

The Application of Musical Instruments in Uzbek Musical Art

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Each of our instruments has its own place in our national music. Sometimes they complement each other, sometimes they cannot be replaced. It should be especially noted that the world of Uzbek national instruments is rich and diverse both spiritually and materially. Moreover, instrumental performance stands as an art form deeply rooted in the rich spiritual traditions of our people, with its origins tracing back to ancient times. Musical compositions, serving as the foundation of this genre, became inseparably intertwined with the daily lives and labor of the populace.

Keywords: Uzbek musical art, musical instruments, traditional music, instrumental performing, percussion instruments, wind instruments, stringed instruments.

1. Introduction

Uzbek national musical instruments, regarded as a priceless heritage, hold a prominent place in the country's musical culture due to their intricate designs, distinctiveness, exceptional performance qualities, and vibrant sound. These instruments have historically been deeply intertwined with the spiritual and everyday lives of the Uzbek people. Even today, they play a unique role in shaping individual worldviews. Instrumental art, cultivated over centuries by

our ancestors, has become a fascinating subject not only in the study of music but also in contemporary musical creativity. Exploring the unique characteristics and features of these instruments can greatly enhance the practice of playing them.

Uzbek cultural heritage boasts a rich variety of musical instruments, each with its unique significance, shaped through a long history of structural evolution and technical refinement. Based on performance criteria, Uzbek folk instruments are categorized into two main groups. The first encompasses traditional instruments that have retained their original forms, while the second group, emerging in the 20th century, consists of modernized or reconstructed instruments reflecting cultural advancements of that era.

2. Methods

Instrumental words borrowed from traditional folk instruments: tanbur, dutar, Sato, rubob, oud, flute, surnai, kushnai, karnai, gijak, chang, konun, doira, nagora. Terms such as Chankobiz, Sibizgi, and Safoil are commonly found in folk art.

The modified instruments include the Rubob, Gidzhak, Dutar, and Chang, which have been adapted to align with soprano, alto, tenor, and bass voice ranges.

Traditional instrumental performance has been an integral part of folk practices for a long time, evolving into a tradition through various forms and compositions. Notably, each traditional instrument showcases a distinct professional level of individuality.

Within folk performance practices, distinct opportunities, conditions, and styles of performance have been established over time. On the other hand, the centuries-old practice of performance also required group performance on (folk and traditional) instruments. Accordingly, the instrumentalists developed and implemented group compositions that aligned with the characteristics and sound compatibility of their respective instruments.

3. Result

The brass and percussion orchestra, featuring instruments such as the Karnai, Surnai, Nagora, and Doira, has been firmly established in performance traditions and plays an active role in all major cultural events of our people. On the other hand, traditional instrumental ensembles were used because of their characteristics. A large instrumental ensemble was created from the sum of all the instruments to provide a wide range and a large sound capacity in performance. However, the performance of instrumental music in the performing practice of Makom has also become a tradition to perform in small groups. Including: playing to the accompaniment of doira on each instrument; tanbur with dutar; tanbur accompanied with dutar and doira; tanbur, dutar gijak accompanied by doira; ud and konun with doira, etc.

By now, Uzbek musical performance can be divided into three main areas. The direction of folk music, the direction of folk classical music and the direction of composer's musical creativity. In the folk direction, instruments of a mass nature are more often used, the sound and technical aspects of which coincide. For example: rubab, nay, gizhak, chang and doira. It is worth noting that when performing folk music, the conditions and place of performance will

also be peculiar. Therefore, the instruments must also have the characteristics of rapid adaptation and the ability to play in any conditions.

4. Discussion

All instruments formed in performing practice are divided into three types according to their characteristics. String, wind and percussion instruments. The Nai is an ancient wind Uzbek folk musical instrument. The Nai is widely recognized in Uzbekistan and holds an important role within the ensemble and orchestra of Uzbek folk instruments. It is frequently featured in solo performances and is integral to folk melodies and makoms, largely due to its wide tonal range. Because of its loud sound, the Nai can also serve as a prominent lead instrument in an ensemble. It has a diatonic scale consisting of six holes that are closed with fingers. The notes are written as they sound in the treble clef. High and low sounds are made with the fingers, completely or half closing the holes and blowing differently. Between the first hole, which is blown out by nai and pressed with fingers, there is another hole to which thin paper is glued, which is mainly used by Chinese performers. In China, the nai is made of clay and this hole is covered with a thin veil coming out of the clay. This will help to make the sound wavier. Four holes permanently open at the other end of the nai (two on both sides and two on the other side) serve to soften sounds in certain lads. The total length is 500-600 mm. Nai is made of wood, clay and copper. Accordingly, it is called "wooden nai", "Garov nai", "copper nai". An old legend says that a shepherd grandfather carved a hollow reed and cut holes in it that could be closed and opened with a finger. He calls him "Nai." Passing on the shepherd's staff to his children, he also included nai. They wander through deserted biobanks, graze sheep in lush pastures, and play the nai their grandfather made. It turns out that sheep, "captivated" by nai's melody, never separate from the flock. Years later, this word fell into the hands of the city's mashohids. They are also stunned by the magical sound of nai. It has been further improved and decorated. They were made not only from reeds, but also from wood, copper and other metals. Abdukadir Ismailov, Saijon Kalonov, and currently Mirza Toirov, Abdulakhat Abdurashidov are known among the teachers-performers of the nai. Surnai also has an ancient history. This instrument is mainly used at celebrations, festivals, festivities, weddings in combination with doira, nagora and karnai. The Karnai is typically used in open areas due to its powerful sound. Surnai is made from hardwood such as apricots, walnuts. It features six holes on the top side and one on the bottom, and by opening or closing these holes, the desired sounds are created. The section from which the sound is created on the pipe is made separately, called "Nai pachok" and installed on the pipe every time before performance. This instrument has a much higher sound compared to hiring and wearing, thicker in width and longer than nai. The volume of sound ranges from Lya in the Small octave to Mi in the second octave. The notes are written in the violin's key, allowing them to be heard clearly. The surnai was also considered a very old musical instrument and served as a messenger for tightrope walkers to gather people for their performance. Together with the performers of Nagora, dombira, karnai and surnai, they performed various melodies on the ropes, entertaining the audience. The surnai at large celebrations, weddings pleased the human language with its charming, sonorous, high-pitched sound, lifted the spirit. This song contains not only festive, but also gloomy melodies. For example: melodies such as "Navo", "Navruzi Ajam", "Munojot", "Musculot", performed by master performers, to cheer up the listeners as well as making them

cry. One of the secrets of high, skillful performance on the surnai is to perform with reverse breathing, that is, with continuous inhalation (exhalation). This method is not found on other instruments. Among the performers of surnai were Ahmadjan surnai (Umrzakov), Ashurali surnai, Kayum surnai and others. Currently, our young Surnai performers are also well studying the musical heritage and contributing to our national music and its development. Recently, the Surnai has also found a place in the orchestra of Uzbek folk instruments.

The Sibizga (or Sibizik) is recognized as one of the oldest musical instruments, believed to have originated in regions with a strong tradition of animal husbandry. Sibizga is made from a piece of reed and has no fixed dimensions. Each performer can make up to 5 holes, making them of any size at their discretion. The revival of this instrument, which was later forgotten, greatly contributed to the continuation of the performing traditions of Nadir baba from Surkhandarya and his children Abdurashid baba. Today it is becoming customary to start large holiday events and performances of folklore groups with the sound of sibizga. Sibizga is a musical instrument formed by adding and playing two parts of the instrument together. The reeds from which Kushnai will be made will be slightly thicker and stronger. Both pieces of reed open the tongue in the same way as in the sibizga, and it is required that the length and thickness of each piece be the same. And to create the required sounds, 7 holes are drilled in both parts at the same distance. The kushnai instrument is more widely used in Khorezm. There is a vibration in its sound that resembles a "buzzing". In the Kushnai playing style, two tubes are inflated, and the seven holes adjacent to each tube are covered with fingers. The instrument's range extends from Re in the first octave to Sol in the second octave, with some Kushnai capable of producing even higher notes, such as Lya and Si in the second octave. This instrument is particularly well-suited for playing melismas, which are characteristic of Uzbek music. The Bulaman (Balabon) is an instrument made of a single wooden body, slightly smaller than the surnai, and the part from which the sound is created differs from the surnai part. Instead of "nai pachok" in bulaman, a piece of reed with a naked like tongue of sibizga is used. Holes are also drilled in the Bulaman to create the desired sounds, seven of which are on top and one is on the bottom. The timbre (strength) of bulaman's sound will be lower than that of surnai. That's why this instrument can also be included in an ensemble and used to accompany singers. This tool is practically not used in other regions except Khorezm.

It would not be a mistake to say that the Karnai is the largest of the Uzbek wind musical instruments (more than 2 meters) and has the strongest timbre of sound. Considering its size, so that it is not heavy, it is made of thin copper foil and has a folding appearance, folding 3 separate pieces together. This instrument is used in ensembles where it can be played outdoors along with surnai, doira and nagora. In ancient times, karnai was also widely used in military campaigns. Karnai is played during festivals, ceremonies, adding surnai, nagora and doira.

Chang is considered an ancient musical instrument, but there is evidence that it appeared on our territory at the beginning of the XX century. The Chang is a percussion string instrument found among the peoples of Central Asia. Chang's scale, previously used in performance practice, was a diatonic lad. The notes are written from the treble clef. The upper part of the chang is tapped on it with special thin double sticks, like a rubber-coated loom. The 17th century musical scholar Darvishali Changi wrote that the The Chang is an ancient instrument that was historically used for therapeutic purposes, believed to have healing qualities.

Chang is used both singly and as part of instrumental groups. The merits of such soloists as Fakhridin Sadikov, Fazil Kharratov, Akhmadjon Odilov, Rustam Nematov, Fazilat Shukurova, Tahir Sobirov, Tilash Khojamberdiev in promoting and popularizing this musical instrument are invaluable.

The Kashgar rubab is the most widespread and popular instrument among Uzbek national instruments, although its origin is associated with the geographical name Kashgar in East Turkestan (now the Uighur Autonomous Region of China). It is known that more than 50 percent of those who are just learning music use this instrument. This instrument can be used either alone or as part of instrumental teams. Soloists such as Mukhammadjon Mirzaev, Ergash Shukrullaev, Shavkat Mirzaev, Kabinjon Usmanov, Suleiman Takhalov, Ari Bobokhonov, Tahir Rajabi have rendered a great service to the dissemination of this instrument.

Rubob is an Uzbek traditional instrument that is performed with the help of a mediator. In Uzbek performing practice, There are two main types of rubob: the Afghan rubob and the Kashgar rubob. The Afghan rubob is more commonly used in academic settings. In contrast, the traditional rubob, known as the Kashgar rubob, gained popularity in performance practices, particularly in the early 20th century. It was an upgraded version of the rubob originally imported from Kashgar.

Historical sources mention various names for the rubob. Notably, in his treatise, Dervish Ali Changi states that the rubob, which was widely popular during the reign of Sultan Muhammad Khorezmshah (1200-1220), had four strings along with one silver string. Over time, the instrument evolved, and by the 20th century, the Uzbek traditional rubob had developed into its modern form.

The rubab prima instrument is a word newly created with the aim of expanding the Kashgar slave family. It has a wide range from the Sol of the small octave to the sound of the Mi of the fourth octave.

The Rubab prima consists of three main parts: bowls, stems and heads. The bowl of the rubab prima has a hemispherical oblong shape, the bottom is made of ribs with planks. On the other hand, the upper part of the bowl will be covered with leather. The junction of the cup and the skin is wrapped with tape. There are four loop buttons at the bottom of the cup, one end of the strings hooks into these loops. Harrak strings embedded in the skin raise the notes to the desired height.

The rubab prima has four strings: I - Mi of the second octave; II - La of the first octave; III - Re of the first octave; IV - Sol of the minor octave.

The second name of the Afghan rubab is Bukhara rubab. This instrument is more common among the Persian-speaking nations and is characterized by a thick and soft sound. The Afghan rubab of a slightly different type is also found in India, Pakistan, Iran, Tajikistan, in some Caucasian countries and Arab countries. Improved after the 40s of the XX century into a chromatic sound scale, the Afghan rubab was adapted for performance both solo and as part of instrumental groups.

Great is the merit of Gulamkadir Ergashev, a skilled performer in promoting the Afghan rubab. From the words belonging to the genus of rubabs, the Afghan rubab differs from the Kashgar

rubab in that this rubab is very little similar in height and shape to the Kashgar rubab. In the language of music, there are sounds zil (thin), bam (thick). However, the Afghan rubab also belongs to the bam category. Its melodiousness and uniqueness of sound attracts listeners. Its strings are made from a combination of cattle intestines and steel wire. In addition to the primary strings used for playing, it is also possible to install auxiliary resonant strings to enhance the sound of the instrument.

The performer takes the Afghan rubab in his arms, puts it on his lap and plays with the help of a mediator. Legend has it that the Afghan rubab was once played only by women, and at the same time they danced without taking it off their hands.

The gijak is a stringed bowed instrument that has been widely used across Central Asia, especially among the Uzbeks. Its body, or bowl, is traditionally made from materials like pumpkin, coconut (or walnut), and wood, with the middle section carved with indentations. The bowl is covered with fish skin or soft down. The handle of the gijak is round, tapering as it nears the bowl. When playing, the musician rests the instrument's metal leg, which is attached to the bowl, on their knee and sits while performing.

Gijak is one of the traditional Uzbek instruments with a complex style of performance. The treatises of the past contain various information about the character of gijak. During its development, it can be two-stringed and three-stringed, and also has a bowl made of various equipment and wood.

Gijak used to have three strings tuned to a quart. Tuning of the gijak was not always fixed to a specific pitch; rather, the singer's voice often adapted to the character of the melody being played. The instrument's range spanned about one and a half octaves. In the 1920s, musicians often used accompaniments tuned in unison to amplify the sound of the gijak. The bow is traditionally crafted from a horse's tail, and it is played by stretching it with the fingers of the right hand during performance. By the 30s, the gijak instrument was redesigned. For performance in the orchestra, major and minor (alto, bass, double bass) varieties of gijak were developed.

Currently, gijak is found among the Tajik, Azerbaijani, Turkmen, Armenian and Uygur nations. Since it has no notes on the handle, creating the desired sounds requires a good ear and high skill from the tuner. Tokhtasin Jalilov, Murojon Tashmukhamedov, Abdukhoshim Ismoilov, Shukhrat Yuldashev, Batyr Rasulov, Kagraman Nazirov and a number of other soloists are experienced performers on the gijak instrument. The gijak is widely used in solo performance, as part of an ensemble and orchestra.

The doira (also known as dapp, childirma, or chirmanda) is a percussion instrument with an indeterminate pitch, widely used among the Uzbek, Tajik, and Uygur peoples. It has a diameter of approximately 400 mm. Traditionally, the flanges were made from grape rust, but nowadays they are crafted by bending wood or joining small wooden pieces. The doira's flange is covered with either calf or fish skin, and over forty rings are attached to it, adding resonance during performance. It is also a popular instrument for accompanying dance, particularly in Uzbek and Tajik cultures.

It is said that in the ancient past there was a messenger.

The doira is one of the most common percussion instruments, which does not have a clear

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pitch and is an Uzbek national instrument. The doira flange is made in a circle from beech wood, mulberry, apricot, walnut, vine, and on one side is sheathed with the skin of a young cow.

Doira is very rich in the possibilities of rhythmic and dynamic method. The doira is the main instrument in Uzbek musical performance, it is difficult to listen not only to ensemble or orchestral performance, but even to the performance of many solo instruments. In addition, the doira is one of the most common musical instruments in Uzbekistan. A great merit in his wide popularity among the people belongs to the master Alim Kamilov, Gafur Azimov, Kagraman Dadaev, the Islamov brothers, Adil Kamolkhodzhaev, Ilham Ikramov.

Nagora is an Uzbek folk percussion instrument. The nagora is made of ceramics and is covered with goat or deer skin. Basically, two nagoras are played; the first one is smaller than the second one. Nagora does not have a specific setting. Accordingly, the sound is also not at a certain height. The first of the hills (smaller) is a back, i.e. high; the second is a boom, i.e. gives a low sound. The upland is heated on fire or in the sun, increasing its volume. The big hill is used for various festivals, festivities and various gatherings. This is called the kos nagora. The musical technique is created by hitting special sticks on the leather-covered part of the cups of the nagora. Due to the powerful sound of the Nagora, it is used only as part of an ensemble in combination with karnai, surnai and doira, which are played outdoors. Since nagora mainly consists of two sounds (back and boom), its notes are also recorded in one line.

Changkobuz, Changkowuz is an instrument played with the fingers of the right hand, placing it between two lips. The steel tongue is inserted into a holder attached to a rotating iron frame, which swings as the tongue is moved by a finger when pressed. The oral cavity acts as a resonator, amplifying the sound across the octave range.

Changkowuz is a very simple metal instrument that does not require high performing skills from the tuner. In addition, the ability to play a tune on a changkowuz is also extremely limited. It has long been considered a female instrument. Up to the 1960s of the XX century, in almost many places in Uzbekistan, the changkowuz was the most common female musical instrument. Changkowuz is found among all Turkic tribal peoples, as well as among the Slavs and even among the Romano-Germanic nations. There is information that in ancient times Changkowuz was also made from camel bone. Currently, the most experienced male performer is Juma Abraikulov from Surkhandarya.

The dutor is one of the most beloved and iconic Uzbek musical instruments, with its name meaning "two strings" in Tajik. While the melody is primarily played on the first string, the second string is unique as it complements the melody by being played alongside it. The sound of the dutor is known for its soft, echoing quality. While some instruments require accompaniment, the doira can provide a solo performance, which enhances the dutor's ability to stand alone in a performance. However, combining it with a tanbur allows for the full resonance of the dutor's sound.

The dutor is made up of two parts: the handle and the bowl, connected by the "neck." The bowl may be crafted from a solid or "ribbed" design. In regions like Samarkand, Khorezm, and Turkmenistan, the "carved" dutor is made from mulberry wood. The "ribbed" version consists of thin, bent pieces of wood joined together and also features a wooden lid. The mulberry

wood is dried in the shade for optimal use, while the handle is made from apple wood and adorned with 13-14 strings made from animal intestines.

The total length of the dutor ranges from 1200 to 1300 mm, with some versions measuring 750-800 mm. The strings are tuned in various intervals, including two narrow quart intervals (for mid-note tuning), a fifth (for the main note), unison (double note tuning), and octaves. It is used both in ensembles and solo performances and has been incorporated into the orchestra of Uzbek folk instruments.

The dutor alt is a smaller version, with a spruce lid instead of mulberry. It uses gut strings instead of silk, and the notes are fixed chromatically, with a carving on the handle. The strings are tuned to Mi and Lya in the first octave, and the notes are written an octave higher than they actually sound. The size of the dutor alt varies, ranging from the smallest octave to the second octave.

The double bass version of the dutor features four bass strings. The fourth string is tuned to a large octave Do, the third to a large octave Sol, the second to a small octave Re, and the first to a small octave Lya. The Lya string is made of gut, while the rest are metal. The notes for this version are written by ear in the bass clef, with the range from Do in the large octave to Sol in the first octave.

The tanbur is an ancient stringed plucked instrument common in Uzbekistan, Tajikistan, and the southern Chinese province of Xinjiang (here it is called the danbur).

The tanbur is considered the oldest and greatest of musical instruments. Historical sources also report a lot of information that since ancient times, instruments called tanbur and tamera have been widely popular among the peoples. The treatises of Farabi, Ibn Sina, Dervish Ali Changi, Fitrat express various (historical, formal, structural, patterns and performance) features of tanbur.

The tanbur bowl is cut in the shape of a pear or glued into several "ribs" to which a long handle is attached; the total length is 1100-1300 mm. The intestinal mucosa is attached to the stem. To produce loud sounds, in addition to intestinal notes, small and short sticks (so-called "notes") are glued to the lid. The number of notes is 18-20. The scale is diatonic, with four (previously three) strummed strings. Of these strings, 1, 2 and 4 are single-voiced (unison), and 3 is a narrow Quart, a fifth sometimes below a second. The notes are written in bass and treble keys.

A special iron pick (nohun) is played on the tanbur, worn on the index finger of the right hand; when playing, only the first string is struck, and the rest are used to produce additional sound.

In the distant past, there were several different tanburs, one of which is the Baghdad tanbur. It was used until the 10th century. The Baghdad tanbur later dropped out of the range of tools due to the fact that its drapery and size (height) were smaller and smaller than the Uzbek tanbur.

Setor has reached us from the eastern Tanburs. The setor is played with both peas and onions. Tanbur can perform folk music, instrumental ways of makom both solo and accompanied by a singer. The tanbur, like other Uzbek folk instruments, has undergone improvements, with its sound being chromatically refined and incorporated into the orchestra. The notes are written

in the violin's key, an octave higher than their actual pitch. The Uzbek tanbur had three strings, which were later improved, another string was added, and an instrument called Sato appeared, which was played with a bow.

Sato is one of the types of tanbur. Previously, a simple tanbur was used as a Sato, but now it is used as a slightly enlarged and slightly modified type of tanbur in appearance. In Sato's performance, instead of an iron pick (nohun), a bow is used, which is used when playing the gidjak and violin. Sato's voice is very gentle and majestic. Mostly dark and heavy melodies are performed in it. The sato-dutor sounds good in combination with the instruments of the tanbur and separately. It is difficult to use it in large ensembles and orchestras without special sound amplification devices.

The Sato, which is one of our national instruments, is considered one of the instruments played with a bow. But when Sato is performed with the help of a mediator, it turns into a tanbur. Sato has four strings; the strings are tuned according to the commandment of the melody. Sato's sound is close to human. The air coming from Sato sounds like a song without words.

There are not many instruments Sato. In the 1940s and 1950s, the performer A. Baraev, of the Mukimiy Musical Drama Theater, played this instrument. But the performer who introduced the Sato instrument, later beloved by the people, is Turgun Alimatov. Sato has become a big novelty in the world of music, joining a number of ancient instruments.

The Konun musical instrument was widely used in ancient times on the territory of Uzbekistan. But from the beginning of the 20th century until the 1980s, this instrument was somewhat forgotten. Thanks to aspiring soloists, in particular thanks to the efforts of Abdurakhman Kholtozchiev, this musical instrument has entered our cultural life. Currently, the konun is widely used in various ensembles. The disadvantage of the konun is that the threads are located on the skin, and the threads are plastic, which softens its glow. The strings of the konun are performed by a special nohun - a mediator, which is put on the index fingers of both hands. The konun has a diatonic scale. All three strings of the konun are tuned the same way. The small harmonicas located on the right side of the instrument help to create the desired semitones by straining or relaxing these strings.

The konun is similar to chang, and the performer scratches the strings of the konun, tying the nohun (mizrob) to the fingers. Although the sound of the konun, unlike the sound of chang, does not sound so loud, that is, powerful, its elegant, gentle sound attracts the listener.

Ustoz Abdusattar konuniy, Khojaki Jafari konuniy, Hafiz Babai konuniy and other performers at one time not only preserved national instruments, but also played an important role in their improvement. Zahiriddin Muhammad Babur admits that Alisher Navoi at one time contributed to the manifestation of the talent of many instrumentalists. The skillful instrumentalists and composers of their time gained great fame thanks to Navoi and his patronage. The konun is widely used mainly in the countries of the East and the Caucasus. In Uzbekistan, konun has taken a worthy place as a solo artist and in various ensembles.

The ud is an instrument popular with Oriental peoples, as is the Greek lyre. It has been established that the ud existed as early as the 1st century AD.

How ancient this musical instrument is is evidenced by the fact that on ceramic figurines found during archaeological excavations in the Surkhandarya area called Dalvarzintepa, the image

of the instrument of the ud has been preserved. For thousands of years, the ud instrument has been considered the "king" of musical instruments and the most perfect of them. The charm and proximity of the sound of a percussion instrument to a human voice has always amazed listeners. The ud is a musical instrument that has undergone the least changes in the course of its development. While maintaining its appearance, the ud also became the reason for the birth of other musical instruments. There is strong evidence that musical instruments such as the mandolin and guitar are descended from the ud instrument. The ud instrument, which began to be forgotten from the beginning of the twentieth century until the 1980s, is now being used again in instrumental performance. The tree that grows on the Arabian Peninsula and exudes a pleasant aroma when burning is also called ud.

The ud, a popular instrument in performance practices, has existed across various cultures. It was known by different names, such as Pipa in China, lyutia in Europe, and Al-ud among the Arabs. The instrument is traditionally made from the ud tree, which grows in Arab regions. The tree had the property of spreading fragrance.

The ud, one of the oldest instruments, comes from Persia, Arab countries and already in the VI century became widespread in the countries of the Middle East, the Caucasus and Central Asia. In the early period, he had 4 strings. Then Master Zireb invented the fifth string. The bowl of the ud is made of wood (oud means "tree" in Arabic), pumpkins with a short handle and without strings. Ud is considered one of the mediation tools. While its sound may not be very loud, it is known for its remarkable softness. The modern ud instrument has five paired strings.

The famous thinker of the East Safiuddin Urmavi was a singer and composer who could play the ud. The scientist outlined his theoretical propositions about the ud. Shirazi, Jami, al-Husseini, Maraghi, Ibn Sina also wrote many treatises and information about the five pairs of ud strings tuned according to the quart. Jami's "Treatise on Music" provides a complete drawing of the ud handle, complete information about its tuning. Jami talks about the influence of music on listeners and believes that it has a deep spiritual significance. Sultan of Poetry Alisher Navoi played the ud well and contributed to 12 makoms. Together with the famous composer and singer Alishakh, they decorated the makoms accompanied by ud.

The kayrak, another percussion instrument, is widely used across Central Asia. Of the instruments that are played by hitting each other, we can mention scissors, wooden spoons, bells (which are worn on the hands and feet during the dance). Kayrak is smooth and thin stone kayraks that can be found along the shores of the water. Dancers hold pairs of kayraks in their right and left hands, click with musical methods, decorate and embellish their dance.

For the convenience of execution on the kayrak, a pair of kayraks is made of thin iron. Such kayraks do not fall out of the hands of dancers.

Dances are common in Uzbekistan, including the Big Game, the zang game, the nagora and doira game, and the kayrak game. Especially in Khorezm there are good dancers even nowadays. Juma Kayrak, Ergash Kayrak and other performers who performed in the Tamarakhanyim and Kari Yakubov ensembles made creative trips with them, traveled the world, and demonstrated Uzbek national dances with kayrak at these concerts.

Safail, Safoyl (sabai) is a slot-shaped percussion instrument common in Uzbekistan, Tajikistan

and China. Safoyl consists of two pieces of a solid wood bat. On this little bit, tiny iron rings are attached to two iron circles. When shaking the safoyl, hitting the shoulder produces a noisy, diverse complex sound. This instrument came to Uzbekistan from Kashgar and Uljar. Safoyl is one of the national instruments of the Uygur people, which male dancers play by slapping on the shoulder in their hand while dancing. Adapts to the way music is played. Safoyl is more often used in dancing. We know about the horn songs and dances of the Uygur people. One of these types of dance is the dance of a young man and a girl. In a dance duet, of course, the guy will be a safoyl in his hand and will make him work with excellent charm. Of the ensembles of Uzbek Uygur performers, the safoyl instrument occupies a special place.

5. Conclusion

Musical instruments are considered primarily the spiritual and material heritage of different nations. Every nation has its own instruments that celebrate its traditions and national heritage, which have evolved over time, expressed through national melodies and examples of applied art aligned with the people's spiritual identity. In this regard, the musical instruments of the Uzbek people stand out as not only diverse and materially rich but also spiritually refined, making them perfect representations of the cultural richness. At the same time, the spirituality of any nation is great, it is considered great in its history and, accordingly, in its heritage.

Uzbek National musical art has a very ancient history. We can know this by the perfection of our national compositions, instrumental texts and melodies. The discoveries of archaeologists and other historical sources indicate that in Ancient Khorezm, Bactria and Sogd, an extremely rich and diverse musical art existed several centuries before our era. Examples of fine art found in old cities such as Airtom, Tuprokkala, Afrosiab indicate that music was introduced into various aspects of life and acquired important social significance. Chang or triangular harps, stringed instruments, instruments similar to oud, nai or surnai in the hands of virtuoso performers in the images are considered to be perfect instruments that have passed a long way of development.

While treatises directly related to music written in pre-Islamic times have not reached us, books created later contain some information about the musical thinking of the past. In Farabi's "Big Book of Music", in the "Key of knowledge" by Khorezmi, in Narshahi's "History of Bukhara", in the "Shahnameh" by Firdousi, Nizami's epic "Khusrav and Shirin" and other sources provide information about the music of antiquity, describes the work of such great performers, composers and musicologists as Borbad, Sarkash, Azadvor, Nakisa.

The development of classical music is closely linked to the development of science. His scientific theoretical foundations were carefully developed in the distant past. The theoretical foundations of classical music are reflected in the treatises of such great scholars as Farabi, Ibn Sina and Urmavi. The outstanding achievements of Eastern musical science served as an important pillar in the development of classical music.

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