



Uzbek folk instruments

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Annotation: Music has accompanied man for centuries, reflecting his work, life, feelings and experiences, thoughts and dreams.

Keywords: music, Chertma instrument, Munojat, dutor, tor, tanovar, curtain, note, word

NETWORKING INSTRUMENTS. Percussion instruments. A dutar is a two-stringed instrument with a long handle. The total length of the dutar ranges from 1150 mm to 1200 mm. The skull is made by gluing a separate curved board (rib), the cover is thin and flat, sometimes with resonator holes. The sides of the handle are tulip-shaped, the top is thin and widens towards the throat. There are 13-14 curtains attached to the handle. There are two ears - vertical and horizontal. All parts of the instrument are made of mulberry wood and are often decorated with bone and pearls. The string is made of silk and one end is tied to the hook under the skull and the other end is tied to the ears. The strings on the cover pass through a small wooden beam. The strings are often tuned to a quartet (Tanovar sozi), sometimes to an unison (Koshtor sozi) and a quantum (Munojot sozi). The vocal cords are chromatic (low) on the lower screen and diatonic on the high screen. The instrument is one and a half octaves. The low sound of the dutar is accompanied by the sound of the right hand touching the lid. The dutor is the most common stringed instrument of the Uzbek people. One of them is the dutar, which is used as a soloist, accompaniment to singers and ensemble instruments. It includes songs of various genres, dance tunes and instrumental pieces, including maqom. The dutar has been mentioned in literary sources since the Timurid period (late 14th century - early 16th century). In the late 1920s and early 1930s, the dutar was developed. At the same time, the Uzbek people began to study the instruments of musical instruments. Dutorni takomilla and the creation of this family in the late 1930s. Started by I. Petrosyan and S. Y. Didenko. In the Dutar chromatic sound structure, the curtains were replaced by permanent, carved curtains, which gave the exterior a slightly more colorful appearance than a folk instrument. Then prima, second, alt, bass and double bass dutars were created on the basis of a typical pattern. The bass and double bass dutars are played with hard leather nails. The Dutors are used in modern Uzbek folk ensembles and orchestras. A. In addition to orchestral dutars, I. Petrosyans and S. Y. Didenko constructed a chamber dutar that was adjustable and had a range like a folk dutar. This dutar (later modernized) spread in folk music practice as a soloist and ensemble instrument. A tanbur is a three- or four-stringed instrument. The word is more common in Uzbekistan and Tajikistan than in the traditional dutar, especially among professional musicians in Bukhara, Samarkand, and Tashkent. In addition to the maqoms, the tanbur plays musical instruments, songs and dances. The tanbur is also part of folk ensembles: its vibrating sound brings it to life. Uzbek professional musicians sometimes (as an exception) use the panjtor and shashtor types of tanbur (in Tajikistan). T anbur has been tackled many times. The design of the last much better sample with a chromatic sound is A. Created by I. Petrosyans and S. Y.



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Didenko, but it lost some of its properties due to the fact that the strings were shortened and brought closer to the handle. An 'traditional tanbur tuning and its sound Advanced tanbur tuning and range. Rubob In Uzbekistan, professional and amateur folk musicians have two types of rubab - Afghan and Kashgar. The Afghan rubobi is also known as the Bukhara rubobi because of its popularity in Bukhara. The Afghan rubab has a deep (excavated) skull in the shape of a scythe carved on both sides. The upper bouts featured two cutaways, for easier access to the higher frets. The lower part of the throat expands and is covered by a lid that covers the body, while the rest is covered with skin.

The total length of the tool is 800-900 mm, the widest part of the body is 200 mm. The rubab has 3 main strings, plus 2 top strings and 10-11 auxiliary strings. The main strings are adjusted to the quartet. The rubab is played horizontally on the knee, with a horn plate nail. The total range of the rubab (including all the main strings) is 4 and only one octave in the chromatic (half-curtain) speaker. I. Petrosyans and. h. Improved by Didenko and included in the Uzbek Folk Instrument Orchestra. The kitchen, which has been stripped of its auxiliary wires, is much smaller and more stylish. Instead of 4 curtains, the list includes 17 metal or wood carvings. The vowel is loinatic. The sound is clicked with a thumb (in the tremolo and staccato method). Afghan rubab is also used in solo and ensemble practice. Adjusting the Traditional Afghan Rubab Advanced Afghan Rubab Tuning and Range Nag Both instruments were developed in the 1940s by A. Improved by I. Petrosyans and S. Y. Didenko. Kashgar rubabs were constructed in three different ways. These are: prima, alt (one type) and tenor; Afghan rubabs in the tenor register. The general shape of the folk sayings and the leather cover are preserved in the rubabs. The Afghan rubabi has changed a lot: the resonant strings have been removed, the skull has been slightly reduced and styled. Metal or wood carved curtains will be installed instead of tie curtains; the speaker remained chromatic (half-curtain). The sound is made with a noch (trem olo or staccato method) or with a thumb click (pizzicato). Rubobs and, above all, Kashgar and tenor rubabs are part of modern Uzbek folk ensembles, and Kashgar rubab is becoming popular not only in Uzbekistan but also in Tajikistan among a wide range of music lovers and professional musicians. It can also be found in the hands of musicians depicted in terracotta statues found in archeological excavations. Oud has long been out of the question. Attempts are currently being made to restore it and use it in solo and ensemble. Advanced oud tuning and range Gijjak is a three- and four-stringed instrument with a spherical bowl and a thicker top, a round short handle that narrows downwards. One end of a metal rod inserted into the bowl sticks to the bottom of the handle and connects it to the bowl. The other end protrudes 150-200 mm and serves as a foot on the ground or on the musician's knee. The skin is pulled into the mouth of the bowl. The handle ends with a carved head. His right (first narrow) leg is close to the wall of the bowl, and his left leg is bent towards the center of the skin. As a result of this deflection, the sound is much louder and fuller on both the high and low curtains. All the wooden parts of the saz are usually made of mulberry and walnut wood. Cup and handle sizes vary greatly; The average umbilical cord length (with legs) can be 550-900 cm and more. The Central Asian bow is similar, but somewhat different from the standardized Caucasian bow. In the past, the bowl was made of digging, 3 torii made of silk thread and can be adjusted to the quartet. Then the bowls were made of separate plates (ribs), and instead of silk threads, gut and metal wires were pulled. In recent years, there has been an increase in the number of four-string quilts. Gijjak is widespread throughout Uzbekistan. It features songs, dances, musical instruments



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(including maqoms), is accompanied by singers, and is often played in ensembles featuring the dutar and doira or dutar, tanbur, nay and doira. There are many legends about gijjak, in which the creation of gijjak is attributed to great scholars, including Al-Farabi. Manuscripts of Gijjak date back to the Timurid period (late 14th - early 16th centuries). Her solo and ensemble performances are often found in miniatures in books of the 16th and 18th centuries, often depicting women as musicians. In the 1920s and 1930s, the syllable was improved several times to increase the volume and create a lower case word. A. I. Petrosyans and S. Y. Didenko were very successful in the 1940s, creating a whole family of worms: prima, alt, bass and double bass. These words have a flat griffin that allows them to be played in high positions, and a well-established range that matches the vocabulary of the violin family.

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