



## THE PLACE OF UZBEK NATIONAL MUSICAL INSTRUMENTS IN HISTORICAL SERIES AND CULTURAL DEVELOPMENT

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### Annotation

Uzbek folk instruments have always been important as a means of expressing the nationality, customs and traditions of our people. An in-depth study of the great heritage of our ancestors, approaching them through modern innovative technologies, entail to innovate. Therefore, to promote the knowledge received from teachers, the living art of the Uzbek people and acquisition of deep knowledge are the responsibilities of us, young people.

**Keywords:** musical instrument, dutar, tanbur, gijjak, heritage, tradition, teacher-student, drama, opera, ballet, melody, music.

### Introduction

Oriental musical instruments are the most ancient, unique and live art. Archaeological finds, ancient images, and descriptions of medieval musical instruments that have come down to us not only allow us to imagine that they have existed since ancient times but also it contains information that this or that musical word has long been in the tradition of the ancestors of the Uzbek people.

From time immemorial, the Uzbek hotel has always hung any instruments such as dutar, tanbur, gijjak, which testifies to the boundless respect and devotion of our people to art. Our living heritage, access to the knowledge and experience of master artists, and many years of direct communication with them allow us to gather new, unique and reliable information in many ways. In particular, the diversity and richness of the melodies of our national instruments reflect the aspects of life, culture and formation of the people, embodying the subtle nuances of the musical thinking of the East people. Uzbek folk instruments, which have high aesthetic qualities, skillful performance traditions and vivid expressions of originality, were noted as the object of special research on a scientific basis during this period.

The study of the rich musical heritage of the Uzbek people and its promotion among the general public should be the responsibility of committed initiators and talented performers of our art. Because the saints acted as a bridge in the direct transmission





of the great musical heritage from our teacher to the student, as well as exemplified themselves with their creations.

If we look back on history, of course we are sure that in every era there have been great people who have left an indelible mark on the national music. To study the life and works of many great artists, whose names are mentioned above, took a worthy place in the history of Uzbek national music in the second half of the XIX century and the XX century, approaching to their legacy with faith and devotion, it would be fair to say that every professional who has national pride in his heart is the human duty of our compatriot.

The contribution of Abu Nasr Muhammad al-Farabi to the study of the musical heritage that has come down to us from the distant past is invaluable. Al-Farabi paid great attention to the performance and analysis of ancient music samples. As a result of his research, he created the science of music theory. As a result of his research, he created the science of music theory. Books such as "Kitabul al-Kabr" (a large book on music), "Kilamu fil-musiqiy" (a book on musical styles), "Kitabul-musiqiy" (a book of music) are directly devoted to the analysis of musical performance. Abu Ali ibn Sina was another scholar who continued the tradition of Al-Farabi in this regard. His works "Kitabush-shifa" (Book of Healing), "Donishnoma" (Book of Knowledge), "Risolatun fi ilmil musiqiy" (Booklet on Music Science) are directly related to the science of music, methods of performance, analysis of existing melodies and songs. It originated in Central Asia in the history of music culture of the IX-X centuries the great scholar Abu Abdullah Muhammad ibn Yusuf al-Katib.

In the part of Khorezmi's encyclopedia "Mafatihul-ulum" (Key of Knowledge) devoted to the theory of music, a great deal of attention was paid to the analysis of samples of performance of folk instruments, including melodies. Later scholars - Safauddin Abdulmomin, Mahmud bin Masud al-Sherazi, Huja Abdulkadir Maroghi (XIV, author of the treatises "Jamiul-alhon" "Maqasidul-alhon"), Al-Husseini, Abdurahman Jami (XV) and further developed in the pamphlets of many musicologists. Among them was Mir Alisher Navoi, the sultan of the realm of words. Mirza Babur writes about it: "I don't know Alisherbek's coach and cover for all the professions and all the professions, it's a hammer that never appeared. Ustaz Kulmuhammad, Shayhi Noi and Husayn Udiykim were the sozdaam. With Beck's training and encouragement, they developed and became famous." Alisher Navoi expresses his sympathy for dozens of musicians, such as Pakhlavon Muhammad, Khoja Abdulvafoi Khorezmi, Hafiz Sharbati, and Kamoliddin Udi, who also showed their talent in music.

Along with melodies, Central Asian musicologists have conducted analytical discussions on the problems of instrumentation and created pamphlets.





In the late 19th and early 20th centuries, experts, musicians and musicologists conducted a number of studies on the introduction of our national instruments into modern practice. By the 1920s, instrumental music and art were divided into two areas based on modern requirements: traditional folk performing arts and academic performing arts. At the same time, the European style of polyphonic music began to be introduced in schools and concert halls.

Prominent musicians of the XX century Ota Jalol Nosirov, Ota Giyas Abduganiev, Hoji Abdulaziz Abdurasulov, Mulla Tuychi Tashmammedov, Shorahim Shoumarov, Matyusuf Kharratov, Matpano Khudoiberganov, Madrahim Yakubov (Sheroziy), Yunus Rajabiy, Domla Halim Ibodov, Usta Olim Kamilov, Orifkhon Khotamov and others are the ones who were able to continue the centuries-old traditions passed from teacher to student and instill new content and new ideas.

It is well known that during this period, with the emergence of the art of composition and composition, music began to sound in a broad and deep sense in the form of polyphonic and homophonic-harmonic style. In countries rich in folk music heritage, performance has been and continues to be passed down from ancestors to generations, mostly orally, in a "teacher-student" style. Recording folk art has been a major issue in the development of any culture. Such processes have also been observed in music. In particular, the recording of such heritage in Uzbekistan began in the late XIX century. The reworking of folk melodies, which are professional music, is one of the areas of composition and composition. Samples have long been considered a genre. The concept of "harmony", which was originally introduced into art, is now called "Arrangement" in a deeper, broader sense, and the modern man, whether young or old, knows what it is.

It should be noted that the processing of folk melodies is a much more complex and responsible creative process than the above. The fact that our teachers, such as Tokhtasin Jalilov and Yunus Rajabi, reworked our classical melodies and songs and created modern high-quality examples of "reworking" on the basis of monodia is now a part of the history of music. Such creative research has become an important factor in the development of genres of musical drama, opera, ballet, chamber music in Uzbekistan. The research of B. Nadezhdin, T. Sodikov, B. Gienko, M. Leviev, D. Zokirov, Sayfi Jalil, F. Alimov in the processing of folk melodies deserves special recognition. At present, the work of these teachers is successfully continued by R. Abdullayev, H. Rahimov, Mustafu Bafoev, Nadim Norkhojayev, Avaz Mansurov and their students. The concept of "adaptation" also means a creative work that is very close to "reworking folk melodies." Any folk music that has been recorded can be played on a particular instrument or in an ensemble of different instruments. The fact





is that if you write a note for a single melody separately for puffing, scratching, clicking, percussion, or percussion, their notes may look a little different. Because the monodic melody has to be recorded in a unique style for different instruments. For example, in a gig, the same melody must be played for four strings, that is, in one voice, but with the octaves and strings shown. This means that all our instruments are unique, and we must always keep in mind that "adaptation" has its peculiarities. Samples of melodies that have been reworked or adapted for performance by a particular ensemble of instruments have been included in concert-pedagogical repertoires for many years. It should be noted that our teachers, such as Ahmadjon Adilov for the percussion instrument, Mirza Toirov for the flute, Gulomjon Kochkarov for the dutar, have also been engaged in creative research. lon

As we study the history of national music, its development, and performing traditions, we cannot halt but dwell on the significance of ordinary folk art today, from the history of the origins of a number of trends, from amateur performance to professionalism. This is because these areas have already been introduced into the educational practice by the relevant ministries as the primary specialties of higher education institutions. In particular, we, the youth, are responsible for the preservation of the art of Uzbek folk music, its introduction to the world, its transmission and development to future generations. Therefore, the development of culture and art is an important process in the image of the nation.

Resolution on "Additional measures for further development of the sphere of culture and art" signed by the President of the Republic of Uzbekistan on February 2, 2022 reflects the measures aimed at the development of the sector.

History has shown that culture and art played a significant role in each Renaissance, including the First and Second Renaissances. The adoption of this resolution will serve as an important guideline for the beginning of the third Renaissance in our country.

The issue of perfect teaching of our national instruments in schools is highlighted in the resolution. It helps young people to form knowledge about our national heritage and increase their spiritual level. Including:

- Pupils study execution of melodies at least at one of national musical instruments which list is given in appendix No. 1 \* to this resolution about what in their education document (certificate) the corresponding record is made;
- In week one class period in the subject "Music", and also weekly in addition to it practical circles and optional classes in execution of melodies on national musical instruments is carried out;





- For teachers of the subject "Music" the mandatory requirement on ownership of skills of execution of melodies at least on one, and from 2023/2024 academic years - at least on three national musical instruments which list is given in appendix No. 1 \* to this resolution is established;

-Within the class periods which are taken away regarding "Music" studies on tool performance under the motto "Musical Instrument – the Satellite of My Life" are entered;

-Providing comprehensive schools with collections of notes and special musical literature is entered into system of their providing with textbooks and methodologies;

Another important aspect of this resolution is that, according to Annex 4, the establishment of the Uzbek Jazz Orchestra under the auspices of the State Philharmonic of Uzbekistan, training of well-known artists in special recording studios based on selected examples of Uzbek and world literature. The government will support the production of audio books, scientific research in the field of culture and art, and the creation of scientific and methodological resources.

In short, it is no exaggeration to say that this decision was taken as the best way to educate the next generation as a matter of boundless attention to our officials and a sincere respect for our culture. As the President said, if literature, art and culture live, the nation and the people, the whole of humanity will live in peace.

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