

# National Musical Instruments

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**Abstract:** *This article explores the concept of national musical instruments closely associated with specific countries or cultures, as well as the history and classification of Uzbek national instruments. National instruments have cultural significance and are often symbols of national identity. The article provides general information about various samples of Uzbek national musical instruments, their specific characteristics, playing methods and cultural contexts are highlighted. In addition, the role of national musical instruments in preserving cultural heritage, increasing the sense of national pride and contributing to the diversity of world musical traditions is discussed. At the end of the article, the importance of recognizing and glorifying the rich tapestry of national musical instruments as a means of appreciating and understanding the world's cultural diversity is emphasized.*

**Keywords — national instruments, musical instruments, cultural identity, national identity, folk music, cultural heritage, global music traditions, musical diversity.**

The science of musical performance is one of the main subjects for entering the specialty. The main goal of the science of musical instrument performance is to provide students with comprehensive knowledge about the history of musical instruments and ways of performance. Students learn about the history and performance traditions of musical instruments in the seventh and eighth semesters of the fourth year. Honanda is not a perfect performer if he doesn't know how to play music. In other words, as Hazrat Navoi said, "Play and sing - stir up the heart's property."

The history of the musical culture of the Uzbek people is very rich and ancient. According to the written and oral sources found so far, the ancient Khorezm, Bactria and Sughd lands had a very beautiful and colorful unique local music art before Christ. The remains of works of art found in ancient regions such as Ayritom, Tuproq Qala, and Afrosiyob indicate that art was widespread and gained significant social importance in these regions. At the same time, we are aware that harp-like, dust-like, lute-like, and flute-like instruments reflected in the hands of performers are among the perfect sounds that have traveled a long path of development [1].

In the process of providing information about national musical instruments, the history of the origin of the saz, the great teachers and skilled performers who contributed to its development, and the young generation's devotion to their homeland, saz, and teachers should be increased. Innovation cannot be created without knowing the history, so it is necessary to let the students enjoy as much as possible the immortal works of artists from the life and work of our respected great teacher Borbad to the present day. We have some information that the famous ancient instrument "Borbad" was created in the 6th century BC. Therefore, it is indicated that "this instrument was the basis for the emergence of all stringed instruments in many sources." Borbad, Barbad, Pahlabad, Fakhliz Marvi (approx. 585, Nisa-628-38, Marv) is a famous musician, singer, poet and composer. At first, he learned the secrets of performance and creativity from his father, moved to Marv and became a student of the famous

teachers there. Later, he served in the palace (Ctesiphon) of the Sassanid king Khusrav Parviz. In the sources, it is noted that Borbad was especially fond of the series (in particular, related to the Zoroastrian rites, which were elevated to the status of the state religion by the Sassanids), works of a certain system. "Kitab ul-musiqā al-kabir" by Abu Nasr Farabi ("The Big Book on Music"), "Mafatiq al-Uldum" by Abu Abdullah al-Khorazmi ("The Key of Sciences"), "Risolai dar ilmi musiqi" by Muhammad Nishopuri, Abdul Qadir Marog In his treatises such as "Maqosid al-alhan" ("The Place of Origin of Melodies"), Borbad's famous 7-part "Khusravani series" as well as tunes and songs called "Doston" are described and the creative process is analyzed. A3-Johiz (775-818), Abuifaraj Isfakhani (897-967), Abumansur Sa'alibi (961-1038) scientific and artistic works (various interpretations and collections) of authors such as 360 songs belonging to Borbad's work, 30 notes that 3 musical instruments and 7 "Khusravani" are related to the spatial thinking concept common in the East, i.e. 3690 of the lunar year, 30 of the month and 7 days of the week. The musical heritage of the peoples of the world, especially national musical instruments, has been classified by several principles [2].

One such principle is the classification of a musical instrument in terms of the method and means of playing it. In this respect, Uzbek national musical instruments are divided into the following groups:

Percussive musical instruments - circle, drum, qayraq, safoil, chindovul, tavlak, sagat (cymbal).

Wind instruments - sybziga, flute, doshnay, trumpet, bolomon, caranay.

Stringed instruments: These instruments are also divided into the following;

a) stringed nakhun mezrob instruments - kashkar rubobi, tanbur, oud, law.

b) percussion string instruments - powder;

c) Percussion instruments - dombira, dutor, angular ones called chang  
the harp

Bowed instruments - gizjak, kobiz, sato. Percussion instruments

thirsty

The life, lifestyle, spiritual world, emotional (emotional) wealth, outlook, and traditions of the people are the leading factors in the creation of musical instruments.

In general, the creation of lyrics is related to a person's spiritual need to artistically express his worldview, philosophical aesthetic experiences. Here we provide information about the Kashgar rubobi, one of the Uzbek musical instruments [3].

Rubab of Kashgar - 11th century court musician Abu Bakr Rubabi wrote some verses about the rubab in a poetic work. From this we can know that rubob is a very ancient instrument. Rubobs of that time were very different from the Kashkar rubob that we use today, but they are basically related to each other. Ancient rubabs had five strings. Four cords are made of silk, and one is made of silver. Here we quote a sentence from Fitrat's work "Uzbek classical music and its history": "In one "History of Music" whose author is unknown, it is written that rubab appeared in Khorezm by Sultan Muhammadshah. See this book I believed that after reading it. However, I was surprised by the similarity of an instrument named "Sorang" to a rubab It is shown that the instrument was made in Balkh and flourished in Khorezm during the time of Muhammad Khorezmshah. Kashgar rubobi currently occupies a leading position in Uzbek folk ensembles as a soloist. The range is from a minor octave to a third octave. The Kashgar ruby has five strings. Four are made of mixed metal, and one is made of gut or silk. Tuning is between a fourth and a fourth fifth, that is, the first string is tuned to the sound of Iya, the second string is tuned to the sound of mi, the third string is tuned to the sounds of Iya or si [4].

By the 20th century, attention was paid to the study and research of instruments that became popular in folk performance practice. Abdurauf Fitrat starts this in his work and provides valuable information. After that, musicologists conduct a number of effective studies in the development of the science of musical instruments. V. Belyaev, F. Karomatli, A. Malkeyeva were among them and made an effective contribution to the development of Central Asian musicology. In the sources, they classified that traditional musical instruments are one of the foundations of musical culture and embody the beautiful traditions of the people's spirituality [5]...

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