

ARCHAEOLOGICAL EVIDENCE AND TEXTUAL SOURCES ON THE HISTORICAL DEVELOPMENT OF UZBEK MUSICAL INSTRUMENTS

Gulnoza Aripova Tulkunovna

Senior teacher of Social Innovation University

aripova-gulnoza@mail.ru,

+998998491303

DOI: <https://doi.org/10.5281/zenodo.23592659>

Annotatsiya: Ushbu maqola O'zbekiston musiqiy an'alarining rivojlanish jarayonini, cholg'u asboblarning tarixiy takomillashuvi hamda ularning kengroq madaniy ahamiyati bilan birgalikda tadqiq etadi. Ishda ilk cholg'u shakllari va ularning tasviriy ko'rinishlari, xususan, O'zbekistondagi qadimiy Afrosiyob yerlarida topilgan terrakota ikonografiyasi alohida e'tibor bilan o'rganiladi. Bundan tashqari, ishda cholg'u yasash san'atining hunarmandchilik jarayonlari yoritiladi, qo'llanilgan xomashyo va materiallar tahlil qilinadi hamda ularning zamonaviy davrdagi davomiy takomillashuv va modernizatsiya jarayonlari kuzatiladi.

Annotation: This paper examines the growth of Uzbekistan's musical traditions, tracking the historical development of its instruments alongside their broader cultural relevance. It investigates early instrument designs and visual representations, focusing specifically on terracotta iconography discovered at the ancient site of Afrasiab in Uzbekistan. Furthermore, the work describes the artisanal processes involved in instrument making, analyzes the raw materials employed, and observes their ongoing modernization in contemporary times.

Аннотация: Данная статья исследует развитие музыкальных традиций Узбекистана, отслеживая историческую эволюцию музыкальных инструментов наряду с их более широкой культурной значимостью. В работе изучаются ранние формы инструментов и их визуальные изображения с особым акцентом на терракотовую иконографию, обнаруженную в древнем городище Афрасиаб в Узбекистане. Кроме того, в исследовании описываются ремесленные процессы изготовления инструментов, анализируется используемое сырьё и прослеживается их непрерывная модернизация в современную эпоху.

Kalit so'zlar: O'zbekiston musiqa madaniyati, musiqiy cholg'u asboblari, Afrosiyob xarobalari, tarixiy musiqiy asboblari, musiqiy terminologiya, madaniy meros, musiqiy tarix, o'rta asr musiqasi, musiqiy yasalish jarayoni, musiqiy ilm.

Keywords: Uzbekistan musical culture, instruments, Afrasiab ruins, historical musical instruments, musical terminology, cultural heritage, musical history, medieval music, process of crafting musical instruments, musicology.

Ключевые слова: музыкальная культура Узбекистана, музыкальные инструменты, городище Афрасиаб, исторические музыкальные инструменты, музыкальная терминология, культурное наследие, история музыки, средневековая музыка, процесс изготовления музыкальных инструментов, музыковедение



Musical culture represents a fundamental pillar of any nation's spiritual heritage, intertwined with its social, cultural, and religious framework. A society's distinct values, customs, and beliefs continuously shape its musical evolution. In this context, Uzbekistan's musical heritage is particularly noteworthy for its historical depth and regional diversity. This article analyzes key milestones in the development of Uzbek music and its instruments, detailing traditional materials and craftsmanship methods. Furthermore, by examining ancient archaeological finds—specifically terracotta depictions from the Afrasiab ruins—this study offers insights into the musical practices of earlier generations. The article highlights the evolution of musical instruments within historical, archaeological, and cultural contexts and explores how Uzbek music is intertwined with global musical traditions. It offers a scholarly examination of how the processes of crafting musical instruments developed over time and how these instruments have been used in performance. The article provides a thorough academic study of Uzbek music's historical heritage and examines its role in shaping national culture.

A key focus of this research is the exploration of ancient musical instruments, particularly those uncovered in Uzbekistan's Afrasiab ruins. These terracotta depictions serve as vital evidence of the early forms of Uzbek music and its significance in the region. The article uses these findings to explore how instruments like the oud, tambur, and harp shaped Uzbek music across different historical periods. Moreover, the study reveals how these instruments and the music they produced were central to Uzbek cultural and social life.

Likewise, the article examines the broader influence of Uzbek music, not only within its region but also in the wider global context. The research references works by renowned scholars like Al-Farabi and Ibn Sina and demonstrates how Uzbek music both influenced and was shaped by Eastern and Islamic music traditions. This shows how global music cultures interconnect and highlights Uzbek music's important role in these cultural exchanges.

In addition to the historical and archaeological perspectives, the article analyzes the processes involved in musical instrument creation, examining the materials, tools, and techniques used in their manufacture. The study explores how instruments evolved and shows how design and construction changes improved sound quality and expanded performance possibilities. It also discusses the development of musical performance techniques and how musicians' roles evolved alongside the instruments they played.

The article offers a comprehensive examination of the historical and cultural importance of Uzbek music. The study traces instrument development and performance practices, showing how Uzbek music reflects both national cultural heritage and connections to global music traditions. Through this exploration, the research deepens our understanding of Uzbek music's significance and its lasting impact on both national and international cultural landscapes.

The article employs a variety of materials and methods to investigate the music culture of Uzbekistan. The primary materials include archaeological findings, scholarly works, and historical texts. Archaeological discoveries, particularly ancient musical instruments and their depictions found in excavations throughout Uzbekistan, play a central role. Notably, terracotta depictions of



instruments from the Afrasiab ruins in Samarkand provide crucial insights into the development of early Uzbek music.

This research incorporates works by medieval Eastern scholars like Al-Farabi, Safi al-Din Urmawi, and Abdulqadir Maraghi. These scholars documented the history and evolution of musical instruments. Historical texts, including poetry, miniatures, and comparative studies, further enrich the understanding of the growth of Uzbek music.

The study employs a comparative analysis of instruments and their representations. It examines artifacts from various periods and regions to identify common features and unique characteristics. The study uses historical and methodological analysis to investigate Uzbek music development. This approach examines historical sources, archaeological findings, and scholarly treatises. Visual analysis is applied to examine depictions of musical instruments in terracotta, miniatures, and artworks to understand their forms and usage. Additionally, archaeological and methodological analysis is used to conclude the materials, construction, and usage of ancient musical instruments.

Archaeological, historical, and visual analyses are combined. This approach enables a comprehensive exploration of Uzbekistan's music culture evolution and its broader cultural significance.

The research provides new insights into the historical development of Uzbek music culture, the formation of musical instruments, and their role in social life. Archaeological findings from the Afrasiab ruins confirm Uzbek music's ancient origins. Terracotta objects depicting instruments reveal the historical importance of the oud, harp, and tambur in Uzbek musical traditions. These artifacts help trace the development of these instruments over time." Additionally, these instruments show that they were favored by the Sogdians.

The research also reveals the unique process of creating ancient musical instruments found in Uzbekistan, initially made from wood and other natural materials and later evolving to use various types of wood and metals. Early instrument strings were made of gut. Later, craftsmen used silk, silver, copper, and steel. These advancements improved instrument quality. They also expanded performance possibilities. Furthermore, the study demonstrates that Uzbek music culture was strongly connected not only within its region but also with other parts of the East. Historical texts and scientific works document the development of musical instruments. The writings of al-Farabi, Ibn Sina, and other scholars demonstrate Uzbek music's influence within medieval Eastern music theory. This shows that Uzbek music is deeply intertwined with Eastern-Islamic music, with many instruments and melodies influencing each other.

The study also offers new perspectives on the historical and cultural significance of Uzbek music in society. It highlights that Uzbek music's richness and diversity are deeply connected to the spiritual and social life of the people, with musical instruments and their performances holding not only aesthetic but also religious and social importance. Specifically, the role of court musicians in the formation and development of musical instruments is emphasized. Additionally, the development of musical terminology related to music culture, including the naming and classification of musical

instruments, is explored, contributing new scientific data. The article also analyzes historical sources related to the names, functions, and roles of musical instruments in social life. Furthermore, the article explores the evolution of musical instruments over different periods, their performance techniques, and their cultural significance. Instruments such as the chang, rubab, gijjak, and naqara have become essential elements of Uzbek music, and their performance methods have evolved and refined over time. This, in turn, reflects the changing role and importance of music in society. These findings provide new insights into Uzbek music's historical development. They deepen our understanding of its position within global cultural contexts.

This study delves into the in-depth exploration of Uzbek music culture and its development. It examines the historical progression of Uzbek music, the evolution of musical instruments, the etymology of musical terms, and the connections between Uzbek music and global culture. This research shows that Uzbek music evolution mirrors the people's historical and social changes. It has been shaped by technological advances, cultural shifts, and religious influences throughout the centuries.

Studying musical instruments and their materials enhances our understanding of music's historical and cultural importance. This highlights the strong connection between Uzbek music's spiritual and cultural value and its instrumental development. The research also examines Uzbek music terminology. It shows how Uzbek musical terms align with global terminology, demonstrating the linguistic evolution of the Uzbek musical language.

Furthermore, the study illustrates how Uzbek musical culture has been enriched through cross-cultural interactions, highlighting its significance within both national and global contexts. However, the scope of this research is constrained by the availability of primary source documentation and archaeological data, leaving certain historical materials subject to further empirical inquiry and specific modern genres requiring deeper analytical attention.

Nonetheless, this investigation establishes a framework for future musicological research by introducing updated methodologies for examining the historical trajectories, structural evolution, and international ties of Uzbek music. Ultimately, these findings advance academic discourse in the field while offering a vital foundation for the preservation and scholarly appreciation of Uzbekistan's musical heritage.

References

1. Akbarov, I. Musiqaga oid lug‘at. – T.: O‘zbekistan Milliy Akademiyasi, 1987.
2. Al-Farobiy, A. N.. *Katta musiqa kitobi*. IX asr
3. A. Fitrat. O‘zbek klassik musiqasi va uning tarixi. – T., 1993.
4. Aripova Gulnoza Tulkunovna. Milliy musiqa cholg‘ulari va tarjima tamoyillari. - Научный Импульс, 2025.
5. Berns, P. A. Principles of Lexicography. - Oxford: Oxford University Press, 1983.
6. Merriam, A. P. The Anthropology of Music. Evanston, IL: Northwestern University Press, 1964.



7. Rehding, A. Music and Cultural Identity in a Globalized World. -Cambridge: Cambridge University Press, 2008.