

**HISTORY OF ANCIENT PERIOD MUSIC CULTURE INSTRUMENTS IN
CENTRAL ASIA**

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Annotation:

In this article the process of formation of music culture in our country from ancient times. In particular, the history of the injury of musical instruments is illuminated.

Keywords: Afrasiab (Samarkand), Asian harp, Marv, Ur Dinastia, Terracotta, ud, harp.

Introduction

After our country gained independence, special importance was attached to the preservation of national art masterpieces and restoration of our values, as in all fields. The attitude towards the history, past, customs and cultural heritage of our people has changed radically. Therefore, the wide use of customs and traditions, the restoration of our ancient values and the formation of national ideology in the minds of young people through them have become one of the important tasks. In this process, simple musical instruments, which were not used at all in early music performance and had reached the level of oblivion, were revived. Ancient musical instruments of our people, such as chang, kobiz, sibizga, dombira, ceramic flute, began to be used not only in the activities of amateur folk groups, but also in professional groups of academic direction and even in pop performances. Artifacts related to musical instruments (1st century BC) were found as a result of the excavations carried out on the site of the old cities of the Kushan state, which ruled the territory of the present Surkhandarya region (present-day Kholchayon and Dalvarzintepa). In particular, the image of a woman holding an oud in the complex of thinly painted clay sculptures found in the ruins of the Palace in Kholkhayon is of particular importance. Because, although it is not fully preserved, it can be determined that this woman is a representative of the local population based on her dress and facial structure. The terracottas found at Dalvarzintepa also depict oud and harp players. In the period we are analyzing, cultural exchanges were more extensive with neighboring countries than with distant countries. There are such opinions about the cultural exchange between Central Asia and Iran. At that time, the same instruments existed in Sogd and Khorasan. It is interesting that Borbad, a famous musician of the Persian state during the Sassanid period, was originally from Central Asia (Marv) and the invention of the seven main maqams (curves) in the Iranian music system is attributed to his name. Borbad, who came to the court of Khusrav II, was a well-formed musician, and he obviously brought with him the barbat instrument, which was very common in his homeland, and the technique of playing it. The art of performing on Uzbek folk musical instruments has inherited centuries-old traditions of its development. Their roots go back to ancient times. The cultural treasures, ancient literary sources, and various musical instruments found in the archaeological excavations of Ayratom shahristan in 1933 testify to the existence of various musical instruments. At the beginning of the era, various regional folk instruments were widely

used in everyday life, hunting, palace life, cultural celebrations, and folk entertainment. Folk musical instruments have been satisfying the spiritual needs of people for centuries. Fine art works, ceramic figurines and various miniatures testify to the existence of two types of folk musical ensembles as early as the 7th century AD. In the Middle Ages, the oral traditions of folk music were widespread, and they were passed down from generation to generation as a huge cultural heritage of various genres, categories, and types of musical art. . Music performance in the Middle Ages acquired three different independent styles. 1) Ferghana-Tashkent route (four maqam) 2) Khorezm performance route (six and a half maqam, panjgokh included) 3) Samarkand-Bukhara performance style, i.e. shashmaqam. 4) Kashkadarya-Surkhandarya epic arts of the late 19th century and the beginning of the 20th century are connected with the development of performance art on folk instruments, new social and political conditions, and the influence of European culture. From the 50s of the 20th century, the introduction of new sounds into the composition of the orchestra and their opportunities in the orchestra increased. After a number of scientific researches, such as improving Uzbek folk instruments (dividing them into families), the number of Uzbek folk instruments has increased significantly.

Thus, knowledge related to the rich history of the emergence and improvement of Uzbek folk musical instruments, helps to reveal the laws of music performance technique, possibility and development. In the text of the lecture, students of higher and secondary specialized educational institutions of the Republic are taught the history and theory of Uzbek folk musical instruments, the formation of the artistic and aesthetic outlook of young people, the development of musical art, and it serves a great purpose in improving spiritual-educational, cultural and moral qualities. It is clear from this that the interest of our ancestors in the field of music in our country, especially in the field of musical instruments, and the history of the creation of musical instruments has been polished to us from the ancient past, and the service of our ancestors is incomparable.

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