PECULIARITIES OF USING NATIONAL INSTRUMENTS IN PERFORMING UZBEK FOLKLORE

Gofurjon Yunusov
Ahmadjon Abdurahimov
Bekzodjon Tursunov

Fergana regional branch of Uzbekistan state institute of art and culture

Abstract: Uzbek folklore has been formed and improved over the years and centuries and has survived to this day. Uzbek folk songs, shashmakom, examples of professional art, music and all genres of our art have developed and reached an ideal level. Today folklore and ethnography occupy a special place in our life and are closely related to the life of our people. As mentioned above, each region, oasis has its own way of performance, style, direction.

Keywords: folklore, musical instrument, folk songs, ethnography.

After gaining independence in Uzbekistan, the national values of the Uzbek people, national culture, its unique art, classical maqom songs, folklore and all other genres of art were restored anew and turned to the world.

The state pays special attention to the development of art and literature, theatrical art and creates all the necessary conditions. The adoption of the Resolution of the President of the Republic of Uzbekistan Shavkat Mirziyoyev "On the establishment of the Fergana regional branch of the State Institute of Arts and Culture of Uzbekistan" is another vivid example of the state's attention to cultural and spiritual development in our country. Everything possible is being done in Uzbekistan to bring up the future generation to be mature, educated, capable and harmoniously developed. Young people have many prosperous educational opportunities.

Uzbek folklore has been formed and improved over the years and centuries and has survived to this day. Uzbek folk songs, shashmakom, examples of professional art, music and all genres of our art have developed and reached an ideal level. Today folklore and ethnography occupy a special place in our life and are closely related to the life of our people. As mentioned above, each region, oasis has its own way of performance, style, direction. Traditions, customs, rituals, as well as ceremonies, labor and seasonal songs, yor-yor, bride greetings, mourning aleurs differ from each other. The dialects of the region and the oasis are distinguished in the works performed in these places. It is not difficult to understand belonging by unique dance moves or headdresses. In addition to the variety of local folklore performances, the
musical instruments that accompany the songs also combine this place with its own unique melodies.

Ancient Uzbek national musical instruments can be in harmony with our national melodies and songs. Further information about the instruments that add charm to the samples of folklore: kobiz, chunkovuz, dombra, doira, kayraktash, sibizga and nai.

Depending on the location, the following musical instruments may also be accompanied by song melodies.

Kobyz. Kobyz is the oldest, but also the most popular national instrument of the Karakalpaks. Those who say that his voice is sad and sad are mistaken, on the contrary, his sound has a special magic and charm. This is probably why its sounds will be absorbed into the hearts and carry your thoughts into endless expanses, to wavy dunes, to the roaring sea waves. According to sources, the kobyz was created by Sopbasli Sipira Zhirov. It was based on something spiritual and religious concept. Kobyz occupies a special place in the oral folk art - the folklore of the Karakalpak people. This instrument is made of wood and played with a bow drawn on a horse's hair. And at the same time, the sad and soulful sounds of kobyz, in some cases cheerful, playful tones, increase the level of sensitivity, embellishing folklore samples such as lapar, olan, yor-yor and folk epics. The combination of song and melody captivates the listener.

Chunkovuz. It is not for nothing that they say that everything necessary for a person is ordinary and this is true about the chunkovuz. The age of this simple and soulful musical instrument, two fingers in size, is inextricably linked with the history of the nation. Its history is rooted in the distant past of our people. Along with musical instruments such as sibizga, doira and dombra, the chunkovuz has met the spiritual needs of our ancestors since ancient times. From the point of view of antiquity, each of these three words can claim to be the "most ancient". Chunkovuz is mainly played by women. Its melodies are controlled by the harmonious movement of the tongue and fingers. When the rhythm and direction of the sound are "controlled" by the fingers, the tone is set by the tongue. In ancient times, this musical instrument was made from camel bone, processed tree branches and even reed. Later, some of its parts were replaced with thin metal. The modern chunkovuz is completely "metallized". After the Republic of Uzbekistan gained independence, special attention is paid to samples of folklore, works performed to the accompaniment of national musical instruments. At every holiday and event, the soulful and at the same time cheerful sounds of this musical instrument, reminiscent of our centuries-old history, delight the hearts.

Dombra. Dombra is one of the most ancient stringed plucked instruments of the Turkic peoples. And they have not changed as much compared to the previously
created varieties. Previously, strings made from gut, and then from silk were replaced with plastic threads, and there is also an assumption that dutar was created under the influence of its composition.

This tool is made mainly of apricot, pistachio, spruce, mulberry, willow, pear wood. There are no exact sizes of dombra. It is often made by local craftsmen and in different sizes depending on the height and wishes of the customer.

In addition, dombra is one of the most important musical instruments of the Kazakh people. The Kazakh dombra has been changed over time and has ribbed cups and ties, the dombra we play is used by Kazakhs in an improved form. One of the important features of dombra is that it can get rid of the participation of a percussion instrument (doira), which is often required from a song performer in order to constantly feel the rhythm. That is, dombra has the ability to reproduce both a melody and a rhythm. Accompanied by dombra, all sorts of epics are sung by bakhshi and akyns in Surkhandaryya, Kashkadaryya and Karakalpakstan.

*Doira.* Doira - one of the ancient Uzbek national musical instruments - occupies a special place in the art of the Turkic peoples. Doira is a percussion instrument common among the Uzbek, Tajik and Uyghur peoples. The flange of the doira is covered with calf or fish skin with more than forty rings attached, which generate additional sound when played. There are two main sounds on it. One is called low "boom" and the other is called high "buck". Two short sounds in a row are called "bakko", "bakka" or "bacha". Doira is one of the most common musical instruments. Dances performed by doira are very popular among the Uzbek and Tajik people. Examples of folklore: olans, lapars, yor-yor, as well as all songs are accompanied by doira and cannot be performed without rhythm. In many folklore and ethnographic ensembles of the Ferghana Valley, all women sing in groups with doira.

*Kairak.* Kairak is a percussion (idiophonic) percussion instrument, widespread among the Uzbek, Tajik, Uyghur and other people of the East. Mainly used by dancers and female dancers, drummers, stilts. Kairak consists of two pairs of smooth, thin stones. The performer takes a pair of kairak in each hand and claps them together. In Kairak, various techniques are created to match the dance movements. Popular dances performed in Bukhara to the accompaniment of kairak, such as "Kairakbozi", in Khorezm "Orazibon", "Norim-norim". It is a small flat spoon-shaped solid wood or plastic. Kairak occupies a special place in the art of the Khorezm oasis. Playing kairak with musical instruments tor, doira and accordion gives a special charm and enthusiasm to songs and lapars, epic songs, all works performed in Khorezm halfachili (style in Khorezm folklore).

*Sibizga.* Sibizga is a wind musical instrument. The sibizga sound scale varies from 4 - 6 holes. Nowadays, it is mainly distributed among shepherds. Folk musical rarely used together with other instruments; it is made from elderberry reed.
territory of Kazakhstan, there are two types of sibizgа associated with different performing traditions. So the eastern sibizgа has a conical shape, shorter in length and smaller in diameter, the western variety is larger and longer. Usually it is 5-6 mm in diameter and 140-150 mm in length. The inflatable tip has a tongue 10-15 mm at the bottom, under which there are three holes. Simpler musical exercises, melodies of folk songs are performed with sibizgа. Legends, melodies, melodies of folk lyric songs are performed on the Kazakh musical instrument "Sibizga", which is one of the professional instruments.

Nay (ney). Nay is considered one of the oldest musical instruments, which begins its history long before our era. Its varieties were widespread among the people of the Near and Middle East. Fuzuli described its sound as a groan:

_I always moan, the reed_  
_With passion, my cry is full of complaint_  
_I will not stop crying_  
_Even if I was cut off for nay._

The Persian scientist and musicologist who lived in the XIV-XV centuries, Abdulgadir Maragi, in his work "Magasid al-Alkhan" (Aims of the melody) reports about two varieties of it that existed at that time - "ag ney" and "gara ney".

They made "ney" from reeds, the sizes of which vary. There are 5 holes on the front side and one on the back. Length - 550-600 mm, diameter - 20 mm.

The chromatic scale is obtained by blowing into the upper end of the barrel, in which the holes with the fingers of the right and left hands either open or close (completely or partially). While playing on "ney", the performer, through a thin copper tube put on the head of the instrument and holding it between the front upper and lower teeth, blows in air and, using his tongue and lips, extracts sound from the instrument. It is possible to perform makoms, songs and other musical works on it.

Ney occupies a special place in Uzbek national and folk songs. A playful and cheerful sound, sometimes painful, sincere, brings peace and tranquility to the hearts.

In collections of Uzbek folk music and folklore, folk melodies, lapar olans, epics and terms are illuminated in the unique style of each region.

Tashkent-Fergana style of performance.  
1. Style of performance of the Khorezm oasis.  
2. The style of performance of the Surkhandarya-Kashkadarya oasis.  

Samples of folklore in all regions and oases of Uzbekistan are unthinkable without the accompaniment of the above-mentioned national musical instruments. These musical instruments with their unique sounding prove the rich musical heritage of the Uzbek people, the wealth and originality of folklore.
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