



FOLK NATIONAL INSTRUMENTS

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<https://doi.org/10.5281/zenodo.6303214>

ARTICLE INFO

Received: 15th February 2022

Accepted: 20th February 2022

Online: 25th February 2022

KEY WORDS

classical, music, status, traditional, performer, spirituality, character, perception, art, sound.

ABSTRACT

In this article you can see a description of our national instruments. Attempts have also been made to shed light on the extent to which the sounds emanating from the dutar can affect a person. The soundtrack of the traditional dutar is also illuminated.

The first musical instruments mentioned in the music culture are related to the history of the most ancient times. As a result of the research of Zabardast scientists, our national instruments have survived to the present day through rock carvings, terronotas (clay man and the word in his hand), various miniatures, wood carvings and images in housework. The great archeologists, ethnographers, historians and art critics played an important role in this.

Great skill and patience were required from the masters who created the national words. We learned from conversations with masters (from an interview with K. Mukimov from Bukhara) that there were times when they tried to make an instrument for many years. Craftsmen paid a lot of attention to the raw material of the instrument (wood) and treated it very carefully. The craftsmen kept the wood in a special dark house to

protect it from sun, wind, rain, water, snow, moisture and soil, and insects. The choice of apricot and mulberry wood is based on the sweetness of the apricot kernels, and the sweetness and productivity of the mulberry tree. The wood was stored for five to twenty years to make the instrument. The following technology was used to make the tanbur.

1. Resonator body (Cup room)
2. Handle (Griffin)
3. Throat, neck
4. Cover, cap (deca)
5. Torgir (Wire hooks)
6. Ears
7. Devil's wheel
8. Curtains
9. Nets
10. Harrak
11. Nokhun, zahma

When we look at the practice and development of our classical music, we see that we are a generation of great cultural figures. If we, the younger generation, read, respect, perform and understand the heritage of the past, we can become modern artists.

As long as our status has existed for centuries, it will take a lot of hard work



and dedication to pass it on to future generations.

Another important factor in traditional Uzbek performance is the ability to express its naturalness and perform a piece of music with national ornaments. During the years of independence, the importance of our national classical art has been growing.

As the first President IAKarimov said in his book "High spirituality is an invincible force": As we mobilize, the issue of spiritual education in this regard is undoubtedly of paramount importance.

If we lose our vigilance and sensitivity, determination and responsibility in this matter, if we leave this very important work to ourselves, if we do not nurture and nurture our sacred values. We may lose our identity, our historical memory, and eventually deviate from the path of universal development we are striving for.

There is no future for a nation that does not know its history and forgets its past.

If the violent and aggressive forces of the world want to subjugate a people or a country, to seize its wealth, first of all, it is necessary to disarm it, that is, its national values, history and culture, which are its greatest wealth. tries to lose his temper.

If we want to sing Uzbekistan to the world, to glorify its ancient history and bright future, to keep it forever in the memory of generations, we must first of all bring up great writers, great poets, great

creators. Because, as the great writer Cholpon said, if literature lives, the nation lives

Let's take a scientific theoretical interpretation of this topic. highlighting the complex aspects. First of all, let's focus on the national word, then on the instruments, dutar, navobvhsh, and finally on the words sado.

Our seemingly simple dutar instrument is actually quite complex when we study its history.

The word national is derived from the Arabic word for a ring, which belongs to a nation, and which refers to the characteristics of a nation.

An instrument is a device used to play a piece of music.

Dutar is a two-stringed percussion instrument derived from the Persian language.

Widespread among Uzbek, Tajik, Uyghur, Turkmen and Karakalpak peoples. The Uzbek Dutori has a gentle, elegant and juicy voice that sets it apart from other instruments. It is mainly made of mulberry and apricot wood. The resonator of the instrument is made of 8-12 thin, non-combustible plates (ribs).

The upper, open part of the skull is covered with a thin lid, and the skull is connected to the handle through the throat. 13 to 17 curtains are attached to the long and thin handle of the dutora. Bones and pearls are engraved on the skull and handle. The strings are made of silk thread



1-Harrak

2-Satan harrak

2. Special ears for adjustment

Our teachers S. Begmatov and M. Matyokubov in their textbook "Traditional folk instruments" say that the history of the dutar dates back to the XV century. According to the great thinker Abu Nasr al-Farabi, the name of the modern dutar in Khorasan and the musicologist Zaynullobiddin al-Husseini, who lived and worked in all its forms in the 15th century, in his pamphlet "The Law of Science and Practical Music" described [2].

This seemingly simple dutar instrument has a number of intricacies in its path. We all expect beautiful melodies to sound when we play them, but we can't imagine how much work it will take.

Let's take a look at the image here. First of all, why do we study dust, dutar, kashgar rubobi, afghan rubobi, nay instruments in music and art schools for 5 years? . If we look at one of the scales of a straight scale, it is very simple to learn, as its name means two strings. the dutar instrument requires a great deal of labor to perform musical works written in a complex form. However, in order to play the melodies of Uzbek, Russian, foreign and fraternal peoples on this instrument, we need to embody the subtleties of each curtain of this instrument. Another feature of this dutar is that there is a family of dutars, such as the traditional dutar, the alt

dutori, the prima dutori, the second dutori, and the tenor dutori.

The question is, of course, if there aren't that many dutars. Sound registers are musical instruments designed to play music from all of the above countries. In short, the dutar family is a family of two-stringed instruments.

They are set to Tanavor sozi (quarta), Munojot sozi (quintet), Qoshtor sozi (unison). In the Uyghurs, the Dutor is larger, in Turkmenistan only carved (excavated), in Khorezm and Karakalpakstan, along with the skull-ribbed Dutors, there are also small-sized carvings. The dutar is a solo and percussion instrument that requires great performance skills from the musician. The dutar is available in single, double, wrist, bidrat, and reverse tattoos. The first written information about the dutar can be found in Navoi's contemporary Zaynulobidin al-Husseini's pamphlet "Scientific and Practical Rules of Music" (Chapter 16). 16-17. The names of the musicians who composed under the pseudonym "Dutori" (such as Yusuf Mavdudi Dutori from Herat, Mirquliy Dutori from Mashhad) are preserved in the sources. Currently, the unique style of national Dutar performance is reflected in 4 main schools (Andijan, Tashkent,



Samarkand and Khorezm). 20-a. Dorip dutarchi, M. Najmiddinov, O. Rustamov, K. Jabborov, Kozikhan Madrahimov in Fergana performed "Nolish", "Shepherd", "Andijan Kurdi", "Andijan Sayqali", "Tuya bo". 'zloq »;« Qoshtor »; Solikhon Hoji, A. Vahobov, F. Sodikov, M. Yunusov, T. Alimatov, 3. Obidov, S. Yuldashev, "Sharob 1, 2", "Shafoat 1, 2, 3", Tashkent Sayqali »;« Tashkent Kurdi »;« Rajabiy 1, 2 »;« Kurash »;« Dutor Bayoti »;« Dutor Navosi »; "Guluzorim", "Bebokcha", "Bozurgoniy", "Gullar Vodiysi" performed by Hoji Abdulaziz and Qori Siroj Yusupov from Samarkand school; Representatives of the Khorezm school N. Boltaev, Yu. The Jabborovs performed classical melodies such as "Koradali", "Aliqambar", and "Sakili Navo". 1970s. Shashmaqom instruments and songs were also performed in Dutor alone. Uzbek composers such as N. Hasanov's "Cherry", F. Sodiqov's "Dutorim", S. Yuldashev's "Dil kuylasin", 3. Obidov's "Mountain beauty", O. Kasimov's "Yangra sozim" for Dutor creators.

The uniqueness of Dutor is that his gentle voice leads to a feeling of calm, peace, tranquility in the human heart. Its high-pitched lines also prevent damage to human nerve fibers. Sometimes the loudest sound curtains on some musical instruments can have a negative effect on the nerve fibers of our elderly. Over time, as a person grows older, he becomes more

and more a listener of calm, serenity, and soft melodies. According to our researchers, the silk threads of the dutar bring soft melodies to the human heart. That's why it's natural to see a status dutar when we enter every room.

In the lower dutar, on the other hand, the strings are made of leska wires, so the status is very different from that of the dutar. Although they look the same, their tone of voice is very different. It is in our traditional maqom dutars that you can feel the most uplifting melodies and the calming sounds of the heart. The fact that you feel as if someone is whispering something in your heart, talking to you, and praying to you, is a sign that this music has magical powers.

In conclusion, it is worth noting that the words of the first President Islam Karimov on the educational impact of music and its importance today confirm our opinion: ... Most importantly, today the art of music has a greater and stronger impact on the development of our young generation in the spirit of high spirituality than any other art form. "

Thus, summarizing the above information, our national musical heritage is divided into two great directions from the past, namely, emerging from each other, complementing each other, as well as their distinctive features. We have witnessed that.

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