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Traditional Instruments: History of Their Formation and Development

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***Abstract:** The article presents information about the history of musical words used in the folk art of the Uzbek people: origin, formation and development. It also analyzes the similarities and differences of these musical instruments with the musical sounds of other neighboring peoples.*

***Key words:** Khorezm folk art, folklore music, music, musician, kobiz, tabl, tanburok, zir, ud, flute, trumpet, trumpet, chagana, harp, argunan, law, rubob, tanbur, drum, chankanora, kanun, tanbur, mizmar, arganun, flute.*

INTRODUCTION. Music is a means of expressing people's inner feelings through sounds. At the same time, the miracle that gives life to music is the musician - in this case, the instrument of the musician is the musical instrument.

“Composer” means a creator, “musician” means a musician practicing one of the national musical instruments, a musician, a musician.

Music is one of the ancient types of musical performance art, a creator of melodies that makes an invaluable contribution to the development of human life, spirituality and spirituality. The most complex of musical genres is instrumental music performed by a musician on an instrument.

Folk instruments have developed over the centuries, developed over many years, and have occupied a special place in our musical heritage. Most of them were created in ancient times, improved and have been preserved to this day.

LITERATURE ANALYSIS AND METHODOLOGY. It is known from historical sources that the formation of musical culture goes back to our distant history. This is evidenced by the material evidence found by historians and archaeologists: musical instruments painted on stone walls, portraits of musicians, and miniature images of performing musicians at palace parties. In particular, in the Karabakh region of Azerbaijan, the peshtaks of the Airtam fortress near Termez, one of the ancient cities of Uzbekistan, in the territory of Khorezm, images of musical instruments on musical tablets

depicted on the walls of "Tuprokkal"; various objects indicating ancient history were found during archaeological excavations in "Khumbuztepa"¹.

Khorezm folk art has played an important role in the way of life of the peoples, nations and ethnic groups that have lived in the oasis since ancient times. Coins and figurines depicting women and men playing stringed (dutarsimon, changkanora, harp-like), reeded (nay, mizmar), and percussion (taf and drum-like) instruments, the original names of which have not been preserved, found in fortifications such as Koykiringqala, Tuproqalala, and Kirqizkala in the territory of ancient Khorezm, indicate that the roots of this oasis musical art are very ancient.

Written sources provide information about Fakhlobod Borbad, a Central Asian who lived and worked in the 6th-7th centuries, and recognize that he was an unparalleled artist in musicology, composition, instrumentalism, and hafiz. The musicologist Ar-Razi notes that Borbad had legendary performing skills and was also the creator of musical compositions. The musical instrument created by Borbad was widespread in Khorasan and Turan in the 10th-12th centuries and had 4 strings.

DISCUSSION AND RESULTS. As a result of the Arab conquest at the beginning of the 8th century, new traditions of Islamic culture began to develop in Khorezm. The period of Arab rule led to major changes in the cultural and creative development of Khorezm. During this period, cultural influences from India, Iran, and Egypt found their reflection in Khorezm folk art. In Khorezm folk art, Arab ideas and themes in poetry mainly embodied religious and educational features. The Bakhshis incorporated Arab ideas and creativity into their works, using the people to express their feelings and values. During this period, elements of Arabic music entered the Khorezm maqams, leading to the emergence of new methods and genres.

The sources indicate that the 9th-12th centuries were a period of change in the musical culture of Central Asia. However, very little information has been preserved about the names of musicians, hafiz and composers who worked in the 10th-12th centuries and their creative activities. Written sources mention that the great poet Abu Abdullo Rudaki, who lived in the 9th-10th centuries, was a master of playing the chang of his time, as well as the names of Abu Bakr Rubabiy, Abu Nasr Buamir and changchi Lukoriy, who worked in the 10th-12th centuries, and other musicians and hafiz.

During the reign of Muhammad Khorezmshah (1200-1221), musicians such as the master maqmdud and Yusufbek Dutoriyy were famous among the people. Also, the patron of artists Sultan Vayis (Uwais), the pir of bakhshis, Ashiq Aydins, lived during this period. Orientalist scholar Natan Mallaev, relying on manuscript sources, shows that in the 10th-12th centuries, stringed, percussion and wind instruments such as tanbur, rubab, kus drum, kobiz, tabl, tanburok, zir, nai, chagana, shaypur, surnay, karnay, argunan, qanon were widespread in our homeland, and twelve maqoms developed and perfected.²

The music section of the encyclopedias of Abu Abdullo ibn Yusuf al-Khwarizmi, Abu Rayhan al-Biruni, Abu Nasr al-Farabi, Abu Ali ibn Sino and other scholars describes the composition of music as a part of the science of arithmetic and its influence on the human psyche. The work "Mafatih ul-Ulum" lists the names of the instruments that existed at that time: oud, chanqanora, kanun, tanbur, mizmar, arganun, nai, and surnay. At that time, Gurganj was home to a community of instrument makers. Abu

¹ Раҳимов Б. Ўзбек ва Озарбайжон чолғу созларининг муштараклиги. Cholg'u ijrochiligida musiqiy ta'lim uzviyligini ta'minlash mavzusidagi Respublika ilmiy-amaliy konferensiyasi 2022-yil, 27-aprel. Б.26.

²С.Маннопов. Шарқ маданияти ривожига ўзбек халқ мусиқа меросининг тутган ўрни. "Oriental Art and Culture" Scientific-Methodical Journal – (1) IV/2019. ISSN 2181-063X. Б.29.

al-Farabi, along with his research into music, worked on the physiological foundations of music and discovered new musical instruments such as kanun and gijjak.

In the epic poem “Muhabbatnoma” by al-Khwarizmi, who lived in the 14th century, and in the ghazals of Abdurahim Hafiz al-Khwarizmi and other classical poets, the maqams, musicians, and instruments of that time are described with great taste. Alisher Navoi mentions various musical instruments in his works: rubab, tanbur, oud, nay, etc., and provides information about their performance methods and impact on human emotions.

Each nation has its own national musical sounding rules, national musical performance structures, and performance schools in its musical performance. There are some musical instruments that, although their structure and appearance are the same, differ from the musical instruments of other nations in their performance and sound. The sound of musical instruments and the performance and melody of musical works performed on them indicate which nation they belong to.

The similarity between the art of music and musical instruments also indicates the friendly relations between these two peoples. The similarities in Azerbaijani and Uzbek culture are especially evident in the art of music. The musical heritage of the peoples of the East, such complex musical genres as Maqom, Mugham, Dastgah, Navba, Raga, and Kui, have been passed down orally from generation to generation. According to historical sources, the opinions of master artists, and scientific research, in the 13th-17th centuries, the following twelve (Duvozdakh) maqoms existed in the music of the peoples of Central Asia, Khorasan, and Azerbaijan. These include "Ushshak", "Navo", "Buzalik", "Rost", "Husayniy", "Hijaz", "Rohawi", "Zangula", "Iraq", "Isfahan", "Zirofkand", "Buzurg" and others.³

The Uzbek (Khorezm) and Azerbaijani peoples have similar musical instruments, which are divided into percussion, wind, and stringed bow groups based on their structure, sound production methods, and materials of manufacture.⁴

Percussion instruments: nagara - drum, gosh nagar - double drum, def - tap. Tap is one of the most widespread musical instruments in Khorezm. Another form of it is called doira. Tap differs from doira in its method of performance. While tap is performed mainly with strong parts, doira uses methods typical of classical melodies. Doira is larger in size than tap.

Wind instruments: These instruments include zurna - trumpet, tutek - qoshnay, balaban - bulamon and other instruments. The methods of playing and producing sound of these instruments are almost the same.

Stringed and plucked stringed instruments: tar, saz, oud, tanbur: stringed instruments and plucked instruments include ganon, and stringed percussion instruments include chang and santur. Many of these instruments are still in use today. The book “History of Khorezm Music” by Mulla Bekjon Rahmon and Muhammad Yusuf Devanzoda, published in Moscow in 1925 (in the Arabic script, in the old Uzbek language), contains a picture of the simtor instrument. The simtor was one of the popular

³ С.Маннопов. Шарқ маданияти ривожига ўзбек халқ мусиқа меросининг тутган ўрни. “Oriental Art and Culture” Scientific-Methodical Journal – (1) IV/2019. Б.29.

⁴ Маткаримова С.М., Маткаримова Н.М. Культурные отношения между народами Узбекистана и Азербайджана: Сходство и взаимодействие. Международная междисциплинарная научная конференция по социальным наукам на тему: «Личность, общество и государство в XXI веке: глобальные вызовы и перспективы развития», посвященная 100-летию общенационального лидера Азербайджанского народа Гейдару Алиеву 05-06 October 2023 / Ваку, Azerbaijan С. 289-290.

instruments used in maqom performance in Khorezm in the 19th century. However, this instrument is not currently used in practice.⁵

Conclusion. Khorezm folk art - makom, bakhshi, khalfa and dance art - is distinguished by its centuries-old tradition. At the same time, these types of art are undergoing a transformation process under the influence of modern art and technology. Such changes, on the one hand, help to preserve traditional types of art, and on the other hand, cause it to manifest itself in new, modern forms.

The history of cultural ties between the Uzbek and Azerbaijani peoples, whose language, culture and art, customs and traditions are close to each other, goes back many years. The similarity and harmony of the representatives of the literature of the Uzbek and Azerbaijani peoples, folklore artists, representatives of the two national arts, folk oral creativity, music, dance and epic poetry, musical instruments, reflect the commonality of the soul of these two peoples and their historical commonality.

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