

## THE AESTHETIC AND PHILOSOPHICAL ESSENCE OF UZBEK FOLK MUSICAL INSTRUMENTS

**Mamatqulova Mahfuza Abdulhamidovna**

Lecturer at Gulistan State University

**Annotation:** This article provides a scholarly analysis of the historical development of Uzbek folk musical instruments, their aesthetic and philosophical essence, and their role in the formation of national musical thinking. It examines the functional significance of folk instruments in social and cultural life, their influence on human spirituality, moral worldview, and aesthetic perception. The article also explores the reconstruction processes of Uzbek folk instruments, their position in modern performance and music education, and their cultural importance as national values. Ultimately, folk instruments are interpreted as artistic symbols and archetypes of Uzbek aesthetic consciousness and musical culture.

**Keywords :** Uzbek folk instruments, musical culture, aesthetic thinking, philosophical essence, cultural archetype, national heritage, rhythmic system, performance art, reconstruction, Shashmaqom, dutor, gijjak, doira, pedagogical significance, cultural value.

Music is a powerful means of shaping a person's aesthetic thinking, elevating the spiritual world, and cultivating the ability to perceive beauty. It serves not only as a source of aesthetic pleasure but also as a socio-philosophical phenomenon that ensures the spiritual harmony between the individual and society. Musical instruments, in turn, embody human intellect and creative potential, expressing a nation's socio-cultural life, emotional experiences, and historical memory. In the rich musical heritage of the Uzbek people, musical instruments occupy a special place. They are the audible expression of the people's spirit, a cultural archetype, and a symbol of national identity. According to historical sources, the Great Silk Road, which passed through the territory of present-day Uzbekistan, fostered the mutual influence of Eastern and Western musical cultures. This, in turn, gave a strong impetus to the formation and development of folk musical instruments.

It is known from history that the Great Silk Road, which once connected the countries of the East and the West through the territory of Uzbekistan, facilitated the interaction and exchange of various cultures. As a result, foreign cultural elements entered our land, while our own traditions spread beyond it. Naturally, this interaction contributed to the advancement of many fields — including music — and ensured the preservation and perfection of numerous musical instruments within our territory. Uzbek folk musical instruments have gradually evolved and perfected over the centuries, adapting to all branches of music in unique ways. Today, Uzbek music is generally divided into three main directions: folk music, classical folk (traditional) music, and composed (professional) music.

Folk music is based on oral traditions, where melody, voice, and instruments with rich technical capabilities play a central role. Among them, the rubob, nay, gijjak, chang, and doira hold particular importance. Because the performance settings and contexts of folk music vary widely, these instruments are notable for their adaptability to different environments.

The classical musical heritage of the Uzbek people also exhibits a rich instrumental tradition, each instrument having undergone a long process of historical formation, development, and technical refinement. According to performance criteria, folk instruments are categorized as traditional or modernized. Each instrument possesses a distinct timbre, expressive capacity, and aesthetic appeal. Instruments such as the rubob, gijjak, dutar, nay, chang, qonun, ud, surnay, qoshnay, and doira embody the national spirit of Uzbek music. They have become inseparable from the people's lives, rituals, and artistic expression. In particular, the doira and other percussion instruments have long been integral participants in folk festivities and public celebrations. Traditional instrumental ensembles stand out for their richness of sound and melodic diversity, harmoniously combining solo and ensemble performance, thereby elevating the artistic quality of national music.

Uzbek folk musical instruments are an expression of national identity and musical thinking. For centuries, they have embodied the spiritual and emotional experiences of the people, reflecting their aesthetic worldview. Each instrument is valued not only as an artistic medium but also as a cultural archetype, a source of spiritual energy, and a system of aesthetic values. Therefore, studying national instruments, passing this heritage to the younger generation, and teaching them based on modern pedagogical technologies are among the most important directions in preserving the national musical culture.

In our homeland, the variety of national musical instruments used is remarkably rich. If we list them by name, it becomes evident that there are more than fifty types. Among these, eighteen musical instruments were newly developed since the late 1930s, mainly for use in orchestras and polyphonic ensembles. These instruments were created by enlarging or miniaturizing the shapes of traditional national instruments — the result of experiments aimed at forming new instrumental families. As a result, improved versions of instruments such as the chang, rubob, dutar, gijjak, and qobyz were developed.

The reconstruction and modernization of Uzbek folk instruments aimed to expand performance possibilities for national melodies and adapt them to the European tonal system. Under the leadership of A. I. Petrosyans, master craftsmen such as Usmon Zufarov created various types of dutars, tanburs, and gijjaks. Matyusuf Xarratov expanded the upper register of the chang by adding extra strings and bridges. Yunus Rajabiy, in collaboration with Usta Usmon Zufarov, created new types such as the bass dutar, bass gijjak, and alto gijjak. As a result of these improvements, the sound scale of folk instruments was transitioned from diatonic to chromatic. These creative innovations demonstrate that instrument makers had gained substantial experience in craftsmanship, gradually moving from traditional designs to new models that met the higher demands of modern performance, while also striving to improve existing instruments.

Today, a number of instrument makers continue their activities in Uzbekistan, achieving notable success in the field of national musical craftsmanship. For instance, Andijan-based masters have played a key role in reconstructing several ancient instruments and continue their research to create new ones. One such craftsman, Abdimalik Madraimov, has successfully restored several instruments from the Baburid period — including the *gijjaki boburiy*, *qoshtor*, *dilrabo*, and *dilnavo* — making a significant contribution to the development of national music. In Uzbek musical culture, instruments can be conditionally divided into two main groups according to their use: **professional performance instruments** and **folk (traditional) instruments**. Professional instruments themselves are categorized

into those used in **traditional performance** and those used in **academic (classical) performance**. Instruments that belong to the traditional group include the *tanbur*, *dutor*, *sato*, *rubob*, *ud*, *nay*, *surday*, *qoshnay*, *karnay*, *gijjak*, *chang*, *qonun*, *doira*, and *nog'ora*. Folk instruments used in oral traditions include the *changqobiz*, *sibizg'a*, *cho'pon nay*, *spol nay*, *safoil*, and *sagat*. Modified instruments include soprano, alto, tenor, and bass versions of the *rubob*, *gijjak*, *dutor*, and *chang*, which were adapted to suit modern musical arrangements. Based on these improved instruments, Uzbek folk orchestras and ensembles were formed.

Today, Uzbek culture and art continue to captivate people around the world. International festivals, conferences, and celebrations held in our republic have opened new opportunities for global cultural cooperation. Such initiatives inspire a sense of gratitude and responsibility among the younger generation, reminding us to make wise use of these opportunities and contribute meaningfully to the progress of our homeland. In the modern era, these instruments are being reinterpreted as national values. Studying, developing, and transmitting them to future generations has become an essential direction in music education. In music schools, students are introduced to basic concepts of musical instruments — their history, structure, and notable performers. The educational process places special emphasis on proper posture, holding techniques, and developing performance skills. By enhancing rhythm perception, listening, and memory abilities, students' musical potential is expanded. In this process, the teacher's individual approach, methodological skill, and musical insight play a decisive role. Thus, Uzbek folk musical instruments are valued not only as a part of national artistic heritage but also as an invaluable treasure that elevates the human spirit, refines aesthetic taste, and strengthens moral education.

## References

1. Abdurashidov, A. *Traditional Musical Instruments of Uzbekistan*. Tashkent: Gafur Ghulam Publishing House, 2015.
2. Karomatov, F. *The History and Development of Uzbek Folk Music*. Tashkent: Fan, 1982.
3. Rajabiy, Y. *Maqomlar*. Vol. 1–6. Tashkent: Gafur Ghulam Publishing House, 1959–1975.
4. Komilov, N. *The Spiritual Foundations of Uzbek Musical Culture*. Tashkent: Ma'naviyat, 1996.
5. Toshmatov, U. *The Philosophy of Eastern Musical Thinking*. Samarkand State University Press, 2010.
6. Petrosyans, A. I. *Uzbek Folk Musical Instruments and Their Reconstruction*. Moscow: Soviet Music Publishing, 1978.