

THE PLACE OF NATIONAL INSTRUMENTS IN THE ART OF MUSICIANS

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Abstract. *The role of musical instruments in the musical and performing arts, the history of the emergence of musical instruments, the introduction of new musical instruments in the performing arts into the Uzbek musical art, the unique performance capabilities of each instrument are discussed.*

Keywords: *heritage, contemplation, miracle, musician, performance, national, intangible, sophistication, love, foundation, criterion, confidence, future, living, society.*

The meaning of human life is measured by the product of his creativity. A nation with a long past, rich spirituality, and boundless heritage certainly has a promising future and a great future generation. Creativity is a blessing that beautifies life, reveals the secrets of the universe, and expresses human thinking. But all of them are based on one criterion, that is, nature and the attitude towards it. And on its base, love, sophistication, trust and thinking achieve their own freedom and discover their miracle in the living process. At a time when a free civil society is being built in Uzbekistan, as in all types of our national art, the intangible heritage left to us by master musicians serves as the main source for preserving the peculiarities of the art of music, developing it and giving it a new color.

Performance styles with the participation of single, two or more instruments formed in the Uzbek national musical art, their various national and general forms are being improved, and various currents with new performance styles are being formed.

The modern performance art of Uzbek folk instruments is developing on the ground of centuries-old traditions of its development. The role of national musical instruments in the performance of folk instruments is incomparable. According to literary sources, it is assumed that the first musical instruments appeared in the XIII millennium BC. Percussion instruments first appeared in music. Later, noisy musical instruments appeared. The performers emphasized the rhythm by clapping, and increased the effect of noisy instruments. Later, folk craftsmen made trumpets, whistles, flutes (longitudinal, transverse, many-way), flute-like whistles, rattles, chiltars (harp, lyre) and kifaras from reed or bamboo stems. Over time, those musical instruments were further improved, and flutes appeared. Later, stringed mizrab and stringed bow musical instruments appeared. They were used in courtiers' ceremonies and military campaigns. Uzbek folk instruments were formed in the development of ancient Eastern culture. They have preserved their unique characteristics and tone during centuries of development. Due to their unique structure, nay, trumpet, tanbur, dutor, rubob, gijjak, qabuz came down to us in traditional forms. At the end of the 9th century, the types of vocal-instrumental music, including soloist, ensemble musicianship and dance, were formed in Central Asia. At that time, it was formed by the simultaneous playing of several instruments, i.e. karnay, surnay and percussion instruments, i.e.

drums, chindovul instruments. At that time, dutor performance had acquired only a camera character, and this performance art was mainly occupied by women.

One of the distinctive features of medieval music performance culture is that musicians not only played several types of musical instruments, but also composed music themselves. The musicians were also mature musicians and poets of their time. In the conditions of the Middle Ages, musical specialization led to the emergence of special musical workshops. Here the tradition of master-disciple developed. At the same time, the performance of the ensemble improved, the main forms of musical art were formed, and the discovery of new models of musical instruments dates back to those distant times. The theoretical views of Eastern scientists were formed on the basis of the existing experience of performing arts, and in their treatises, detailed information was given about the role and importance of music in society. The human voice has always been considered the most perfect instrument. The performers of musical instruments with strings and bows have always tried to make the melody they created more impressive, sincere, and smooth for the human voice. The oud and rubob, instruments whose melody is very close to the human voice, were described in detail. In this case, under the concept of rubab, it is meant music that is similar to a zigjak, whose strings are played with a bow. In the late 19th and early 20th centuries, the performance capabilities of Uzbek folk instruments constantly expanded and improved. The organization of various folk instrument ensembles, the development of solo instrumentalism required music masters to further improve the instruments. In the 19th century, in performance practice, instruments such as flute, koshnai, surnay, karnay, bolaman, chang, kashkar rubob, afghan rubob, tanbur, dutor, dombira, gijjak, sato, doira, qayraq, safayil were firmly established. The introduction of new musical instruments has taken a firm place in ensembles. Music was widely used by musical instruments to accompany songs and dances, and the impressiveness of the melodies was complemented by various musical accompaniments. During this period, other positive events took place in the musical life of Turkestan. European musical instruments began to enter Central Asia. Examples of these are the musical instruments of the symphony orchestra, brass and percussion orchestra, piano, and drum instruments. A harmonica instrument imported from Russia appeared in Khorezm. In Fergana and Tashkent, the gijjak began to be replaced by the violin. At the same time, based on the iconography of Uzbek folk musical instruments, new versions of Russian melodies, sometimes with modifications, have appeared. In the second half of the 19th century, serious changes took place in the performance of Uzbek folk instruments, new forms appeared. Based on the traditions of folk performance, new, relatively complex and perfect tunes and songs illuminating various aspects of people's life began to be created. Well-known dutor player, tanbur player, doira player, nay player, surnay player, bolamon player, gijjak player, Kashkar and Afghan rubob players appeared. Restoration and development of the maqam genre in the art of music performance continued. Maqom was inextricably linked with folk songs according to its tone and rhythm laws, and differed only in the breadth of its scope. Usually, each maqam is divided into two large parts. The first is a part performed only by instruments, called mushkilot, and the second is a part of a song sung with the accompaniment of instruments, and it is called nasr. Nasr also includes a dance melody. Singers and Uzbek musical ensembles of various composition took part in the performance of maqams. The ensemble of musical instruments included the tanbur and doira in Bukhara, and the dutor, gijjak, bolamon, doira or tanbur, harmon, rubob, and doira in Khorezm. In the regions of Fergana and Tashkent, the ensemble consists of 8-10 performers, including the flute, koshnai, chang, rubob, dutor, tanbur, doira and gijjak

instruments. In addition, small ensembles consisting of 3-4 people, namely, included nay, chang, rubob, dutor, tanbur, doira and gijjak, sometimes two instruments, i.e. two tanbur, two dutor or two g'ijjak, two rubabs. After all, the attention paid to national music in the period of independence, in particular, the local manifestations of the musical genre, the form, texture and tone aspects of the tunes, the local and artistic criteria of music performance, and finally, makes it possible to perform it in an authentic way.

At the present time, the art of Uzbek group musical performance in the style of badiha (improvisation) has appeared. This stream is composed of musicians who are well aware of the nature of our national music, have theoretical and practical observations, and have high performance capabilities - People's Artists of Uzbekistan Abduhoshim Ismailov on gijjak, Abdulakhad Abdurashidov on nay, Honored Artist of Uzbekistan Abdurahmon Kholtojev on qanun, Umarali Bulturov on udda and Kochkor Saidov on doira instruments cooperated. The formal structure, intonation features, and set of methods of the works performed by them were created in a manner specific and appropriate to the traditions of Uzbek musical performance, with the participation of untempered voices. In the course of the performance, various "accompaniments" used by the musicians in a sudden, free, (improvised) way during the accompaniment of some tracks, starting with purely instrumental works, have become a habit in the practice of this group. It was this event that became the basis for the formation of the badiha style as a result of the full disclosure of the technical capabilities of the gijjak, nay, and qanon instruments. In the performance, together with the accompaniments, small music sheets were used. As a result, the national musical-aesthetic standard reflected by the group plays an important role in raising the badiha process to the level of spectacle. Among the group's activities, we can mention especially "Toyyona", "Dil Bayram", "Big Maple", "Akhmad Fargani" and many other works created by the People's Artist of Uzbekistan Abduhoshim Ismailov.

It is worth mentioning that in the present period, the art of music was formed on the basis of the idea of simple musical performance and has been functioning as an important factor in ensuring the national and cultural development. Therefore, this type of art is a positive example of the result of artistic activity that combines all forms of Uzbek national music enriched in form and content on the basis of social and spiritual stability in our country.

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