

## THE SCIENTIFIC AND SPIRITUAL HERITAGE OF UZBEK MUSICAL INSTRUMENTS.

*Mamatkulov Abdulxamid*

*Abdulxamidovich Oybek Mamatkulov*

*Mamatkulova Maxfuza*

*Gulistan State University, teacher  
of the Department of Music Education*

**Abstract:** This article is about the origin of Uzbek folk instruments, the sources of information about them, and the opinions of our scholars about Uzbek folk instruments in their musical treatises. The article also talks about the history of musical instruments and their importance today.

**Key words:** music, musical instrument, rubob, circle, musical treatise, musical heritage.

It is known from history that Uzbek folk instruments have been formed in various ways, from unique forms and in accordance with all branches of music, and have developed over centuries. Our great scholars Abu Nasr Farobiy (9 th century) in his “Katta musiqa kitobi”(Big Book of Music), Safiuddin Urmaviy (12th century) in his treatise on Music, Abdul Qodir Marogiy (14th century) in his treatise "Jami al-alhon fi-ilm al-musiqiy ", Ahmadiy (14th century) in his work "The discussion of words", Zaynul al-Din Husayni (15th century) in his treatise "Risola dar bayoni qonuni va va amali musiqiy", Abdurahmon Jomiy (15th century), Amuliy (16th century), Darvesh Ali Changiy (17th century) in his musical treatises. studied them, touched on various aspects of research issues, and described the classification of musical instruments of their time. Great poets of the past referred to musical instruments in their works when recording the names of musical instruments and their skilled performers. In particular, it can be learned from the works of the great thinker poet Alisher Navoiy, who reached the level of enlightenment with his work, that he emphasized the most sophisticated

and classical branches of music science. By the 20th century, scientists such as Eyxgorn, Abdurauf Fitrat, Viktor Belyayev made effective efforts to study musical instruments and their performance issues. In historical manuscripts, literary works and musical treatises, the names of the instruments created in the practice of musical performance of the peoples of Central Asia are expressed. Musical brochures contain information about instruments (shape, structure, ratio of strings, tuning criteria, trees and materials used in making instruments. They include stringed instruments: Borbad, Ud, Rud, Qobiz, G'ijjak, Navha, Nuzkha, Qonun, Chang, Rubob, Tanbur, Dutor; Wind instruments: Ruhafza, Shammoma, Organun, Sibizgi, Nayi anbon, Chagona, Bulamon, Trumpet, Flute, Koshnai, Trumpet; Percussion instrument Among them, various levels of information are given about Daf, Doira, Nogora, Safoil, etc.

Musical instruments have also developed in line with the passage of time and society's progress, improved and perfected in accordance with the times. In historical sources, the information such as Qulmuhammad Udi's fourth string on the oud instrument or the fact that the gijjak instrument first had two strings, then the third and fourth strings, are related to the improvement of the instruments. In the process of improvement, the enrichment of the shape and sound criteria of the instruments has gained great importance. These two criteria served as the basis for determining the spiritual and material value of musical instruments. Because a beautiful musical instrument has a beautiful sound, it should be acknowledged that it is the spiritual wealth and property of the people.

At the end of the 19th century and the 20th century itself, Chang and Kashkar rubob was formed and took a large place in the performance of the instrument. Oud and Qonun instruments were revived and significantly enriched the performance practice. Afghan rubobi and Kurdish sozi also received a well-deserved reputation as an instrument performer with their unique charm. Information about the definition, forms, structures, structural aspects, and performers of musical instruments began to be covered mainly in literary literature and musical treatises since the Middle Ages. So, by the middle ages, folk musical instruments, which have been formed and

perfected since ancient times, found their place in performance practice. Abu Nasr Farabi, Abu Ali ibn Sina, Muhammad Al Khorazmi, Zainuluddin Husayni, Saifiuddin Urmawi, Abdul Qadir Maroghi, in their treatises, described in detail about musical instruments and a number of their qualities and characteristics in their treatises. In the musical treatises written in the Middle Ages, it is possible to see the changes made in the way of the improvement and development of instruments, the classification of new instruments created and obsolete instruments. By the second half of the 19th century, special importance was given to the study of traditional Uzbek musical instruments. Interest in the culture of the peoples of Central Asia increased in Western countries, and specialists began to come to study it. The information recorded in the diaries of traveling ethnographers, historians, coppermiths such as Marco Polo, Vambery, Ancomin, Leysek, Eyhgor were later published in the form of large-scale articles and books.

National music that our heritage is passed from one generation to another and that it is taught to the next generation one of the important tools in the process is to deliver it in its original form. National "Shashmaqom", which occupies a central place in our musical heritage, comes from a wonderful oral generation. passed down to generations based on the teacher-disciple tradition. "Shashmaqom" is the first From the performances of Ota Jalal and Ota Giyos by V. A. Uspensky, not to the current recording was published". Of course, the notation of "Shashmaqom" is directly the theory of music it may be necessary to separate from the basics. Play it it is necessary to know the "language of music". Music theory is scientific and educational is a complex of sciences, elementary theory of music, harmony, musicality includes such disciplines as form, polyphony, solfeggio, instrumentation and studies music from a theoretical point of view. To musical-theoretical sciences harmony, which is a logical continuation of the elementary theory of incoming music The role of science in musical performance is very large. Today, there are many Uzbek folk instruments vocal music performance is well developed, our people are happy It is true that it happened. Behind these achievements has been qualified since 1936 Uzbekistan is a country that provides

personnel for the art of Uzbek music Conservatory (original name Tashkent State Conservatory), 1974- (Tashkent State Institute of Culture) was established in the state art of Uzbekistan and the Department of "Performance in Instruments" of the Institute of Culture, all in our republic music and art schools, schools specialized in culture and art and The service of special lyceums is incomparable.

Even today, a number of musical ensembles are active in our country that we are making a number of achievements in the field of national music it is worth noting. In particular, it is national with its exemplary achievements There are many masters from Andijan who have been making a great contribution to the development of our music art accomplished the restoration of instruments and the creation of new instruments are conducting research. Performing arts is a constantly developing process. Musical education for the development of the musician's performance skills at all stages of the system assimilation of theoretical and practical knowledge at the required level, acquired knowledge and it is important that they can form their skills correctly. This lecture teaching student performance at various stages of the musical education system we will consider the issues. It is known that learning to play a professional musical instrument is a school starts from age. The development of the young generation as a mature musician in the future for him, the knowledge and skills he gets at the music school are important have In fact, it is his for the building to be strong and serve for a long time

the foundation should be strong. Music school is also a foundation for a musician performs its function. The main task of the music school is to train the young generation in music and from directing to other types of art and from the proper formation of abilities consists of Here, the children are in relation to our national values and traditions respect and attention will develop further. Formation of spiritual level, aesthetic taste starts At first glance, it is a communication with the surrounding people, a community together with art begins to study the culture of the stage. Regarding his instrument love appears. Naturally, the development of performing arts is children's music and the effect on the teaching method and performance practice in art schools



shows. Today, children are taught in music and art schools the need for new works, i.e. repertoire, is increasing.

### **References:**

1. Cholg'u ijrochiligi o'quv qo'llanma. O.I. Karimov. Buxoro 2020
2. Cholg'u ijrochiligi. O'quv qo'llanma. Ravshan Abduazimov. Toshkent 2018
3. Xalq cholg'ulari anatologiyasi. A. Tashmatova. Toshkent 2014
4. Ijrochilik san'ati tarixi. A. Tashmatova.
5. AN'ANAVIY XONANDALIK YO 'NALISHI BO 'LAJAK MUTAHASISLARINING PEDAGOGIC KOMPETENSIYASINI RIVOJLANTIRISH VA BU JARAYONDA DUCH KELINADIGAN MUAMMO VA YECHIMLAR MG Akbarova, RZOGL Xayrov - Oriental Art and Culture, 2023
6. Pedagogical aproaches to the formation of musical literacy of students in the sytem of Higher Education M Akbarova, G Tursunova, Z Abdunazarov - European Journal of Arts, 2020