

**THE ROLE OF BACHSHI AND MUSICIANS IN THEIR
MUSICAL CULTURE**

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Annotation: *this article contains information about the songs and musical instruments performed by the Bakhshi. In its art and culture, there are references to Bakhshi's performance paths playing an important role in the development of human culture*

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National professional music tracks are also manifested in the work of bachshi and musicians. The Bakhshi perform heroic and amorous themed epics (such as "Thunder", "Nejeb oglon", "Sayot and Hamro", "the Knight and The Stranger") masterfully, using a wide range of special singing techniques, under the tutelage of dutor (dutor and ghijjak, sometimes gargituyduks).

Dutor is a very ancient musical instrument as for the history of its appearance-dating back to the centuries BC. Dutors are made from Mulberry, apricot, Walnut, spruce wood. In terms of making, dutors are a two-part yani, a pile, and a bowl, and the unifying part of these is called "Steam". The bowl of dutors can be made from a combination of carvings and ribs. In 1936-1937, a workshop for the improvement of Uzbek musical instruments was opened in Tashkent, and New dutors with wooden curtains, Capron strings, adapted to the knowledge of notes, among other words, began to be produced. Nowadays, these dutors are taught by our qualified teachers to young dutors from performance.

It is possible that duthor's Cup is made from a combination of engravings and ribs. "Etching dutor" is used in Samarkand, Khwarezm, Tajikistan and Turkmenistan and is carved from a piece of Mulberry wood. The ribbed dutor is also made of Mulberry wood and is combined by bending 8-10 centimeters of a piece of thin board. The lid that is attached to the Cup is also made of Mulberry wood. Usually dutor is made of Mulberry oil dried in a shade the total length of Dutor is 1200-1300 millimeter, and in some places it is 750-800 millimeter. When it comes to this instrument, of course, you have nowhere to remember its skillful performers - famous dutorists: H. A. When Abdurasulov, Abdusoat Vohobov, Statyokhun Kadyrov, Yunus Rajabiy Lar dutor were playing, the men were immersed in a heavy silence and plunged into the realm of worldly sense. They were followed by shokirzhan Barber, Orif Kasimov, Zakirzhan Obidov, Halomurod Rasulov and others. The current serving dutorists are Ghulam Kasimov, Malika Ziyayeva, Obidjon Odilov, Sultan Kasimov and others.

Hodi Zarifov wrote that the word Bakhshi means Master, enlightener. Alisher Nawai's "Munshaot" records that "one patient does a lot of work from noon to noon and

from noon to evening, how many devons, how many navisanda Bakhshi and how many parvonachi they can not do", which is also used here in the sense of Bakhshi the secretary, mirzo.

Another bakhshichi school existed in the prince in the 19th century. His brilliant representative was the son of Abdullah Nurali (1874-1957), a disciple of the major epic poet Rajab. The school is unique in that the Bakhshis here recited the epics in a cheerful, cheerful, uplifting spirit, performing the tunes at a high professional level.

Bakhshi is a folk artist who performs folk epics on a high, professional level mainly in the field of dombira, as well as in the field of cowhide, passing them from generation to generation. However, among el, Bakhshi is also sometimes understood as those who see the future. With the words poured by them and their unnatural actions, he saves the sick as if from pain. Such a method of activity is also called shamanic.

Shamanism was calculated from the forms of religious belief of the ancient Turks. On its basis lies confidence in the influence of evil and Noble spirits on human life. The father of fear in the "book of the father of fear" also appears as a singer along with being a seed elder, and at the same time a shaman who informs of Eli's future. This creates the notion that in the past, the Bakhshi performed the functions of spiritual influencers and healers as well as singing folk epics. Indeed, it is known that the Bakhshis also sang the epic to relieve their pain to the sick, to the wives who were holding the plows. Also, by "Bakhshi", there are concepts of folk geophysics, there is also Khwarezmian epic, which has a special direction, unlike the performance of Uzbek bakhshianism in other places, and the art of khalfishism.

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