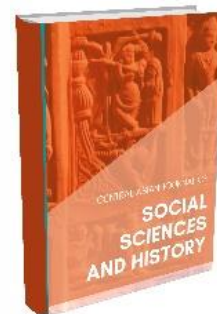




## CENTRAL ASIAN JOURNAL OF SOCIAL SCIENCES AND HISTORY

Journal homepage: <https://cajssh.centralasianstudies.org>



### The Characteristics of Musical Instruments in The Oral Creation of The People

**Akhmedova Gulchehra Oskinovna**

Senior lecturer of the World History Department  
of Termiz State University, PhD  
[axmedovaguli1976@gmail.com](mailto:axmedovaguli1976@gmail.com)

#### Abstract:

The spiritual foundations of our national culture are the result of the hard work of our ancestors and laid the foundation for the emergence and development of a rich spiritual culture. Uzbek national music has a very rich history. Over the centuries, the types of our national music, such as makom, lazgi, big song, and bakhshiki, have developed.

#### ARTICLE INFO

##### *Article history:*

Received 19-Oct-23

Received in revised form 28-Oct-23

Accepted 17-Nov-23

**Available online 25-Dec-2023**

**Key word:** Bakhshi, epic, dombira, dutor, tor, rubob, circle, tambourine, musician, composer, performer.

#### INTRODUCTION

Uzbek national musical instruments are unique and rich in national traditions. In addition, it has local characteristics. Traditional musical instruments were formed in connection with people's lifestyle rituals and living conditions. Traditional musical instruments are distinguished by their name, shape, structure, decoration, performance style and uniqueness. I.A. Karimov, the first president of the

Republic of Uzbekistan, who paid special attention to the development of the spiritual world of the inhabitants of the oasis with a rich spiritual heritage, noted his opinion; "I love the beautiful oasis of Surkhan, its beautiful gardens, high mountains, green juniper groves, endless steppe fields, my dear compatriots living on this land, all the people of Surkhan, I send you my best feelings. I am always happy to express" [1]. This recognition encouraged the residents of the oasis and gave them a more upbeat mood.

Traditional musical instruments of the Uzbek people can be divided into wind, string, and percussion instruments. These instruments were used for calling or imitating the sounds of animals. Musical instruments were used for hunting, traveling, driving cattle, prayer rituals, shamanism, giving gifts, and poison ceremonies. Calling instruments were used in wind and percussive combat situations. Most of the ancient musical instruments were used as accompaniment in folk songs and epics [2.134].

Among the inhabitants of the Surkhan oasis, various types of musical instruments are widely used - chanqovuz, woodwind, bone and clay flutes, stringed instruments - drums, and percussion instruments. I.A. Karimov, who paid attention to the high culture of the residents of the oasis with a national spiritual culture, recorded the thoughts of his sheep; "A person who has seen the unique nature of the Surkhan oasis, high mountains such as Bobotog, Boysun, Vakhshivor, and beautiful corners such as Oltinsoy, Sangardak, Sayrob, and Khanjizza will be involuntarily fascinated by this country.

### **Materials and Methods.**

Residents of the Surkhan oasis can be classified into aesthetic, practical and magical groups according to certain functions of musical instruments. Musical instruments, on the one hand, are material heritage items, and on the other hand, they are considered spiritual heritage wealth. Musical instruments (drum, trumpet, flute, dutor, sibizgi, chanqovuz, doira and hakoza, etc.) prepared for aesthetic needs are widely used in the performance of folk songs, melodies and epics [3].

Musical instruments associated with magical functions (goboiz and dap) were widely used in shamanism and fortune-telling procedures related to the exorcism of evil spirits. In the performance of dances, the inhabitants of the oasis added to the musical accompaniment the sounds produced by hitting certain attributes (for example, a spoon, a bell, a stone, a simple stick, etc.) [4.97-102]. Attention to the flute in Uzbek national music from the earliest times. One of the musical instruments widely used in Uzbek national music, including the Surkhan oasis, is the flute. From ancient times, flutes were made of reed stalks and wood by musicologists and were about 15-20 cm long. In the Surkhan oasis, sybizgi (sybizig) is common among shepherds. The sybizg is made of ordinary reeds and is blown. In addition, there is also a gajir type of flute, and such flutes were used more in the Boisun district of the oasis. Gajir flutes are made from the bone of the desert eagle. More "Shepherd" tunes were played on flutes. The flute is made of clay and is made in various shapes, such as sparrow-shaped, flute-shaped, and tube-shaped. Trumpet is one of the widely used wind instruments among the people of the oasis. The trumpet was used as a solo and ensemble instrument. Trumpets are widely used in wedding ceremonies and celebrations. The songs "Boysun Mavrichisi", "Lolacha", "Aqcha

Bola", "Kovushim", "Hamroz" were sung to the accompaniment of trumpet[5 ]. The role of dombara in the recognition of Uzbek national music to the world.

### **Results and discussion.**

One of the stringed musical instruments of the Uzbek people is made of dombira wood (mulberry, apricot, walnut). Dombira tunes are played from the intestines of cattle. The drum made a somewhat "muffled" sound. Dombira is a leading musical instrument among folk musicians and singers. Folk epics were performed to the accompaniment of dombira, the music of the dombira instrument such as bakshi kuy, nagma, cholgu kuy, choponcha, and nolish were performed in a unique way[6.92-97].

In particular, from the repertoire of Shoberdi Boltayev of the People's Bakhsh of Uzbekistan, "Boy Keldi", "Ogajanim", "Kelinoy", "Tarki Dunyo", "Kui Chertish-Khopon Chertish", "Mehmondird", "Zubaida", " The songs "Khonchalak", "Tuya Choktir" are included. Another folk song is Abdunazar Poyonov, whose repertoire includes "Dombira song", "Bridal song", "Soldier's song", "Horse driving song", "Konghirot song" "Masi", "Kaygu nagmasi" and other tunes are included. Kobiz and chanqovuz are one of the oldest musical instruments of Uzbek national music. In the past, among the various musical instruments that were widespread in the oasis, the kobiz gained special importance. Roziboy Bakhshi performed his songs to the accompaniment of Kobiz. Umir Bakhshi was also a skilled musician of dombira and kobiz instruments. But today, the same situation where the kobiz instrument has disappeared in the oasis also applies to the percussion instrument dap. The dap is like a circle, and the flange (kashnok) is made of apricot or walnut wood. One side is covered with goat skin. There are no rings hanging on the flange. His voice was low and muted [7.74-77].

Dap was widely used in the "jahr" ceremony, which was held for the purpose of treating the sick in Boysun. In particular, Karomat Bakhshi. Said Bakhshi performed the "jahr" ceremony using the dap in their sayings. Boymurad Bakhshi also performed epics to the accompaniment of dap. Another common musical instrument in the oasis is the chanqovuz. Chanqovuz is a stringed percussion or tongue-like percussion instrument. Chanqovuz was played more by women. Sometimes it was also played by thirsty men. Among them, Juma Abaykulov from Kumkurgan is considered a skilled musician of chanqovuz. The chanqovuz has a round horseshoe shape, and a steel tongue is passed through the middle. The performer presses the chanqovuz to his teeth with his left hand and moves the chanqovuz's tongue with the index finger of his right hand. Tongue movement creates sound through air and impact. Until the second half of the last century, there were 3 types of khankovuz, iron khankovuz and bone khankovuz. Boneless chankovuz is made from a camel's rib, a slice is cut from its core and a string is tied. In the process of playing, by pulling the string, the sound is created by vibrating the string. Wooden khankavuz is made from walnut, mulberry and juniper wood, just like bone khankavuz. Traditional musical instruments are important in wedding ceremonies, seasonal labor processes, public celebrations [8.1035-1039].

Musical culture has developed in harmony with folk singing.

Along with folk music, folk dances are also developed in the oasis. "Sarbozcha", "Yakku-yakku", "Ghajir dance", "Mavrigi", "Lochava", "Lahcha", "Chorkarsak", "Kayrog game" "Ufu game", women's "Labi khol" , "Brick Game". "Urchuq", "Kiz kiyiti", "Jamalak" games, children's games such as "Bak-baka", "Shepherd boy", "On ufu shakhlov" are performed accompanied by traditional musical instruments. The art of music and dance of the oasis is distinguished from other regions of the region by its character and uniqueness [9].

### Conclusion.

In conclusion, it should be noted that the inhabitants of the oasis have been developing various regional musical instruments along with the development of the art of singing. In particular, epics sung by our bakhshis to the accompaniment of dombra give people special pleasure.

### References

1. Karimov I.A. "We must fight for security and peace." T., 10 Tom. "Uzbekistan", 2002.
2. Tashmatov O'. Folk songs.-Tashkent: People's heritage named after A. Qadiri, 2003. - 134 6.
3. Tursunov S. et al. Surkhandarya is an ethnographic place. -Tashkent: Academy, 2012.
4. Oskinovna, Akhmedova Gulchehra. "spiritual foundations of the heroes of Uzbek national epics." Scientific Impulse 1.11 (2023): 97-102.
5. Tursunov S.N. "History of Material Culture of Surkhan Oasis". Tashkent., "Editor", 2013.
6. Ahmedova, Gulchehra. "Exterior to women of Surkhan bakshi." Research and implementation 1.3 (2023): 92-97.
7. Akhmedova, Gulchehra Oskinovna. "National, repertoire, teacher, creation, art, oasis, people, student." Theoretical & Applied Science 7 (2020): 74-77.
8. Akhmedova, Gulchehra Uskinovna. "The role of the bakshi art in our national spiritual values. "ACADEMICIA: An International Multidisciplinary Research Journal". 11.3 (2021): 1035-1039.
9. Tursunov S.N. "History of the formation and development of the art of giving in Uzbekistan". "Thinking", 2015.