

## Uzbek Folk Instruments and Their Place in the Development of our National Culture

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**Abstract:** This article discusses the history of Uzbek musical instruments, their role in the development of our national culture today, and the importance of studying national musical instruments.

**Keywords:** National culture, ethnography, music, Teacher-apprenticeship school, folklore, musical instruments, national performance school, traditional and academic performance.

As long as a person cannot feel the beauty embodied in the external world that surrounds him, in the people he interacts with, in the society he lives in, and in the examples of artistic creations that were formed historically and practiced in a certain period, he will never be able to rise to the level of a spiritually perfect person.

Music not only gives a person aesthetic pleasure, but also gives him the opportunity to feel the beauty around him. Music is one of the powerful means of forming and educating these delicate feelings. Musical instruments are a tool that glorifies the spirituality of humanity in tones, that is, a product of human creativity, and are considered one of the main tools that express the processes of social and cultural life of every nation.

Without developing the sense of beauty in a person's heart, it is impossible to talk about a spiritually perfect person. Therefore, music, which has a powerful power, covers the human heart with its charm and leads it to beauty. That is why it is not for nothing that music is called the soul of the people and the nation. Thanks to independence, the rich historical values of our great ancestors, our unique and attractive culture spanning a thousand years began to be restored. In particular, all our values that represent the national spirituality, such as our national customs, traditions, national art, folk art, and music, are being revived. Thanks to the President's great attention to the development of culture and art, the national music art has started a new period of its development. As a practical result of these reforms, it is worth noting the large international festivals and competitions held in different regions of our Republic. In particular, the organization of major cultural events such as the "International Status Conference" held in Shahrizabz, the "International Art of Giving" festivals held in Surkhandarya and the Republic of Karakalpakstan, the "Great Silk Road" International Folklore Music Festival in Margilon, and the International Handicrafts Festival held in Kokand are national. It serves to present our culture to the world community and exchange experience with them in the field of culture and art, to strengthen cultural and spiritual relations, to expand cultural relations at the international level, and to spread Uzbek national culture and art.

The Uzbek people have a rich ancient musical heritage, in which the role of musical instruments is of particular importance. Our musical instruments are considered to be the material and cultural wealth of our people, and they play an important role in the understanding of our cultural history and the development of our national culture, like other fields. The words of Ud and law were revived and significantly enriched the executive practice. Afghan rubobi and Turkish musical

instrument - saz, with its unique charm, took a worthy place in the practical process. Along with modern music creation, family samples of folk instruments such as chang, rubob, dutor, gijjak were created. As a result, due to the modern process, diverse compositions of musical instruments suitable for different directions have been created. Traditional, reworked, improved, restored, new modern (and electronic) musical instruments are widely used in musical practice. In the process of improvement, the enrichment of the musical instruments' form and performance (sound) capabilities has gained great importance. These two criteria served as the basis for determining the spiritual and material value of the instruments. After all, it is necessary to recognize that a beautiful musical instrument has a beautiful sound and that it is the cultural and spiritual wealth of the people.

There are many types of national musical instruments used in the region where we live. If they are listed by name, it is possible to witness that there are more than 50 of them. Among them, 18 named musical instruments are newly created musical instruments from the end of the 30s of the 20th century, and they are mainly intended for use in orchestras and polyphonic ensembles. These instruments were created on the basis of enlarging or reducing the shape of the existing national musical instruments, and were created as a result of the experiments carried out to create that family of instruments. Experiments were conducted on the improved instruments and the family of chan, rubob, dutor, gizjak, kobiz instruments was created.

Historical manuscripts list the names of all the instruments that appeared in the practice of the peoples of Central Asia. Musical brochures contain information about musical instruments (shape, structure, proportions of strings, preparation criteria, trees used for making musical instruments, etc.). Among them, stringed instruments - borbada, oud, rud, kobiz, gijjak, navha, nuzkha, ganon, chang, rubob, tanbur, dutor; from musical instruments - ruhafza, shammoma, organun, sibizga, nayi anbon, chagona, bulamon, trumpet, flute, koshnay, trumpet; Various levels of information about musical instruments such as tambourine, circle, drum, safoil are presented. Musical instruments have also developed in line with the passage of time and social development, and have been improved and perfected in accordance with the times.

They worked on such tasks as the goal of reconstruction and improvement of Uzbek folk instruments, creating a wider opportunity for playing our national melodies and transferring them to the European sound system. A group of masters under the leadership of A.I.Petrosyans: Usta Usman Zufarov created many similar families of dutor, tanbur, and gizjak, while Matyusuf Kharratov expanded the upper register of the powder instrument with additional strings and kharaks. Yunus Rajabiy, in cooperation with Usta Usman Zufarov, created dutor bass, gijjak bass, and gijjak alto samples. As a result of the improvement of instruments, our folk instruments were transferred from the diatonic to the chromatic range. Such examples of creativity were the fact that the masters of musical instruments had accumulated enough experience in the field of direct musical performance, and gradually replaced the old samples of traditional instruments with new ones that could fully meet the high requirements of modern performance, and were an attempt to further improve the existing instruments. It should be noted that even today there are several musical ensembles operating in our country, and we are making a number of achievements in the field of national music. In particular, masters from Andijan, who have been making a great contribution to the development of our national music art with their exemplary achievements, have succeeded in restoring a number of instruments and are conducting research on creating new instruments. As an example of this, it should be noted that master musician Abdimalik Madraimov managed to restore several such instruments from the national musical instruments of the Boburi period, such as ghijjaki, boburi, koshtor, dilrabo, dilnavo.

Musical instruments used in our national culture can be conditionally divided into 2 groups depending on the places of use - types used in professional performance and folklore instruments. The instruments used in professional performance are divided into types of instruments used in traditional music performance and instruments used in academic performance.

Traditional folk instruments include tanbur, dutor, sato, rubob, oud, flute, sunray, koshnai, karnai, gijjak, chang, kanon, doyra, drums, changkobiz, sibizga, shepherd's pipe, spol are the instruments used in folk art. nay, safoil, sagat etc. are included. Processed instruments include samples of rubob, gizjak, dutor, and chan words processed according to the criteria of soprano, alto, tenor, and bass voices of music. On the basis of these instruments, the activities of Uzbek folk musical orchestras and ensembles were created.

If we look at the history of the organization of Uzbek folk orchestras and ensembles, in the 60s and 70s of the 19th century, the cities of Tashkent, Moscow, and Petersburg became large cultural centers where the field of music became popular, and the activities of concerts and cultural events with the participation of local musicians and music lovers were activated in such developed centers. From 1877, mature music groups, tours and drama groups began to visit other centers of Turkestan (Tashkent, later Samarkand and Fergana). This is because the democratic traditions of Russian musical instruments helped to establish international relations in Turkestan. Later, it served as a basis for the establishment of professional musical schools in the cities of Tashkent, Bukhara, and Samarkand.

In 1884, on the initiative of Eichhorn, the "Music Society" was established in Tashkent, and N.Shletinsky became the first chairman of this society. Thus, in the 80s of the 19th century, an orchestra was formed in Tashkent, and the main purpose of the formation of the orchestra was to present Uzbek folk music at the All-Russian Agricultural Exhibition in Nizhny Novgorod.

Later, Uzbek musicologists took an active part in art and literature decades held in Moscow, the capital of the former USSR, and other brotherly countries, and gained a lot of experience. They learned musical instruments and songs of the brotherly peoples and used them in local holidays and celebrations. At the same time, peoples of other nationalities also showed great interest in Uzbek culture and art and studied it. After gaining independence, these processes accelerated.

Even today, Uzbek culture and art continue to fascinate the peoples of the world. The international festival, conference and holiday celebrations held in our republic opened the way for international cultural cooperation. Such opportunities given to the field of culture cannot fail to awaken the spirit of gratitude in the spirit of the young generation, and we should not forget that we should use the created conditions and attention wisely, achieve worthy high achievements and contribute to the development of our country.

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