



## COMMENTS ON THE FORMATION OF SURKHANDARYA INSTRUMENTAL ART

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### ABSTRACT

*This article analyzes the information provided in the scientific and historical pamphlets on the Uzbek national musical instruments and comments on the formation of the art of instrumental performance in the southern region of the country and its current place.*

**KEYWORDS:** *Instrumental performance, Ayritom, Dalvrzintepa, Kholchayon, Chagoniyon, dombra, changqovuz, daf, sibizga, nay, reed nay, ceramic nay, gajir nay, mavrigi, duchava.*

### DISCUSSION

The national musical instruments, which are an invaluable asset of the Uzbek people, have a special place in the Uzbek national musical culture due to their uniqueness, attractiveness of patterns, variety of sound and unparalleled performance capabilities. Musical instruments have long played an important role in the spiritual life of the Uzbek people and are closely linked with everyday life. They still have a role to play in shaping people's worldviews. In particular, the art of instrumental performance has been formed by our ancestors as a unique aesthetic tool for centuries and has aroused great interest not only in the science of music, but also in modern music. Exploring all its features and aspects will help to enrich the practice of instrumental performance.

It is known from history that Uzbek folk instruments have developed over the centuries in a colorful, unique way, forming instruments suitable for all branches of music.

The great poets of the past have repeatedly used words in their works to mention the names of musical instruments. In particular, the great thinker and poet Alisher Navoi, who has reached the level of enlightenment with his work, emphasizes the most delicate and classical branches of musicology.

Historical manuscripts, literary works, and musical treatises contain the names of all the musical instruments that appeared in the practice of the peoples of Central Asia. Musical pamphlets contain information about the instruments (shape, structure, strings, preparation criteria, trees used for the instruments, etc.).

Among them are stringed instruments: borbad, ud, rud, kabuz, gijjak, navha, nuzha, kanun, chang, rubob, tanbur, dutor; from the words damli: ruhafzo, shammoma, organun, sibizga, nayi anbon, chagona, bulamon, surnay, nay, koshnay, karnay; from percussion instruments: daf, doyra, drum, safoil, etc. with different levels of information.

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Belyayev in their treatises pay great attention to the words of instruments, their role in practice, some philosophical features and to some extent their classification. illuminated.

Musical instruments have generally been used in a variety of performing practices. First of all, it should be noted that the simplest instruments were created and widely used in everyday life. Such instruments exist in the musical world of every nation and are still in use today. Among the instruments that are preserved and used in the practice of Uzbek folklore are the changqovuz and sibizga. These instruments are also easy to make and play.

The science of instrumental science is called "organology" and provides a scientific basis for the formation, application and development of musical words. Along with a number of Eastern and Western scholars, Uzbek musicologists have conducted worthy research in the development of this science.

The history of Surkhandarya dates back to ancient times. This land is recognized by archaeologists as a sacred place where primitive man lived. Finds from the Middle Paleolithic period between 100,000 and 40,000 BC in the foothills of the Boysuntag Range, as well as the presence of fossilized traces of dinosaurs crawling 60 million years ago, indicate the importance of the region in world cultural life.

Ancient instruments were discovered through historical monuments and later described in history, literature, and musical treatises. The earliest depictions of musical instruments are found in caves, rock carvings, palaces, and terracotta sculptures.

It has been found in Central Asia and Uzbekistan in the excavations of such ancient sites as Afrosiyob (Samarkand), Ayritom, Kholchayon, Dalvarzintepa (Surkhandarya), Varakhsha (Bukhara), Zartepa, Sheep Castle (Old Urgench), Panjikent sketches and sculptures are among them. Ancient paintings depict the harp, oud, flute, and percussion. The need for musical instruments can be seen in these pictures. This is because the photos show not only soloists or the instrument itself, but also historical ensemble found in the Ayritom excavations in Surkhandarya, an ensemble typical of the ancient Sughd culture, that is, a group of musicians performing in groups.

The art of instrumental music plays an important role in the rich musical culture of the Uzbek people. The monuments of fine arts testify to the fact that musical instruments have existed since ancient times and are widespread among the people, as well as their somewhat improved.

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