

SCIENTIFIC-THEORETICAL INTERPRETATION OF FOLK INSTRUMENTS IN THE HERITAGE OF EASTERN SCHOLARSHIPS

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ABSTRACT

This article analyzes the theoretical views of Eastern thinkers on musical performance and folk instruments based on scientific sources. The musical views expressed in the works of scholars such as Abu Nasr Al-Farabi, Abu Ali ibn Sina, Safiuddin al-Urmawi, Abdurakhman Jami, Abdulkadir Maroghi, as well as the structure and performance characteristics of musical instruments are highlighted. In particular, the formation and stages of development of the gijjak instrument and its role in folk music and ensemble performance are revealed based on historical sources. The issues of the preservation and improvement of folk instruments widespread in Central Asia to this day are also analyzed. The article aims to reveal the historical, theoretical and practical significance of the performance of folk instruments.

Introduction. The art of performing folk instruments is an integral part of the centuries-old musical culture and spiritual heritage of the peoples of the East. This art form has played an important role in the formation of a person's aesthetic taste, the development of musical thinking, and the understanding of national identity. The theoretical views of Eastern thinkers and musicologists were formed inextricably linked with the existing performance practice, and their works widely covered the role of musical art in the life of society, the structure of musical instruments, and the features of performance.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts[1]. In particular, on May 30, 2019 "On the organization of the activities of the state museum-reserves Sarmishsay", "Shakhrisabz", "Termez" and "Kokand" Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21, 2020 [2], "On measures to further increasing the efficiency of the fine and applied arts" Resolution No. PD-4688 of May 26, 2020 "Culture Decree No. PD-6000 of May 23 [3], Decree of the President of the Republic of Uzbekistan "On measures to further increase the efficiency of the field of fine and applied arts" of April 21, 2020, No. PD-4688, Decree of the President of the Republic of Uzbekistan "On additional measures related to supporting the entrepreneurial activity and employment of young people, their social protection and meaningful organization of their free time" of April 20, 2021, Decree No. PD-6208 of. It is known that the 20th century was a period of sharp changes in the art of Uzbek

music, “unconventional” compositional creativity and new forms of concerts appeared. In this regard, the concept of “variety” entered our circulation in musical culture.

The treatises on music by scholars such as Abu Nasr Al-Farabi, Abu Ali ibn Sina, Safiuddin al-Urmawi, Abdurakhman Jami, Abdulkadir Maroghi form the theoretical foundation of Eastern musicology. These sources contain important scientific conclusions about the origin of folk instruments, fret systems, the melodic possibilities of stringed and bowed instruments, and performance styles. In particular, instruments such as the gijjak, rubab, tanbur, oud, and chang played an important role in Eastern musical practice.

This article analyzes the formation and development of the art of performing folk instruments based on historical sources. It also highlights the performing traditions of the gijjak instrument, its role in ensembles and orchestras, and its significance in the musical culture of the peoples of Central Asia. The main goal of the study is to reveal the theoretical and practical aspects of performing folk instruments on a scientific basis.

There are oriental stories about how Abu Ali Ibn Sina, observing the roughness of the bowl of the “Gijjak” instrument and the unevenness of its handle, replaced the bowl with a “nascadi” and installed a large bath handle on it, creating wonderful melodies, and as a result, a wonderful instrument similar to the modern gijjak was created. Abdulkadir Maroki ibn Ghayibi (15th century) in his treatise “Collection of Melodies about Music” enriched the teaching of music with information about the existence of a type of musical instrument such as a bowed, seven-stringed gijjak. So it is appropriate to say that he was referring to the “Manzur” instrument, which was widespread in the East, because the “manzur” actually had 6-7 strings.[4; P.23]

The legacy of the great Eastern thinkers is also of historical value in the field of studying folk instruments. In the treatise “Kanz al-Tukhaf” by Maroki, created in the 14th century, there is interesting information about the gijjak and rubab. For example; Marogi provides information in his treatise about the method (technology) of making gijjak. According to the scientist, silk or rayon strings can produce a much better and softer tone than brass strings. Of the seven instruments described by Darvish Ali Changi; tanbur, chang, qanun, oud, rubab, qabuz, gijjak, they were the most common instruments of that time. Darvish Ali Changi's information confirms the idea that in musical practice, initially stringed instruments, stringed and bowed instruments, which created a harmonious color in the ensemble, were used. The master gijjak player of his time, Shakh Kuli Gijjakki, is mentioned by Darvish Ali in his works as a famous musician and a unique artist who created many instrumental melodies. The information provided by Darvish Ali is also valuable in that a large part of the instruments he mentioned has been preserved to this day in Uzbekistan, Tajikistan and other fraternal republics of Central Asia, as well as in Azerbaijan, and is being improved. These musical instruments have long taken a firm place in the lifestyle of the Uzbek people and have been widely used in their cultural life. [5; P.66] Therefore, it is appropriate to call these instruments Uzbek folk instruments. Now, let's talk about Uzbek folk music, folklore studies, and the formation of orchestras and the role of the word gijjak in them.

After the coup of 1917, Uzbek musical art began to develop rapidly and energetically. In the first decade, certain achievements were achieved in the fields of music education, folklore studies, and performing arts. Great work was done in music educational institutions - the

Turkestan People's Conservatory in Tashkent (1918) and its branches in Samarkand, Ferghana (1919), and Bukhara (1920). It mainly taught playing Uzbek and European musical instruments (piano, violin, and percussion instruments). Although these music schools were not conservatories in the literal sense, they taught simple music theory and performing arts to those who did not have the opportunity to study the science of musical culture of the past. As a result, music amateurism spread widely in many cities of the young republic. Various sources provide various information about the gijjak musical instrument. [6; P.11]

In conclusion, the art of performing folk instruments is an important component of the musical culture of the East, which has a rich scientific, theoretical and practical experience formed over the centuries-old historical development. Musical treatises created by Eastern scholars scientifically shed light on the structure of folk instruments, the fret system and performing styles, and served as an important source for the next generation of musicologists and performers. [7; P.45]

The results of the study show that folk instruments such as gijjak, rubab, tanbur, oud, chang, and nay have taken a strong place in the cultural life of the peoples of Central Asia and have been improving without losing their significance to this day. The use of these instruments in ensemble and orchestral performance has further expanded the artistic possibilities of national musical art.

Therefore, one of the urgent tasks of today is to scientifically study the traditions of performing folk instruments, widely introduce them into the education system, and convey them to the younger generation. This process is of great importance in preserving, developing, and conveying the national musical heritage to future generations.

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