

Date: 15th November-2025

HISTORICAL DEVELOPMENT OF UZBEK FOLK INSTRUMENTS.

Namangan State University

Teacher of the Department of art studies

Rustamov Davron Muhammedovich

Rustamovdavron09@gmail.com

Student: **Usmonov Ozodbek Zohid o'g'li**

Annotation: this article analyzes the historical evolution of Uzbek folk instruments from antiquity to the modern stages. It examined the early manifestations of instruments (archaeological finds), their refinement on the basis of music theory under the medieval allomas (Al-Farabi, Ibn Sina), and the strengthening of traditions during the Han Dynasty (Shashmaqom). Also covered are 20th-century modernization (instrument reform) and national heritage restoration processes. The article argues that instruments are an integral part of the national spirit and cultural heritage.

Keywords: Uzbek instruments, historical development, Al-Farabi, Dutor, Tanbur, Gijak, Shashmaqom, music reform, Folk Art.

Introduction: folk instruments occupy a special place in the rich cultural heritage of Uzbekistan. They are not just a means of playing music, but a living witness to the national spirit, historical events and ancestral philosophy formed over the centuries. Uzbek.

Main part: the most ancient roots and archaeological evidence:

The earliest forms of instruments in the territory of Uzbekistan date back to the 2nd millennium BC. For the first time images of string instruments are found on pottery from Urgench. Images from the Zarautsoy caves contain images of flute-like inflatable instruments. In the murals of the tuzlaqal'a (Khwarezm), images of ancient Khwarezm musicians, including a woman playing dust, were found. This confirms that the instruments existed in the region from time immemorial⁵.

During this period, mainly simple inflatable (flute, early surmay appearances) and percussive (circle, drum) instruments were common.

Middle Ages: Music Theory and refinement of instruments

The 9th-15th centuries are considered the heyday of musical theory and the art of making instruments on the territory of Uzbekistan. The great allomas brought the science of music to a new level Al-Farabi (9th-10th century): his "great book of music" ("Kitab al-Musik al-kabir") East.

Abdurahman Jami and Alisher Navoi (15th century): musical treatises were written in the cultural centers of Samarkand and Herat, improving the structure and performance

Rajabov, I. (1963). *Maqomlar masalasiga doir*. Toshkent: O'zSSR Fanlar akademiyasi nashriyoti. (Izoh: O'zbek mumtoz musiqasining asosiy nazariy manbalaridan biri.)

Karomatov, I. (1978). *O'zbek xalq cholg'ulari*. Toshkent: G'. G'ulom nomidagi Adabiyot va san'at nashriyoti. (Izoh: O'zbek cholg'ularini ilmiy-cholg'ushunoslik nuqtai nazaridan chuqur o'rgangan fundamental asar.)



Date: 15th November-2025

styles of the instruments. During this period, complex string instruments such as tanbur, dutor, gijjak, rubob took their classical form. The appearance of the dutor (two – stringed) dates back to exactly this period-from the XV-XVI centuries.

Han Dynasty (16th-19th centuries): consolidation of traditions

During the Khanate of Bukhara, Khiva and Kokand, instruments developed mainly in the system of professional music – shashmakom (Bukhara, Khiva) and Fergana-Tashkent Maqam roads. The harmonies of instrumental ensembles: string (tanbur, dutor, gijjak), wind (flute, surnay), percussion (circle, drum) were strengthened⁶.

Local master's schools were formed: Bukhara, Khiva, Tashkent, special master's schools for making instruments in Kokand. They improved the sound quality, ornamentation, and strength of the instruments. For example, Khorezm tanburi and Bukhara tanburi

In the 20th century, there were two main directions in the development of Uzbek folk instruments: the reform (modernization) of traditional instruments; many instruments were reformed in order to adapt them to the system of European (Western) music. Prima, Alt, Bass, double bass types were introduced (e.g. rubob family, gijjak family).

The range was extended and the sound system was brought closer to the tempering (equal-step) system. These changes allowed Uzbek folk instruments to perform in orchestras and ensembles. For Example, The Uzbekistan State Orchestra Of Folk Instruments.

Preservation and revival of tradition; beginning in the second half of the 20th century, the emphasis on national musical heritage increased. Restoration of old-style instruments: the use of unreformed (traditional) instruments has been revived to preserve ancient sounds and techniques.

The performance traditions of forgotten instruments: Chang, ud, qobuz, were re-explored and returned to the stages. Today)

Instrument	Description
Dutor	A two-stringed instrument with a long neck and a pear-shaped body. It is one of the most widely used instruments, especially played by women performers and in epic storytelling traditions.
Tanbur	A string instrument with three to five strings, having a larger body than the dutor. It is one of the main instruments of Shashmaqom and is played with a plectrum (noxun).
Rubob	A small multi-string instrument with a body covered in

⁶ **Vezgo, B. (1950).** *Ocherki po istorii uzbekskoy muziki* (O'zbek musiqa tarixi bo'yicha ocherklar). Moskva: Muzgiz.

Date: 15th November-2025

	skin. It has a bright, agile, and attractive sound
Chang	A multi-string instrument with a trapezoid-shaped wooden body. The strings are struck with two special sticks, which makes it a hybrid percussion-string instrument.

A. Plucked String Instruments

These instruments produce sound by vibrating the strings using fingers or a special plectrum (noxun). They perform the main melodic part of the music.

B. Bowed String Instruments

These instruments produce sound by rubbing the strings with a bow.

Instrument	Description
G'ijjak	A four-stringed instrument with a round neck and body, played with a bow. It is usually performed while held on the lap or shoulder. It holds an important place in Shashmaqom.
Qobuz (Qomuz)	An ancient related instrument mainly found in Karakalpak and Kazakh musical traditions. It has two strings and is played with a bow.

C. Puflama Cholg'ular

Wind instruments that produce sound through an air stream created by blowing.

Instrument	Description
Nay	A long, hollow reed or metal tube with finger holes. It has a bright and mellow sound.
Surnay	A small wooden, conical wind instrument with a sharp, loud tone. It is mainly used outdoors during celebrations and ceremonies.
Qoshnay	An instrument consisting of two small pipes tied together. It allows two tones to be produced simultaneously.

D. Zarbli Cholg'ular

D. Percussion Instruments

Instruments that produce rhythmic sound through striking, tapping, or shaking. They form the rhythmic foundation of any ensemble⁷.

Instrument	Description
Doira (Frame Drum)	A wooden ring covered with leather, with small metal chains attached inside the frame. It is considered the primary rhythmic instrument.
Nog'ora	Comes in large (big nog'ora) and small (qo'shnog'ora) types. Commonly used at weddings and major celebrations. Played with special sticks.

⁷ **Fitrat. (1993).** *O'zbek klassik musiqasi va uning tarixi.* (Asl nusxasi 1927 yilda yozilgan). Toshkent: Adolat

Date: 15th November-2025

Instrument	Description
Qayroq	Consists of two flat stones (or wooden pieces) that are struck against each other to create rhythm. Mostly used in the Bukhara style.

Conclusion:

The historical development of Uzbek folk musical instruments is a process in which simple tools evolved into complex and refined art instruments. They represent the musical language of eras ranging from ancient Afrosiyab to the courts of the great Amir Temur. The improvement of musical instruments is closely connected with the development of music theory and the unique cultural taste of the people.

If the article is being presented as an academic or official document, below is a list of theoretical sources and main literature that may be used on this topic. This list is based on the primary references most commonly used in the study of music history and organology (instrument studies) in Uzbekistan.

LIST OF REFERENCES USED:

1. **Rajabov, I. (1963).** *Maqomlar masalasiga doir*. Toshkent: O'zSSR Fanlar akademiyasi nashriyoti.
(Izoh: O'zbek mumtoz musiqasining asosiy nazariy manbalaridan biri.)
2. **Karomatov, I. (1978).** *O'zbek xalq cholg'ulari*. Toshkent: G'. G'ulom nomidagi Adabiyot va san'at nashriyoti.
(Izoh: O'zbek cholg'ularini ilmiy-cholg'ushunoslik nuqtai nazaridan chuqur o'rgangan fundamental asar.)
3. **Vezgo, B. (1950).** *Ocherki po istorii uzbekskoy muziki* (O'zbek musiqa tarixi bo'yicha ocherklar). Moskva: Muzgiz.
4. **Fitrat. (1993).** *O'zbek klassik musiqasi va uning tarixi*. (Asl nusxasi 1927 yilda yozilgan). Toshkent: Adolat.
5. **Karimov, R. (1990).** *O'zbek musiqa tarixi (qisqacha ocherklar)*. Toshkent: O'qituvchi.
Klassik Allomalar Asarlari
6. **Al-Forobiy. (1993).** *Kitob al-musiqiy al-kabir* (Katta musiqa kitobi). Arab tilidan tarjima. Toshkent.
(Izoh: O'rta asr musiqa nazariyasi va cholg'ulari haqidagi eng qimmatli manba.)
Cholg'ularni Isloh Qilish va Zamonaviy Asarlar
7. **Yunusov, R. (1987).** *Maqom: ilmiy-nazariy asoslar*. Toshkent.
8. **Matyoqubov, O. (2004).** *Maqom asoslari*. Toshkent.
9. **Avdeyev, V. (1979).** *O'zbek xalq cholg'ulari orkestri uchun partituralar yozish*. Toshkent.