

The History of the Emergence of National Musical Instruments

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Abstract--- *The article deals with the origins of national musical instruments date back to very distant ages, beginning with the thirteenth century BC, first with percussion instruments, and later on bamboo stems such as trumpets, whistles, rattles and harps, and strings. Furthermore, it expresses the history of stringed percussion instruments, their types and structure. Moreover, valuable thoughts of the encyclopedic scholars such as Abu Nasr Farabi, Ibn Sina, Ibn Zayla, Abu Abdullah Khorezmi, Sayfiddin Urmavi, Abdukadir Maroghi, Abdurahman Jomi, and Dervishali Changi are given in the article.*

Keywords--- *Bamboo, Surnay, Flute, Whistle, Chiller, Thymus, UD, Ammonia, Ton (nagma), Bum, Masse, Cumin, Sand.*

I. INTRODUCTION

Music is the cradle of the soul. It is as magical as a cradle; you can't find a more peaceful world than its cradle. That is why man seeks refuge in the depths of the tones for the sensations that make the heart pound or rush with excitement, whether in any painful moments or in happy moments. Talking about this great blessing bestowed on mankind, one first wonders what kind of musical instruments our generation - our ancestors - created. According to sources, the history of national musical instruments dates back to ancient times. That is, as early as the XIII millennium BC, the discovery of percussion instruments was explained by great scientists as the fact that the earliest labor songs were directly related to the rhythmic structure of the work [1. p.5). Over time, folk masters have created trumpet, flute, whistle, rattle and *chiltor* (harp) instruments from reed or bamboo stalks, as well as stringed musical instruments with stringed *mizrob*. In the process of centuries of cultural development, traditional words such as *dutar, tanbur, rabab, gijjak, chang*, which begin to be created a unique structure and sound.

In the middle of the 3rd century BC, Parthian (a) states were formed in the western regions of Central Asia, and in the east, the Greco-Bactrian states, and in the 1st century AD, the powerful Kushan kingdom was formed in the southern part of Central Asia. Under the rule of the local Kushan dynasty, a number of states were united, as a result of which cities prospered, culture flourished, all kinds of art developed and opportunities arose for the creation of new instruments [10. Pp. 7-26).

II. THE MAIN FINDINGS AND RESULTS

The system of slavery was an important stage in the development of the culture of the peoples of Central Asia. During archeological excavations in the Central Asian cities of Marakand, Khorezm, Nisa, Tuprakkala, Sogd, Ayritom and Termez, statues depicting various objects, images of pottery, as well as musical instruments were found. In particular, Panjikent murals depict a four-stringed ud from the 7th century. Its upper lid has sound-

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absorbing holes; the handle is short, and the *mizrob* in the hand of the woman who plays it. There is also an image of musicians playing the words *ud*, *drum*, *sumay*, and *harp* on the roof of the Ayritom temple [5. P. 12]. Sayfulla Tursunov, a professor at Termez State University, explains that Ayritom sources from the 1st to 2nd centuries AD prove that the first musical instruments in Central Asia, such as the *ud* and the harp, were created here, and that art, including musical art, architecture, and sculpture flourished. In 1932, on the banks of the Amudarya were found carvings of 5 musicians. The image of women musicians in drum, colorful dresses is especially noteworthy. One of the musicians plays the *ud* and the other plays the harp, and the frieze depicts girls carrying wreaths and beautiful utensils. This discovery testifies to the fact that our ancient ancestors paid special attention to musical instruments, art, songwriting, and our modern music and singing art was formed in such places as Ayritom [9. 2010. May 12]. As a result, the researchers analyzed the sources on the ethnography of the Surkhandarya oasis and came to the conclusion that this place laid the foundation for the first musical art.

It is obvious that over time, the words have also evolved to a certain extent. According to historical sources, during the V-VII centuries, during the Sassanids, there were records of stringed, bowed, and puffed musical instruments and instruments such as *rubab*, *ud* and *nay*, which entered Central Asia and Iran from Arabia.

Instruments and the music that emanates from them become an integral part of human activity, absorbed into the life and work of the population. All holidays and celebrations, religious ceremonies and other events, performances were not without melodies, songs, dances. Songs, games and melodies accompanied by words were also performed at all ceremonies and family celebrations of the people. Drums and percussion instruments, such as trumpets, horns, *dayereh*, drums, and *chindovul*, were widely used in festivals, religious and cultural ceremonies. The performance of the instrument *dutar* had a chamber character in those days and was performed only by women.

Depending on the abundance and diversity of instruments, Eastern scholars divide them into different groups, summarizing their research and analytical observations directly on the basis of their own creative experiences. It is reported that many of these instruments were also used in later centuries. In particular, Abu Nasr Muhammad Farabi (873-950), the founder of the musicology of the whole East, a versatile artist who made a great contribution to its development, loved music from a young age. In the second chapter of his famous work, "The Great Book of Music", he gives instructions for practicing the creation of musical instruments, for recognizing the sounds made when playing a musical instrument, and for learning how to play those [5. Pp.25-32). He also wrote about the role of music in society: "There are unique" instruments that are played in battles, dances, weddings, parties, and love songs His idea above is that words are diverse and that they have played a key role in music culture. Farabi describes the *tanbur* as the most common and close to the human heart among musical instruments. He also elaborates on the dusty words that make a melody through the vibration of the flute and the neighboring and open strings from the wind instruments. Farabi divides the performance into two types of music: the melody is the human voice (the art of singing) and the instrumental reproduction. As a skilled musician and a unique performer of the *ud*, he focused on studying the role of musical instruments in the life of society, and considered the stringed *mizrobborbat* to be the most common instrument at that time. It has four strings, which are covered with *mizrob* by means of a special click, and on the handle there are ligatures (lad, curtains). This musical instrument was called *ud* in Arabic in the IX-X centuries.

According to Farobi, the short-handled *ud* instrument was invented and made by the famous Iranian composer Mansur Zalzal (721-791) and the location of the curtains on it was determined. According to Farobi, the *ud* played a key role in the ensemble's performance. He explains how to adjust the *tanbur*, *rubab*, *chang*, and other instruments to match the melody played on the *ud*. Since the instrument of the UD musical instrument has its own distinctive elegant resonance, it has been agreed to use it as the main handling in the Eastern countries. Farobi's interpretation is that the formation of musical instruments was associated with practice, which occurred in Mongolia. Because the sound characteristics of the instruments, the structure of the curtains and soundtracks are formed directly in the process of execution and improved. According to musicologist O. Matyakubov, influential scientists Kurt Zaks and Frost Khanbostell, who created the Universal classification system of musical instruments of the peoples of the world in the 20th century, founded the science of instrument studies (organology), studying musical instruments as a great scholar of Farobi Oriental Music [4.The B.272]. The musical works written by Farobi serve as the main source of solution to the problems of our national musical instruments, as well as the predominant basis of our music – statuses and Eastern music. And this sphere is then supplemented by other Eastern scientists with their own data.

The great encyclopedic scientist, musicologist, famous physician, scholar Abu Ali Ibn Sino (born in 980 in the village of Afshona in Peshku District of Bukhara region), who opened a new era in Eastern music science after Farobi in music studies. He created a lot of works devoted to various fields of science. In particular, the department dedicated to music of the scientific encyclopedic work “Healing Book” provides information about the views on the science of music in the sections “Musical Section” the scientific collection “The book of salvation”, “The Musical Abbreviation” and “The Book of wisdom” as well as musical instruments. For example, the music section of the “Healing Book” is devoted to musicology in the Music Science Collection - all the information, including sound, musical sound - from the formation of a melody to the creation of musical works, from the tambourine to the flute discusses the instruments, commenting on issues ranging from the instrument. He divided the words of that period into the following groups: percussion instruments - *barbat* and *tanbur*, percussion instruments - *shokhrud* and *anqo* (harp-shaped instrument), percussion instruments with strings all over the cover - *shalyok* (Greek and Roman). stringed instrument) and dust, the strings being pulled in the air not from the top of the lid but connecting the sides - lyre, stringed and veiled but bowed instrument - *rabab* and blown on one side with the mouth musical instruments - *mizmor* (tongue puffing instrument), flute and trumpet. Talking about the *ud* (*barbat*), a musical instrument that is very close to the human voice and is widely used among the people, its construction, the structure of the curtains, the distance between the harpoon and the devil harp, the arrangement of the harp, the adjustment of the strings, the sound of the left finger provides detailed information on the formation properties [5.B.83-93]. He also describes the concept of the *rubab* as a bowed instrument, the *flute* and the *trumpet*, as well as the use of tones in the treatment of mental illness. Abu Ali IbnSina, who made a great contribution to the development of world culture with his multifaceted creativity, passed away in 1030 in Hamadan. The musical heritage he wrote is widely used in our spiritual life.

Abu Mansur ibnZayla (998 - 1049), a follower and disciple of IbnSina, a master of musicology, called the fifth part of his “Complete Book of Music”, “Musical Instruments” curtain-free stringed rake *muzafa* - harp-shaped instrument; the ability of musical instruments to imitate the human voice is studied by giving an idea about wind

instruments *mizamir* - flute and bowed instrument - rabab. He writes: “The musical instruments that can imitate the throat (human voice) more than others are the *rabbot* - the bowed instrument, the *mizamar* - the wind instruments, the *ud*, the *muzafa* - the harp and its equivalents, ... but in the completeness of the imitation the *rabbat* - musical instruments are classified as “archers and trumpets” [5.B.57-59) and are divided into the following groups: stringed instruments - tambourines and tambourines, without strings, the difference between the *tones* (nagma), the words defined by the length and brevity of the string, the difference between the sounds of the stringed instrument *harp* (anko) musical instrument, powder played on the strings with a hammer or sticks, Chinese dust, as well as wind-blown instruments - nay, *surmay* and *rabab*, as well as percussion instruments: *dayereh*, *naqareh*, *kolkarsak*. While the method speaks of percussion instruments, it also provides information about the type of hand-tied dance band. In particular, he expresses valuable ideas about two types of performing arts, namely, the performance of songs sung by the human voice and the melodies played on musical instruments - instrumental performance. He talks about the construction, structure, storage, adjustment and performance of *ud* and flute instruments. His teachings are also used in practice as a program for the study of modern concepts. Thus, IbnZayla is a musicologist who developed the achievements of Farabi and IbnSina in the field of music on the basis of the requirements of the new era.

Abu Abdullah Khorezmi (X century), another Central Asian thinker who made a worthy contribution to the formation and development of Oriental music, in his book “Keys of Science” covers all the known fields of science at that time. His book consists of two parts, 15 chapters, 90 chapters. The chapter on musicology consists of three chapters. The first chapter is devoted to musical instruments, giving information about fourteen musical instruments. It describes the strings, curtains, and other parts of the *ud* (*barbad*) as well as the adjustment. It is also accompanied by some musical words. For example, he interprets the organ as follows: the organ is a Greek and Roman (musical) instrument. It is made of buffalo (black cattle) leather, three large leather *mesh-baskans* connected to each other, a large *mesh-baskan* is mounted on the head of the middle one, and copper tubes with holes in a certain proportion are attached to it and make pleasant and sad sounds at the musician's request [5 .B.62-64]. He provides extensive information on Greek and Roman dust-like instruments, such as the *shalyak*, which is common among the Iranian and Khorasan peoples, the Iraqi stringed instrument *mizafa*, the tambourine from the tambourine, the trumpet, and the stringed instrument *chang*, *shokhrud*. By studying the work of Abu Abdullah Khorezmi, we can learn a lot about the history, theory and musical instruments of medieval music. The music of the East, founded by Farabi, Ibn Sina, Ibn Zayla, Abu Abdullah Khorezmi, was continued by such scholars as Safiuddin Urmavi, Qutbiddin ash-Sherazi, Abdulkadir Maroghi, Abdurahman Jami, Zanulabiddin Hussein, Najmiddin Kavkabi, Darveshali Changi. In particular, the famous thinker Safiuddin Urmavi (born in 1216 in Urmia, Azerbaijan, died in 1294) in his “Book of Piety” wrote five pairs of *ud* strings, the lower part of the strings is *bamm*, the second is *maslas*, the third is *masno*, the fourth is *zir* and sharp; thus describing the fifth, which has a loud sound, as being called *qadd*. “Know that the most famous and modern of the musical instruments is the *ud*”. Commenting on the word *ud*, Abdurahman Jami (15th century) in his pamphlet “On Music” admits that the music emanating from this instrument has a profound spiritual and spiritual effect on every listener. Darveshali Changi, on the other hand, called *ud* the king of musical instruments according to the melody of *mizrobli* instruments. With its twelve tunes set in pairs, it was very different from the first *ud* of the Farabi period. The instrument of *ud* was described in the following centuries, as well as in

the works of the great figures – Nizami, Jami, Navoi, Dehlavi. As can be seen from the descriptions mentioned above, the instrument *udis* now the most yellow among the National Instruments of the Commonwealth.

Abdukadir Maroghi (aprx. 1340 - 1435) was born in Marog, Azerbaijan, and spent most of his life in the palace of Amir Temur in Samarkand, then in the palaces of his youngest son ShahrukhMirzo and grandson Khalil Sultan Mirzolar. is known as el. In his musical treatises, he describes musical instruments, shows how to adjust them, and develops the doctrine of music, suggesting the existence of a seven-stringed bow-stringed instrument. Al-Husayn (15th century) about the *dutar*, the Iranian music theorist Qutbiddin ash-Sherazi (1236 - 1311) in his treatise gave excellent information about the bowed *tanbur* and *ud*, describing the human voice as the most pleasing among musical instruments.

In his work “Risolaimusiqi”, the musician Darveshali Changi describes such musical instruments as *tanbur*, *chang*, *kanun*, *barbat*, *chaghona*, *ud*, *rod*, *rabab*, *dutor*, *qobuz*, *fiddle*, *shemane (musician)*, *setor*, *santor*, *nayanbon*, *shamoma*, *ruhafzo*, *kungura*, *ishratangez*, describes them about such musical instruments as: it attaches curtains to the player and tightens them from silk, improving the tone of the instruments. And the flute is recognized as one of the ancient drummer's instruments. He noted that the musicians of that period were instruments such as *tanbur*, *Chang*, *kanun*, *ud*, *rubab*, *qabuz* and *fidget*, which were widely distributed among the people, and the skillful performers of each instrument were also mentioned. It is also worth noting that the thoughts that Darveshali said deserve attention that he mentioned above are from the generation with the passage of old age - passed on to the generation, repaired and polished in the countries of the East, especially in Central Asia, Uzbekistan, Tajikistan and other republics of the present day, the peoples of the art of music, taking a worthy place, are used in their cultural life.

III. CONCLUSION

It is worth noting that in the works of medieval Eastern thinkers, historical data on musical instruments, the cultural environment of that time were adequately given. But very few opinions have been expressed about the technical and artistic possibilities of the musical instruments.

The treatises of Abu Nasr Farabi, Ibn Sina, Abu Mansur ibnZayla, Abu Abdullah Khorezmi, Abdurahman Jami, Safiuddin Urmavi, Abdulkadir Maroghi, Darveshali Changi and other scholars on music serve as the main source for the next generation in the perfect study of all instruments.

Thus, studying the information given in the art monuments of the X-XVII centuries, the expressions of musical instruments in works of art, the depiction of instruments in book miniatures, we can conclude that the history of musical instruments is very ancient, they began to appear in the III and IV centuries BC. The study of the history of these words began to develop mainly after the Arab conquest, especially in the Middle Ages and beyond. The contribution of Eastern thinkers was enormous. Thus, the national words of the peoples of Central Asia have a unique history of origin, and we can see that the roots of this process date back to ancient times.

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