



History of Performance in Uzbek Folk Instruments

M. Qurbonova ¹

¹ Fergana regional branch of Uzbekistan State Institute of Arts and Culture

Abstract: This article provides detailed information on the history of performance on Uzbek folk instruments, the emergence of performance art in Central Asia, and the treatises of oriental scholars on performance art.

Keywords: Uzbek folk instruments, performance history, Central Asia.

Emergence of performing arts in Central Asia

Folk instruments appeared in the distant past. According to the data, it is assumed that the first musical instruments were born in the 13th millennium BC. Percussion instruments first appeared in music. Because the oldest labor songs were directly related to the rhythmic structure of work.

After that, noisy instruments appeared, the performers emphasized the rhythm by clapping, adding to the effect of the noisy instruments. The clapping of female performers created a unique, unrepeatable beauty.

In the bosom of ancient Eastern culture, Uzbek folk instruments were formed. They have preserved their unique characteristics and tone during centuries of development. Due to its unique structure, nay, tsumnay, tanbur, dutor, rubob, gijjak, kobizs have reached us in traditional forms.

Marokand, Nisa, Tuproqkala, Termiz and other cities existed during the period of slavery. During the excavations carried out in the territory of these cities, artistic crafts and images of various musical instruments were found. The slave society was an important stage in the development of the culture of the peoples of Central Asia. As folk music progressed, so did the instruments.

As a result of archaeological expeditions organized in the 30s and 40s of our century (led by S.L.Tolstov, V.A.Vyatkin, M.B.Masson, etc.), valuable information was obtained.

The found cultural monuments depict mashshaks playing various musical instruments: tanbur, rubob-like instrument, kanon, oud, flute, trumpet, trumpet, circular instruments.

Folk instruments have become an integral part of the life and work of the people of Central Asia. We know that songs, games and melodies accompanied by musical instruments were performed at the great ceremonies and family celebrations of the people. Holidays were more associated with the seasons. In Central Asia, seasonal holidays such as "Navroz", "Lola salei", "Harvest holiday", "Melon sale", "Grape sale" are widespread. It is hard to imagine such public holidays without folk musical ensembles, singers and musicians, and dancers. Trumpets, trumpets, circles, drums and percussion musical instruments are widely used in festivals and cultural ceremonies.

At the end of the 9th century, the local feudal dynasty of the Somonites managed to unite a large part of Central Asia. Bukhara, the capital of the Samani state, became a major cultural center. Literature and music flourished here. Due to the change in life conditions, the social importance of the art of music has increased. The role of music in the lives of urbanites and upper classes has significantly increased. Even then, there were vocal-instrumental music genres that included soloist, ensemble musicianship, and dance.

One of the distinctive features of medieval music performance culture was that musicians could not only play several types of musical instruments, but also composed music themselves. The musicians were also mature musicians and poets of their time. Musical specialization in medieval conditions led to the emergence of special musical workshops. Here the tradition of master-disciple settled and developed. At the same time, the performance of the ensemble improved, the main forms of musical art were formed, and new models of musical instruments were discovered.

Treatises on the Performing Arts of Oriental Scholars

The theoretical views of Eastern scholars were formed on the basis of the existing experience of performing arts, and in their treatises they gave detailed information about the role and importance of music in society.

Al-Farabi's (873-950) "Big Book of Music" ("Kitab al-musiqā al-kabr"), Ibn Sina's (980-1037) "Book of Healing" ("Kitabi ush-shifa"), "Treatise on Music" – Khorazmi's (10th century) "The Key of Knowledge", Saifuddin Urmovi's (1216-1294) "The Book of Nobleness" or "The Book of Honor", Jami's (1414-1492) "Treatise on Music" contain important information about music performance and folk instruments. Saifuddin Urmawi is known as a talented oud player, singer, and popular musician. He was born in Urmavia, Azerbaijan. Sayfuddin's greatest achievement is that he developed a perfect system of lad (modus). Ibn Zayli's (d. 1044) Complete Book of Music ("Kitab ul-kabir fil-musiqi") is his only and invaluable book on music. He developed a new method - the method of representing chords in music with letters. Abduqadir Maroghi (15th century), Abduqadir ibn-Royibi (Maroghi) was born in the city of Maroghi, Azerbaijan, but spent the second half of his life in the Temur palace-Samarkand and died in Herat. In the treatise "Collection of Tunes in the Science of Music" ("Jami al-alhan fi-ilm al-musiqi"), he enriched the teaching of music with information about the existence of a kind of musical instrument, like a bow, a seven-stringed gong. Al-Husayn's (15th century) treatise "Musical Canons" provides information about the dutor, a two-stringed musical instrument that is widespread among the peoples of Central Asia. Qutb al-Din al-Sherazi (1236-1310) is known as an Iranian music theorist, who in his treatise made instructive comments about the bowed tambourine and considered the human voice to be the most beautiful of all musical instruments. Bukhara musicologist Darvish Ali, who lived in the 17th century, gave detailed information about musical instruments such as tanbur, chang, kanon, rubob, kobiz, gijjak in his treatise.

The legacy of the great thinkers of the East is also of historical value in the field of studying folk instruments. The famous work of Abu Nasr Muhammad Farabi "Kitab al-musika al-kabir" ("The Big Book of Music") is of great importance. In this book, the medieval scholar divides two types of music performance: the reproduction of the melody by the human voice (singing art) and musical instruments. As a skilled performer, Farabi attaches importance to the study of the role of musical instruments in the life of society, and he wrote: "... there are special instruments that are played in battles, dances, weddings, parties, and singing love songs."

The above opinion of Farabi proves that musical instruments played a leading role in music culture not only among courtiers, but also among urban and rural residents, artisans.

The second part of the book is devoted to the musical instruments of that time. It describes the lute, tanbur, flute, rubob, chang, kanon and other musical instruments in a consistent and detailed manner. Farabi considered the lute with strings and mizrob as the most common instrument of that time. The lute is played with a unique mizrob (chertma), and there are ligatures (lado) on the handle. In the 9th-10th centuries, the lute gets the Arabic name oud. This instrument has been preserved to this day in many Eastern countries, among the peoples beyond the Caucasus. Modern oud samples are available in the field-experimental laboratory of the Tashkent State Conservatory.

In the "Big Book of Music" Farabi describes another musical instrument - the tanbur. According to the scientist, the tanbur (scratching the tongue) is one of the closest types of instruments to the oud.

In the tanbur, the strings are tapped using a nokhun (a special click-nail made of metal). Tanbur is a widely used and popular instrument like oud. Tanbur had two or three brass strings. Two types of it

are known: Khorasan and Baghdad tanburs. Baghdad tanburs had fewer statures (five) and a shorter instrument handle. Khorasan tanbur has many statures, there are curtains on the handle from the mouth of the instrument to the middle of the handle. This type of tanbur has not lost its shape to this day and is used in music performance as a soloist and ensemble instrument.

Pharoah also describes the flute. He groups various musical instruments according to the principle of sound production.

One of them is a simple pipe or many located in one direction flute with a hole. These types of flutes, or flutes as they are called differently, exist today even among the peoples of the East. The Vietnamese call it sao, the Tajiks tutek, the Tatars kaval, the Kazakhs sibizga, the Azerbaijanis ney (very rare), the Kyrgyz uoo, choor (a musical instrument of shepherds), and the Uzbeks nai. The scientist also mentions the common trumpet, which is often made of mulberry wood.

Farobi also mentions dunay (mizmar). The Danube is similar to the present-day Koshnai or Turkmen folk instrument, the gosha-dilli tyu dyuk (an instrument made of double reed tubes).

In his treatise, Farobi describes in detail the rubab that existed in his time. The rubab of that period was made of a resonator and a long handle, similar to the current Kashgar rubab. There were two types of click string rubab. 1 wooden decal and the main part is made of wood, 2 lower part is made of leather.

Farobi testifies that dust belongs to the group of musical instruments that create a tone through the vibration of open strings. The dust of that time had 15 strings, which were diatonically tuned and had a pitch of two octaves. All the instruments described in the brochure are used to accompany singing, dancing, solo and ensemble performances. Farobi testified that the oud played a leading role in the performance of the ensemble. In "The Book of Musical Instruments" the scientist explains the methods of tuning instruments such as tanbur, rubab, and chang to be a harmonious accompaniment to a melody played on the oud or a solo singer. Thus, the great scholar of the East founded the field of instrumental science, which studies instruments as a branch of musicology. This field was later enriched and developed in the works of other scientists.

According to the period of his life, Ibn Sina, the great scholar, is very close to Farobi. His scientific-philosophical knowledge about the music of that time is described in the chapter "Treatise on Music" of the large encyclopedia called "Book of Healing". These treatises devote a lot of space to the definition of instruments. Ibn Sina divides the music of his time into two groups: mizrobli, nakhunli (barbad, tanbur, rubab) and open stringed instruments (shahruh, chiltar, lira, chang, harp).

At that time, the famous thinker of the East, Saifiuddin Urmawi, developed the system (system) of the science of music. He was famous as a master musician, singer and a skilled composer. Based on his experiments in Ud, the scientist explained his theoretical principles. In Urmawi's "Book of Piety" it was stated that the oud is the most famous and the most modern of the musical instruments. The oud had 7 statures (ladi) of five pairs of strings in quarta order. The strings are called bam, masnas, masna, zir and the highest one is hadd. The improved oud with five double strings has retained its structure in later times. Shirozi (1236-1311), Jami (15th century), al-Husayni, Maroghi, ibn Sinal also wrote about the five double strings and seven maqam (ladas) of oud tuned to a quart. A complete drawing of the oud stick in Jami's "Treatise on Music" gives a complete idea of its tuning. According to the scientist, the existing 12 statures are the basis of ancient mature music. Jami talks about the effect of music on its listeners, and believes that it has deep spiritual and spiritual significance.

The treatises created in the 13th-17th centuries describe such stringed instruments as chang, ganon, nuzkha, rubab, tanbur, as well as the flute, a wind instrument.

Darvish Ali's treatise on music created in Bukhara (17th century) can serve as a source of information about traditional instruments. It contains rare information about the musical culture, such as the instruments available in the major cities of Central Asia, and the skilled performers.

Darwish Ali's treatise is a valuable resource for the study of Central Asian music of the 16th and 17th centuries. Creative biographies of famous singers and instrumentalists, composers are described in this work.

Darwish Ali, like his predecessors, called the oud the "king" of stringed instruments, considered the best in terms of vibrational tone. According to the brochure, the powder is dedicated to Venus, the patron saint of musicians.

The described dust had twenty-six strings and seven frets for the performance of the seven statures. In addition to these, the brochure also mentions such instruments as kanon, rubob, qobiz, gijjak, music, ekbon-nai, (drum, leather), rukhavza (six-stringed nakhun) spread in China.

Seven of the musical instruments described by Darwish Ali, tanbur, chang, ganun, oud, rubab, kobiz, and gijjak were common instruments of that time.

Darwish Ali's information confirms the idea that stringed and bowed instruments were used in musical practice to create a harmonious melody in the ensemble. The treatise mentions the names of dustman Dilorom, pipers Abduqadir and Khoja Abudullah, Maulana Qasimi-Rabbani, Sultan-Ahmadi - "crazy" rubobists, brothers Sheikh Abu-Bakri Rabbani and Sheikh Behduchi, wise jurist Sheikh Shamsi Rabbani and many other famous masters.

Darwish Ali's testimony is also valuable in that most of the musical instruments he recorded (flute, trumpet, chang, kanon, rubob, tanbur, gijjak, kobiz, doira, drum, oud) are found in present-day Uzbekistan, Tajikistan and other republics of Central Asia, as well as in Azerbaijan. It has survived to our days and is improving. These musical instruments have taken a strong place in the cultural life of the Uzbek people for a long time and have been widely used in their cultural life. Therefore, it is appropriate to call these instruments Uzbek folk instruments. In the works of Abdul Fazl Boyhaqi (XIV century), the names of stringed mizrobli (rud, barbad, tanbur), tamli and percussion instruments (trumpet, timpani and drum) are mentioned.

It is known that the system of replying to the works of poets ("nazira") was widely used in Eastern literature in the past. Many "Khamsa" were also created in this way. Navoi gave a new interpretation to the ancient legend of Bahram Gor in his epic "Saba'i Sayyor" (one of the "Hamsa" epics). The hero of the play is called Dilorom, a dustman. The poet embodied his instrument as a symbol of music.

Zahridin Muhammad Babur (1483-1530) admitted that Alisher Navoi helped many oud players to show their talents during his time. The names of performers of Uzbek folk instruments are mentioned in "Boburnoma". Babur also mentions such skilled performers as Shah Kulmi-Gijjaki, Husayn Udi, Khoja Abdullah Marvarid Qonuni.

During Navoi's time, flute, oud, gijjak, kanon, trumpet, drum, circle, chang performance were widespread. All of them are equally used in ensemble performance and solo performance. Chang stood out as a solo instrument.

By comparing the written records of the 15th-17th centuries, it can be concluded that by this time, the culture of performance on folk instruments in Central Asia had reached its maturity. At the same time, performers of Uzbek folk instruments also created musical works. Already at that time, there were skilled chang, oud, gijjak, ganon, flute, tanbur, bulaman performers and mature singers, who formed their own ensembles. Solo performance is also developed.

In his "reminiscences", Vosify mentions the name of Haji Abdullo Marvarid, the instrumentalist of the law, who invented a wonderful style of trellis. The tunes and songs composed by him are popular among the people. Thus, in the visual arts and literary heritage of the 14th-17th centuries, there was a rich material confirming the stability of the main types of musical instruments with roots going back to the distant past.

The treatises of Central Asian scholars on music, fiction, and painting allow us to to some extent restore some of the broken links in the long chain of the historical development of Uzbek folk

instruments that have reached our days. Several hundreds of years have passed, and musical instruments have taken their place in solo, ensemble and orchestral performances and live to this day.

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