



CLASSIFICATION AND PERFORMANCE CHARACTERISTICS OF UZBEK FOLK INSTRUMENTS

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Abstract: This article provides a scientific and theoretical analysis of the classification of Uzbek folk instruments, the process of their historical formation, and their performance characteristics. Additionally, the performance traditions of national instruments such as the dutar, tanbur, rubab, gijjak, nay, surnay, karnay, and doira, as well as their unique technical and artistic capabilities, are analyzed. The article focuses on the role of folk instruments in national musical culture, their significance in shaping the aesthetic taste of the younger generation, and the preservation and development of traditional performance schools.

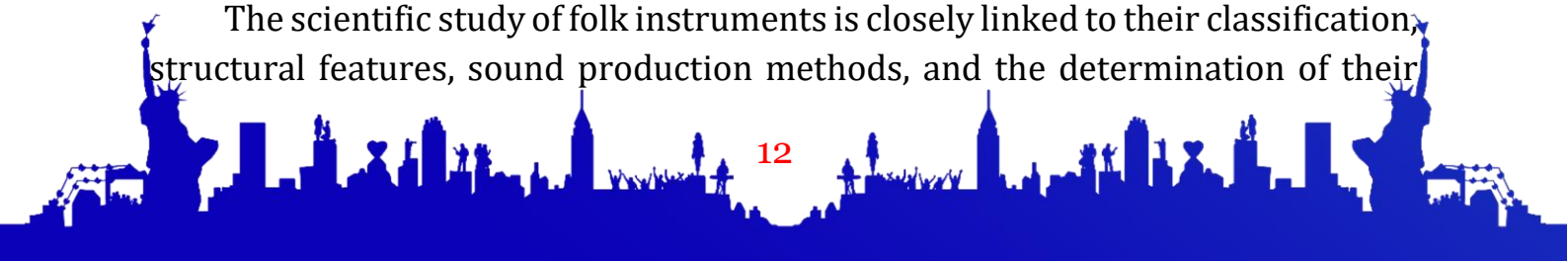
Keywords: classification of instruments, string instruments, wind instruments, percussion instruments, dutar, tanbur, rubab, gijjak, nay, surnay, karnay, doira, performing arts.

Introduction

The rich spiritual heritage of the Uzbek people is vividly reflected, first and foremost, in its musical art, oral folk art, and traditional performance culture. Folk instruments, which are an integral part of our national musical culture, have for centuries expressed the people's lifestyle, traditions, holidays and rituals, spiritual experiences, and aesthetic views. Each musical instrument reflects a certain aspect of people's life with its timbre, performance style, formal structure and artistic possibilities. In this regard, Uzbek folk instruments are valued not only as a means of creating music but also as important examples of art that express national thinking, historical memory, and cultural identity.

The formation of Uzbek folk instruments is linked to long historical processes, which developed based on the social life, labor activities, rituals, and artistic needs of the people. Instruments such as the dutar, tanbur, rubab, gijjak, chang, nay, surnay, karnay, and doira embody the musical taste and performance skills of our people. In the melodies and melodies performed by these instruments, the joy, suffering, dreams, hopes, love, and life philosophy of the people find their expression. The role of national instruments is particularly significant in the art of maqom, folk songs, lapar, yalla, katta ashula, and ritual music.

The scientific study of folk instruments is closely linked to their classification, structural features, sound production methods, and the determination of their





performance capabilities. Uzbek folk instruments are usually divided into groups of string, wind, and percussion instruments. Each group has its own sound production mechanism, performance technique, and means of artistic expression. For example, in stringed instruments, the melody is created by the vibration of the strings, while in wind instruments, the airflow serves as the primary sound source. In percussion instruments, rhythm, technique, and movement play a leading role. Such a classification helps to deeply understand not only the external features of folk instruments, but also their musical and aesthetic possibilities.

In terms of performance characteristics, Uzbek folk instruments are extremely diverse. Each instrument was formed in connection with a specific performance school, stylistic tradition, and technical skills. The softness and lyricism of the dutar's performance, the delicate system of strings in the tanbur, the melodiousness of the gijjak, the intensity of the rubab, the delicate breathing of the flute, the solemnity of the surnay and karnay, and the rhythmic complexity of the circle demonstrate the rich possibilities of national performance art. Therefore, in the process of studying folk instruments, it is not enough to know only their name or appearance; it is also necessary to deeply analyze the performance style, sound capabilities, artistic function, and place of each instrument in the musical heritage.

Today, the processes of globalization, the widespread dissemination of modern musical trends, and the strengthening of intercultural ties make the issue of preserving, studying, and promoting national musical instruments even more relevant. Because folk instruments are a living symbol of national culture, through which feelings of national pride, aesthetic taste, historical memory, and respect for art are formed in the hearts of the younger generation. In particular, in the education system, teaching the classification and performance characteristics of folk instruments expands the musical worldview of students and serves to educate them in the spirit of national values.

Discussion

The analysis of the classification and performance characteristics of Uzbek folk instruments primarily serves to understand the internal structure of national musical culture, its historical development, and its artistic and aesthetic essence. This is because every musical instrument was formed in close connection with the lifestyle, spiritual world, rituals, holidays, and creative thinking of the people. Therefore, it is necessary to study folk instruments not only as musical instruments but also as an important artistic and aesthetic phenomenon representing national culture.





In the classification of Uzbek folk instruments, their source of sound formation is considered a crucial criterion. On this basis, instruments are divided into groups: string, wind, and percussion. Stringed instruments such as the dutar, tanbur, rubab, gijjak, and chang possess great potential for expressing the melodiousness, lyricism, and inner experiences of national melodies. In particular, in the performance of the dutar and tanbur, the softness of the sound, the subtle alternation of keys, and the consistent development of the melody demonstrate the philosophy and tranquility inherent in national music.

In Uzbek folk music culture, wind instruments are distinguished by their expressiveness of solemnity, enthusiasm, and a ceremonial spirit. While the delicate and mournful sounds of the flute reflect the subtle emotions of the human psyche, the surnay and karnay are more commonly used for public holidays, weddings, folk festivals, and ceremonial events. The power of sound, resonance, and the ability of these instruments to be heard in a wide area connect them with the mass cultural events of the people's life.

Percussion instruments, particularly the doira, nagora, and qayroq, create a rhythmic foundation in national music. The doira plays a special role in Uzbek performing arts, as it is not only a rhythmic instrument but also an art form capable of independent performance. The variety of doira techniques, the complexity of the percussion technique, and the sensitivity required of the performer demonstrate that this instrument possesses a high school of performance. Especially in the performance of folk songs, lapar, yalla, dance melodies, and maqoms, the doira is one of the primary means of revitalizing musical movement.

During the discussion, it should be emphasized that the performance characteristics of folk instruments are closely linked to their technical structure. For example, in stringed instruments, the movement of the fingers along the frets, the technique of tapping or playing with a bow determines the character of the sound. In the performance of the dutar, soft strokes, smooth and agile strokes on the rubab, and the continuous movement of the bow on the gijjak are of great importance. Each instrument requires not only technical skill but also a musical intuition, a sense of national melody, and the power of artistic expression from the performer.

Regional schools also play an important role in the performance of Uzbek folk instruments. The Fergana-Tashkent, Bukhara-Samarkand, Khorezm, and Surkhandarya-Kashkadarya performing traditions differ from one another in melodic structure, rhythmic features, ornamentation, and performance styles. For





example, while the intensity and rhythmic movement in Khorezm performance are strong, in Bukhara-Samarkand traditions, there is a deep philosophical content of status, composure, and melody. This situation indicates that the performance capabilities of folk instruments were enriched under the influence of the regional cultural environment.

Furthermore, Uzbek folk instruments perform various artistic functions in solo, ensemble, and orchestral performances. In a solo performance, the sound possibilities of the instrument, the personal skill and interpretation of the performer are clearly manifested. In an ensemble performance, the instruments harmonize with each other, creating a common musical image. As part of the folk instrument orchestra, traditional instruments will acquire new artistic capabilities based on modern performance requirements. This process confirms that national instruments are actively used not only in traditional environments but also in professional performing arts.

Today, the role of educational institutions in the study and promotion of Uzbek folk instruments is increasing. By teaching folk instruments in music schools, specialized art schools, higher education institutions, and creative centers, the younger generation develops an interest in the national musical heritage. In this process, it is important to systematically study the classification of instruments, their history, structure, and performance styles. Because a deep mastery of instrumental performance requires a combination of theoretical knowledge, practical exercises, and artistic thinking.

At the same time, it is noteworthy that folk instruments are being used in new forms in modern musical processes. Today's composers and performers combine national instruments with pop, symphonic, chamber, folklore, and experimental music. This shows that the possibilities of folk instruments are wide, and they can develop in harmony with modern musical thinking. However, in this process, preserving the original sound nature, traditional performance style, and artistic essence of national instruments remains an important task.

The theoretical study of the classification and performance characteristics of Uzbek folk instruments is directly linked to the historical, cultural, ethnographic, and pedagogical foundations of musical art. Folk instruments are an important product of national musical thinking, formed on the basis of the people's lifestyle, customs, rituals, aesthetic views, and artistic needs. Therefore, in the theoretical analysis of instruments, it is necessary to take into account not only their external structure or sound mechanism, but also their function in national culture, historical development, and performance traditions.





From a theoretical perspective, folk instruments are considered one of the important research objects of musicology. In instrumental studies, musical instruments are studied based on their source of sound, structure, performance method, sound range, and artistic possibilities. Based on these criteria, Uzbek folk instruments are divided into groups of string, wind, and percussion instruments. Such a classification allows for the identification of common characteristics of instruments, the identification of their mutual differences, and the determination of their place in performance practice.

Stringed instruments are one of the most widespread groups of instruments in Uzbek folk music culture. Instruments such as the dutar, tanbur, rubab, gijjak, and chang produce sound through the vibration of strings. Some of them are played by tapping, some by means of a bow, and some by means of special percussion instruments. For example, in the dutar and tanbur, the sound is produced by the fingers or the plectrum, while in the gijjak, the bow is the primary instrument. The theoretical significance of string instruments lies in the fact that they clearly demonstrate the melodiousness, scale system, melodic development, and artistic expression of national melodies.

Theoretically, wind instruments belong to the group of instruments that produce sound through airflow. Instruments such as the nay, surnay, karnay, and koshnay occupy an important place in Uzbek folk music. The mechanism of their sound formation is related to the performer's ability to breathe, control breathing, and form sound. While the nay is usually used to express lyrical, soft, and mournful melodies, the surnay and karnay are widely used in ceremonial ceremonies, holidays, and public events. Theoretical analysis of these instruments demonstrates the importance of factors such as breathing, timbre, dynamic strength, and sound duration in the performance process.

Percussion instruments, as musical instruments that form the rhythmic basis, are of particular theoretical importance. Instruments such as the doira, nagora, qayroq, and safoil create sound by striking. They serve as a rhythmic support in folk songs, dance music, ritual music, and maqom performance. In particular, the doira possesses broad possibilities in Uzbek musical performance, serving not only as an accompanying instrument but also as an independent artistic means of performance. The diversity of doira techniques confirms the vital role of rhythm and movement in national music.

The historical development of Uzbek folk instruments also plays an important role in defining their theoretical foundations. Folk instruments have developed since ancient times in connection with various rituals, folk festivities,





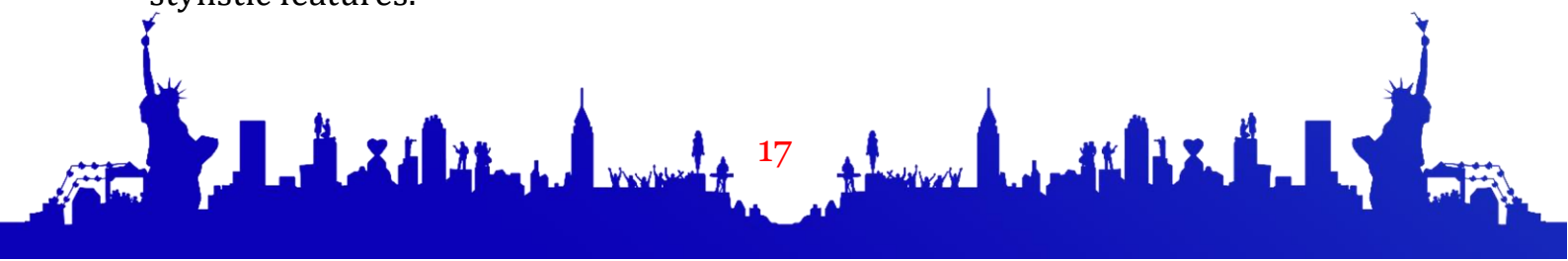
labor processes, religious and educational events, and court music. Over time, some instruments improved, their shape, keys, strings, sound range, and performance methods changed. This process shows that folk instruments are a living cultural phenomenon in constant development.

Performance characteristics are theoretically determined by the instrument's structure, sound capabilities, and performance technique. Each instrument has a specific performance style and means of artistic expression. For example, in dutar performance, soft strokes, fluency of melody, and lyrical expression prevail, while in rubab performance, agility, passion, and technical movements are of great importance. In the performance of the gijjak, the movement of the bow, the continuity of sound, and the expressiveness of the melody play a key role. In flute performance, correct breath distribution, delicate sound formation, and natural delivery of the melody are considered essential.

The concept of timbre is also important when analyzing the performance capabilities of folk instruments on a theoretical basis. The timbre determines the unique sound color of each instrument. It is through timbre that the listener distinguishes the sounds of the dutar, tanbur, nay, doira, or gijjak. The richness of the timbre of Uzbek folk instruments enhances the artistic impact of national music. Therefore, preserving the natural sound of the instrument during performance and applying it in accordance with the content of the work requires high artistic taste from the performer.

The scale system also occupies a special place in the theory of Uzbek folk instruments. The melodic structure of national melodies, maqom paths, and their rhythmic and intonational characteristics are directly linked to the instrumental scale system. In particular, the arrangement of strings on instruments such as the tanbur, dutar, and rubab serves to express the nuances of national melodies. This aspect ensures the unique national melodiousness of Uzbek folk music.

When studying the theoretical foundations of folk instruments, the issue of performance schools is also important. In Uzbekistan, there are regional performing traditions such as Fergana-Tashkent, Bukhara-Samarkand, Khorezm, Surkhandarya-Kashkadarya. These schools differ in the performance style, ornamentation, rhythmic structure, melodic interpretation, and artistic spirit of the melodies. Each regional performance tradition has made a unique contribution to the development of folk instruments. Therefore, in the theoretical study of folk instruments, it is necessary to take into account their territorial and stylistic features.





The role of folk instruments in solo, ensemble, and orchestral performance also requires a theoretical analysis. In a solo performance, the individual sound capabilities of the instrument and the skill of the performer are manifested, while in an ensemble performance, the harmony of instruments, the balance of timbres, and the ability to create a general artistic image are noticeable. In orchestral performance, folk instruments possess a wider sound field, polyphony, and the possibilities of stage expression. This situation shows that national instruments occupy an important place in modern professional musical art.

From a pedagogical perspective, studying the theoretical foundations of folk instruments serves to educate the younger generation in the spirit of respect for national musical heritage. Knowledge of the classification, structure, sound capabilities, and performance methods of musical instruments develops musical thinking, auditory culture, aesthetic taste, and creative abilities in students. Therefore, the systematic teaching of folk instruments in music education ensures the continuity of theoretical knowledge and practical skills.

In general, the theoretical foundations of Uzbek folk instruments cover their historical formation, classification features, sound formation mechanism, performance styles, timbre possibilities, tuning system, and pedagogical significance. These foundations serve as an important methodological foundation for the in-depth scientific analysis of folk instruments, their effective teaching in the educational process, and their development in modern performance practice.

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