

# History Of Uzbek Folk Instruments

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**Abstract:** This article provides brief information on the topic "History of Uzbek folk instruments".

**Key words:** Music, art, culture, instrument, gijjak, oud, pipa.

When talking about musical instruments, the most ancient of them were, without a doubt, the percussion ones. Then, wind instruments appeared and gradually took shape. Mentioning the names of creators and composers in ancient historical and literary works indicates that music is highly developed in Central Asia.

By the 9th century, there were drastic changes in the socio-political and cultural life of Central Asia. In this period, poetry and music became closer and harmonized theoretically and practically. This situation was clearly reflected in the works of poets and musicians who lived and created in the following centuries. At that time, harp, oud-type stringed and blown flute-like sounds were widespread. Uds with five or six pairs of strings tuned by quarta were used. The oud is played with a flexible feather-like plectrum. We know that Darveshali Changi considered the oud to be the king of all musical instruments. Also, circle was one of the main musical instruments. It was in the 9th - 11th centuries that the science of music was founded, and almost all the thinkers who lived in these centuries were engaged in this science. As early as the 9th century, pamphlets dedicated to music appeared. In particular, they study the theoretical foundations of music. The words of music are described scientifically, the names of famous performers, their repertoire, and the names of popular music genres are given.

Ibn Sina, a great scientist of the East, also devoted time to dealing with the issues of music theory. Some sections of the thinker's works contain information about music, its physical properties, musical pitch and rhythmic basis. The scientist developed the acoustics of music science in the works "Kitab ush-Shifa" and "Kitab ul-Najot", and the mathematical aspects in "Donishnoma". The works of Farobi, Ibn Sina and other scholars, which reflect science and culture at a high level in the Middle Ages, serve as an important source for studying the music culture of this period.

By the twelfth century, the religion of Islam and the teachings of Sufism related to it appeared. It certainly did not affect music. This, in turn, created new tones, new methods and different directions. Religious and Sufi motifs in music occupied a great place in Uzbek culture until the beginning of the 20th century.

During the reign of Timur and the Timurids, our great grandfather brought various craftsmen, including musicians, from the cultural centers of Khorasan, Iran, and Syria. According to the testimony of the historical figures who lived in that period, palace ceremonies were performed with music. For example: Hafizi Abru writes: - "And the melodious hafiz and sweet musicians played and sang on the basis of Persian samples, Arabic melodies, Turkish traditions, Mongolian voices, Chinese - singing laws and Altai scales". Alisher Navoi loved music and was a great connoisseur of it. He even created music. According to the thinker, music is an effective force and should be firmly connected with the people and their life.

In the 15th century, playing music on musical instruments, especially stringed instruments, was widespread. The poetic description of words is given in detail in the original work of the 15th century Uzbek poet Akhmad called "The Discussion of Words". The work of Najmuddin Kavkabi, one of the poets and musicians of the 16th century, as well as the connoisseur of music, arouses great interest in many people. His "Treatise on Music" is about the traditions of the teacher in Samarkand and others was a musical poetic manual for his students who continued in the cities - Haji Muhammad, Maulana Reza, Samarkandi. In the 13th-17th centuries, 12 maqams were very common in the music science and practice of Central Asia, Azerbaijan and Khorasan. Darveshali Changi is a scientist who left us complete information about them. His work "Risolai muzyka" consisting of 12 maqam-soz is of great importance. Unlike others, the author not only describes the basics of music theory, but also devotes a large part of his work to the

activities of a number of musicians who lived and created in different eras, as well as to the description of the music words available in the palace. By the 19th century, along with musical theoretical treatises, "Bayoz" were also created. They were a collection of songs with the names of specific tunes.

Academic scientist Abdurauf Fitrat's contribution to Uzbek musicology is incomparable. At the beginning of our century, he wrote a special work about the words of national instruments. In it, almost all the words of music are mentioned by name, and their details and structure are fully explained.

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