



Classification of National Folk Instruments in the Treatises of Central Asian Scientists

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Abstract: *It can be said that shashmakam was created as a product of the compositional traditions of bygone days, based on the rich experience of maqom musicians and singers. The great masterpieces of Shashmaqom, created by the folk genius, are of particular importance in the study of our national musical wealth. The seven musical instruments described by Darvish Ali Changi: tanbur, chang, oud, canon, rubob, kobiz, gidzhak, etc., are very common musical instruments in the 17th century.*

Keywords: *Shashmaqam, tanbur, chang, ud, rubab, kabiz, gijak, nay, twelve maqams (Rahovi, Husseini, Zangula, Rost, Ushshak, Navo, Busalik, Hijaz, Iraq, Isfahan, Zirafkand, Buzruk), singer, musician.*

Darvish Ali Changi, a famous 17th-century oud player, gave detailed information about the musical instruments used in that period in his pamphlet. He calls out the "King" of instruments. The oud had twelve strings tuned in pairs. It was slightly different from the first oud of the time of Farabi. According to the brochure, the powder is dedicated to Zuhra, the patron of musical instruments. The described dust had twenty-six threads and seven veils for the performance of seven statuses. The flute is also mentioned as an ancient instrument. In the pamphlet, it is written about such musical instruments as kanon, rubob, qobiz, musiqar, enbon flute (widespread in China), ruhawza (six-string nakhunli). Seven of the musical instruments described by Darvish Ali Changi: tanbur, chang, oud, kanon, rubob, qobiz, gijjak, nay were very common at that time. The pamphlet mentions the names of dustman Dilorom, pipers Abduqadir and Khoja Abdullah, Maulana Merik Changi Bukhari, Maulana Qasim-Rabbani, Sultan-Ahmadi "Devona", brothers Sheikh Shamsi-Rabbani and many other famous teachers. Gzhijjak player Shah Quli-Gijjaki played wonderful tunes on this musical instrument, and the peshravi "Husayni" with its important rhythm created by him stands out. Darvish Ali Changi says that fans of art were deeply impressed by the tunes performed by piper Sultan Ahmad and the magical sounds of the flute.

Sultan Muhammad Uddiy Samarkandi mentions the oud instrument as an author, a uniquely talented instrument player, and a music creator. People who were amazed by the unique performance of the rubob played by Sheikh Shamsi-Rabbani from Bukhara gathered from all around the square. Also, in that period, there are twelve statuses (Rahovi, Hosseini, Zangula, Rost, Ushshaq, Navo, Bo'slik, Hijaz, Iraq, Isfahan, Zirafkand, Buzruk) and there are many composers who created musical works based on them. mentions that. Darvish Ali Changi's testimony is also valuable in that most of the musical instruments he described (flute, trumpet, trumpet, chan, kanon, rubob, oud, tar, tanbur, gijjak, kabiz, doira, drum, dutor) O Uzbekistan, Tajikistan and other republics of Central Asia have been preserved to this day and are improving. Therefore, it is reasonable to call these instruments

Uzbek folk musical instruments. In the works of medieval Eastern scholars, there is sufficient historical information about musical instruments and the spiritual and cultural environment created by them, but there are very few technical and artistic possibilities of this or that folk instrument. At the end of the 18th century and at the beginning of the 19th century, many new types of folk and professional music began to develop in the Uzbek musical culture: big song, big game, shodiyona, mavrigi, Navro'z, Shashmaqom, Chor maqom (Dughoh Husayniy , Chorgoh, Bayot, Gulyori-Shahnoz) entered. Shashmaqom, consisting of six series of works, was especially popular in music. Famous singers and musicians Domla Halim Ibodov, Usta Shodi Azizov, Levi Bobokhanov, Haji Abdulaziz Rasulov, Sodirkhan Bobosharipov, Boboqul Faizullayev, Shahnazar Sohibov, Fazliddin Shahabov gave new life to Shashmaqom. Performance capabilities of Uzbek folk musical instruments have constantly expanded and improved.

It can be said that shashmaqom was created as a product of the compositional traditions of the long past, based on the rich experience of makomist musicians and singers. The great masterpieces of Shashmaqom, created by the genius of the people, are of special importance in the study of our national musical wealth. They are an inexhaustible source for the creation of new musical works. Shashmaqom song sections include more than 200 different forms of songs. But there are hundreds of great tunes and song variations based on them. Branches of the Shashmaqom singing department also arose as a product of the traditions of the art of composition. During the period of Timurids, in particular, A. Navoi and A. Valuable information can be found in the works of scientists and poets such as Alisher Navoi, Kavkabai, Babur, Vasifi, Darvish Ali Changi, great thinkers who created hundreds of composers during Jami's lifetime and in the following centuries. The creative activity of the composers was multifaceted. Initially, the composer is an artist who creates unique tunes and songs based on folk songs and folk songs. Such folk composers continue the traditions of the past and create wonderful melodies and songs. Composers and composers such as Tokhtasin Jalilov, Yunus Rajabi, Talibjon Sadikov, Mukhtar Ashrafiy, Mutavakkil Burhanov, Doni Zakirov, Fakhridin Sadikov, Komiljon Jabbarov, Saidjon Kalonov, Arifkhan Hotamov created many of their tunes and songs, arias and romances in the style of maqams. The work of these famous artists was directly related to the continuation of past traditions of composition in new conditions.

In the works of the great thinker Mir Alisher Navoi and the poets and scientists who lived and worked in later times, we come across expressions related to the form and method of creation of melodies, songs and chants that are not very clear to us. As we browse through such works, we read valuable lines about the status and names of the branches, the names of the composers, their lives and creative activities. In the brochures, information is provided that the composer has added new tunes and songs to the status tracks. These melody forms are known by the names of kor, kavl, amal, peshrav, naqsh, savt and tarona, and some types are also found in Shashmaqom. Therefore, they are commonly referred to as tarona. However, it is also possible to partially distinguish such forms as naqsh, sawt, peshrav, amal, tarona. Let's take Peshrav. All Shashmaqom's instrumental tracks are composed of peshrav melodies. This opinion is confirmed by the information in the musical pamphlets created in the 16th and 17th centuries. However, the peshraves in Shashmaqom are more complex and improved than in the past. If you listen to the peshrav tracks, you can distinguish that the melody is moving up and the rooms that make up the melody are emerging inside the peshrav structures moving step by step below.

If the young generation is taught about the history of musical instruments, which has been studied for centuries, the love of the future generation for our nationality will increase even more.

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