covered with leather, and the handle is tied with silk or gut curtains. The rubab has five strings, three are silk strings and two are wire strings. These 5 and 4 strings are unison Lyaga in large octaves. The Z-string is tuned to the Miga in the lower octave and the main melodic, the 2nd and 1st strings to the LY in the lower octave. [4]

The rubab currently in use has been redesigned, based on semi-curtains, and the curtains are made so that they do not slide permanently. Four of the five strings in this rubab are wire strings, the fifth is the string string, the quartet is the narrow major octave Siga, the 4th and 3rd strings are the minor octave Miga unison, and the 2nd and 1st strings are the minor octave Sidan, the second octave is Lyaga. Rubab notes are written on the violin key above the octave relative to the sound.

Afghan rubab. Uzbek folk instruments are distinguished by their external structure. It has a very rich timbre sound. Afghan rubab is widespread not only in our country, but also in Tajikistan, Afghanistan, Bukhara and other oases. In addition to folk melodies, all sister composers can be skillfully performed on this instrument. Afghan rubab is also called Bukhara rubabi. This instrument was also brought to Uzbekistan by musicians and musicians from Bukhara. [5]

After the redevelopment of the Afghan rubab, an Afghan class was opened in 1960 at the Glier Music Boarding School in Tashkent, and later in 1964 at the Tashkent State Conservatory's Department of Uzbek Musical Instruments. In this class, students who studied in the Kashgarrubabi were taken, and after graduating from this class, an Afghan rubabi class was formed in other provinces as well. This class was organized at the Termez Music School in our region on the initiative of Mardaeva Klara Abdurasulovna, a young specialist teacher who graduated from the Tashkent State Conservatory in 1978. Today, the young specialist students who have graduated from this class are also opening these Afghan rubabi class music schools in their districts and sending us good talented students. In order to further strengthen their knowledge, many students went to the Tashkent State Conservatory, Tashkent Institute of Culture, where they continued their studies and began teaching at the Termez Music School. Currently, there are not enough textbooks adapted to the Afghan rubab, but experts working in this field have high hopes that in the future our composers will create many melodies for this instrument, and professional teachers will have to publish textbooks adapted to the Afghan rubab.

The dutor is a stringed instrument widely used among the Uzbek, Tajik, Turkmen and Uyghur peoples. The dutor consists of two parts, a handle and a bowl, the part that unites them is called the 'throat'. The dutor bowl can be made from a combination of carvings or 'ribs'. The carved dutor is used in Samarkand, Khorezm and Turkmenistan and is carved from a piece of mulberry wood.

Tanbur. Tanbur is one of our sernola, sersado, serohang, dilrabo national musical instruments, which has been serving the Uzbek, Tajik and Uyghur peoples for many centuries. Is adding. The bowl of the tanbur is made of mulberry wood, and the handle is made mainly of apricot and other woods. [6]

The tanbur is tuned to the small octave "sol", "re" of the piano. There are many tanbur players, but among them are the ones who have won the respect of the people and the admiration of the fans: Sul-tonkhon Hakimov, Rixsi Rajabiy, Shobarottanburchi, Maqsud Khoja Yusupov, Jurabek Saydaliev, Abdumutal Abdullaev, Otavali Nuriddinov, Master Ruzimathon Isoboev, Qayum Shobarotov, Emmanuel Baraev, Yakubov, Davidov, Shonazar Sohibov (Tajikistan). Currently serving drummers: Turgun Alimatov, Abdulla Umarov.

The oud is a very ancient musical instrument. The first known form of it was found in Ayritom, which is reflected in a magnificent cultural monument of the first centuries AD.

Ud. Ud is an Arabic word and its lexical meaning varies. It is the name of the first black tree of

wood. The ud must first have been made of this tree. Second, the phrase ud is a known form of the phrase 'iyd', which signifies celebration, feasting, rejoicing. In this case, cheerfulness can also come in the sense of a mood-boosting word.

According to some sources, the original name of the oud was "Barbad". Barbad is a two-word word meaning bar-qomat, bad-duck. It is an ancient stringed instrument. There are various legends about its creation. According to one legend, the ruin was invented by the Greek scientist Fisogurs Hakim (Pythagoras, VI century BC). Get up early tomorrow and go to the naddof (cotton pickers) market. There you will find one of the secrets of wisdom. " then when Fisogypc woke up in the morning and went to the market for the second time, the sound coming from the string of the cotton-spinning bow caught his attention. alb A thought came to Fisogurs' mind, and he heard a soft and pleasant sound as he picked up the fiber of the horse's tail, which was lying there, and tapped one end with his teeth. Now he began to think about creating a stringed instrument that would tie this rope. After some time, one day, Fisogurs made his way to the ruling mountain.

A strong wind blew at the foot of the mountain, and a magical sound, a whistling sound, was heard. Then he looked around and saw a hollow, empty turtle bowl standing nearby. The wind passing through the holes through which his head, slave's legs, and tail protruded, made such a magical sound. "Something will work," he said, picking her up. He then set the handle in the largest hole in the turtle's bowl - where the head protruded. He tied a rope around it and began to play. The rubab was originally designed in a very simple and straightforward form. Musicians of later times perfected the barbad and based it on two-, three-, and four-stringed musical instruments. Barbad, on the other hand, is shown in many sources to have been the basis for the emergence of all-wire instruments. His next perfected form is udud. The oud is thought to have survived until about the 17th century, when it was replaced by other obsolete and other ancient musical instruments in Central Asia. [7]

The musical instruments of the peoples of Central Asia, including Uzbeks and Tajiks, are diverse. Of course, this testifies to the fact that the culture of these peoples has been rich and developed since ancient times.

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