

IMPORTANCE OF UZBEK NATIONAL MUSICAL INSTRUMENTS IN FOLKLORE ART

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Abstract: This article is about the historical origin of Uzbek national musical instruments and their formation today. In the article, the basis of musicology is about Uzbek musical instruments, their notation, the importance of solo and orchestra performance, and the article provides information about them.

Keywords: National instruments, melody, melody, sheet music, heritage, tradition, musicologist

It is known that musical instruments are the material and spiritual wealth of nations. Each The people express their national heritage and historical traditions through national melodies examples of practical art that glorify and are characteristic of the national spirituality of the people they have musical instruments suitable for them. This is the world of Uzbek musical instruments recognizing that it is rich and colorful, especially from the point of view of meaning and material it is necessary to pass. In addition, the history of the people with the highest spirituality corresponds to it the legacy is also huge. It is known from history that Uzbek folk instruments are colorful

Musical instruments that are specially formed and suitable for all branches of music have been formed for centuries is highly developed. Great poets of the past used musical instruments in their works those who refer to the words again and again when mentioning their names.

A piece of music cannot consist only of a melody. Harmony, contrasting voices, pedal sounds, different parts should not be separated from the melody. All of them serve one purpose - to fully and vividly express the essence of music to the listener. Musical Tones can be created with national musical instruments, and getting it right is the task of the composer and adapter to find alternatives. A piece of music orchestration requires a lot of responsibility. At this time, only tune not to harmony, register (timbre), musical instruments in accompaniment it is necessary to pay great attention to unification and distribution of the melody to instruments. The harmony of the work strengthens the melody, the correctly distributed tone makes the melody attractive and pleasant raises its essence to a higher level. As shown above, each in the orchestra the group has its place. Playing styles differ in level, ability, sonority as their union discovers a new complex timbre sounding. Such to work in a very diligent and literate manner, adapting to the mergers will be appropriate. The dramaturgy of the piece

adapted to the orchestra is also important should be given. Also the possibility of a group of instruments in revealing each image should be given importance. People such as chang, rubob, dutor, gijjak along with modern music family samples of musical instruments were created. Finally, to the modern process different compositions of musical instruments suitable for different directions have appeared. In practice, traditional, recycled, improved, restored, new types of modern (and electronic) musical instruments are widely used. In the process of improvement, the possibilities of form and singing (sound) of musical instruments enrichment has gained great importance. These two criteria are the meaning and material of instruments served as a basis for determining its value. After all, a beautiful instrument is beautiful to have a voice, it is necessary to recognize that it is the cultural and spiritual wealth of the people.

Tools The basis of the science is the elementary theory of music, harmony and A musical instrument is a science. Today, there are many Uzbek folk instruments vocal music performance is well developed, our people are happy It is true that it happened. Behind these achievements has been qualified since 1936 Uzbekistan is a country that provides personnel for the art of Uzbek music Conservatory (original name Tashkent State Conservatory), 1974- (Tashkent State Institute of Culture) was established in the state art of Uzbekistan and the Department of "Performance in Instruments" of the Institute of Culture, all in our republic music and art schools, schools specialized in culture and art and The service of special lyceums is incomparable.

The role and importance of the teacher in teaching national music is an academic instrument performance is more important to the transition process. National music that our heritage is passed from one generation to another and that it is taught to the next generation one of the important tools in the process is to deliver it in its original form. National "Shashmaqom", which occupies a central place in our musical heritage, comes from a wonderful oral generation. passed down to generations based on the teacher-disciple tradition. "Shashmaqom" is the first From the performances of Ota Jalal and Ota Giyos by V. A. Uspensky, not to the current recording was published". Of course, the notation of "Shashmaqom" is directly the theory of music it may be necessary to separate from the basics. Play it it is necessary to know the "language of music". Music theory is scientific and educational is a complex of sciences, elementary theory of music, harmony, musicality includes such disciplines as form, polyphony, solfeggio, instrumentation and studies music from a theoretical point of view. To musical-theoretical sciences harmony, which is a logical continuation of the elementary theory of incoming music The role of science in musical performance is very large. "Harmony is the science of chords. The sounds are harmonious to teach that these harmonies are connected to each other and work together one of the foundations of the science of harmony". In short, a lot is the science of vocal music. Polyphonic music orchestral and some polyphonic in instrumental performance available in

ensembles. Team performance in Uzbek folk instruments is a long past goes back. the number of participants in early traditional performing ensembles despite the fact that there are several, the management is all the same tone, i.e. in unison style they were performing. Uzbekistan-the Uzbek people after the 1st Russian invasion of the 20th century the period of playing polyphonic works on his instruments begins. At the same time, Uzbek Folk instruments will be sent to complete works. In the sources It is said that "by the 20th century, it became widely popular in the art of musical performance implementation of research and study of musical instruments increased. Abdurauf did this As for the words given by Fitrat, musicologists V. Belyayev, F. Karomatov, T. Vizgo and A. Malkiyeva continued these works.

Even today, a number of musical ensembles are active in our country that we are making a number of achievements in the field of national music it is worth noting. In particular, it is national with its exemplary achievements There are many masters from Andijan who have been making a great contribution to the development of our music art accomplished the restoration of instruments and the creation of new instruments are conducting research. As an example of this, sozgar master Abdimalik Gijjaki from the national musical instruments of the Boburi period by Madraimov to restore baburi, koshtor, dilrabo, dilnavo and other similar instruments it should be noted that it has been achieved Using musical instruments used in our national culture conditionally divided into 2 groups depending on their place - used in professional performance and folk instruments can be divided into types. In professional performance the instruments used are used in traditional music performance divided into types of instruments and instruments used in academic performance goes[39]. Traditional folk instruments include tanbur, dutor, sato, rubob, oud, flute, sunray, neighbor, trumpet, gizjak, chang, law, circle, drums, changkobiz, sibizga, includes shepherd's pipe, spol pipe, safoil, sagat, etc. Recycled instruments: rubob, the soprano, alto, tenor, bass voices of the music of the words gijjak, dutor, chan includes processed samples according to the criteria. Based on these instruments Uzbek folk music orchestras and ensembles have been established. A look at the history of the organization of Uzbek folk instrument orchestras and ensembles for example, in the 60s and 70s of the 19th century, Tashkent, Moscow, and Petersburg cities have become major cultural centers where the music industry is popular, like this in developed centers with the participation of local musicians and music lovers had an effect on the activation of concerts and cultural events He showed great interest in Uzbek culture and art After gaining independence, these processes accelerated. Even today, Uzbek culture and art fascinate the peoples of the world about to arrive. An international festival, conference and celebration held in our republic and its celebrations paved the way for international cultural cooperation. To the field of culture The spirit of gratitude in the spirit of the representatives of the younger generation will not fail to wake up, and the created conditions, using attention

wisely, to this in return, we will achieve worthy high achievements and contribute to the development of our country we must not forget to add. In conclusion, it should be noted that academic performance that the musician should have knowledge and skills related to musical-theoretical sciences needed. Unfortunately, some academic musicians play European classical music to the performance of our national music despite the skillful performance of their music some flaws are noticeable when it arrives. Give the following as reasons for this we can pass:

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