
UZBEK INSTRUMENTAL INSTRUMENTS AND THEIR TYPES

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ABSTRACT

This article describes in detail the directions and types of Uzbek musical performance, the history of Uzbek musical instruments, types of musical instruments, similarities and differences, methods of performance.

KEYWORDS: *Tanbur, Dutor, Sato, Rubob, Ud, Nay, Surnay, Koshnay, Karnay, Gijjak, Chang, Kanun, Doira, Drum. The Words Used In Folk Art Are Dusty.*

1. INTRODUCTION

The Uzbek cultural heritage is rich in musical instruments, each of which has a long history, structural development and technical improvement. According to the performance criteria, Uzbek folk instruments are divided into two groups. The first group includes all traditional folk instruments. The second group is the reworked instruments that have been developed in connection with the cultural development of the twentieth century.

Traditional folk instruments include tanbur, dutor, sato, rubob, ud, nay, surnay, koshnay, karnay, gijjak, chang, kanun, doira, nogora. Words used in folk art include changqobiz, sibizgi, safayil. Recycled instruments include rubab, gijjak, dutar, and chang, adapted to the criteria of soprano, alt, tenor, and bass.

The group of drums and percussion instruments consisting of trumpets, horns, drums and doira has long been formed in the practice of performance and has become an active participant in all public events of our people. In order to have a wide range and a large sound capacity in the performance, an ensemble of large instruments was formed from the sum of all the instruments.

Nowadays, Uzbek music can be divided into three main areas. Folk music, folk classical music. Uzbek folk instruments according to their natural structure and performance capabilities

classified into three groups.

1. Stringed instruments:

2. Inflatable instruments:

3. Percussion instruments. Each group of instruments is divided into types based on their internal characteristics.[1]

Among the Uzbek folk instruments, the stringed and percussion instruments include the dombra and the dutar. The people have a place in the practice of performance and have maintained their

position in the lake of bakhshi and musicians as instruments that tune from the past.

The drum is one of the traditional Uzbek stringed instruments and is currently the leading instrument of the Uzbek bakhshi art. The drum is a two-stringed instrument with a bowl larger than a tanbur and a smaller handle and a smaller bowl. The shape of the bowl is more like a tanbur, and is mostly carved from mulberry, walnut or apricot wood.

The lid is made of thin mulberry wood. The handle is not very long and there are no special curtains. There are two strings on the instrument, the quartet is set in small octave lya-re or lya-mi or: fifth - lya-mi or lya-mi. The range covers two octaves. The harp of the instrument is also made of hard mulberry or walnut leaves.

In Uzbekistan, the drum is widely used in the performance of bakhshi-poets of Surkhandarya, Kashkadarya and Samarkand oases. Dutor - (two strings). Dutor is a popular instrument among the Uzbek, Turkmen, Tajik and Karakalpak peoples of Central Asia. It should be noted that each dutar has its own peculiarities. A dutar is a two-stringed instrument. It is usually made of mulberry wood. The instrument is divided into two main parts:

a) Kosaxona (resonator):

b) Part of the handle. [2]

The bowl of the instrument is formed by gluing 10 to 12 thin ribs together, and the top is covered with a lid. The bowl of the instrument is equipped with a special device for hanging strings, hangers. The dutora's handle is determined by the size of the instrument. It has 14-15 curtains, which are made of gut, in the modern process, made of jilka (artificial yarn) and the strings are made of silk. Traditional dutar curtains have a diatonic sound. At the beginning of the handle are two special ears. Earplugs are used to pull and adjust the instrument. The instrument is equipped with two drums for pure sound transmission. The harrak at the top of the instrument is called the satanharrak and is located between the ears with the first curtain. The lower bouts featured two cutaways, for easier access to the higher frets. Dutar is different in the practice of performance, depending on the work performed, ie quartet, quintet, set to octave and second interval.

Mahmud Yunusov, Gulomjon Kuchkarov, Fakhriddin Sodikov, Orif Kasimov, Turgun Alimatov, Sayfiddin Yuldashev, Ismatilla Rakhmatillaev, Abdurahmon Hamidov, Malika Ziyoeva, Ahmadjon Abdurahmon who have been in the zazida.

2. STRINGED PLETHORA INSTRUMENTS

Ud is one of the oldest traditional instruments. In the Ajam peoples it is called ud, in China it is called pipa, in Europe it is called lutiya, and in the Arabs it is called al ud. The instrument is made of oud, which grows in the Arab world. The tree has a fragrant aroma. In the Middle Ages, it was the basis for the scientific research of musicologists such as Farobi and Urmavi. By the 16th and 17th centuries, the oud was rarely used in practice because it was replaced by other instruments.

The word oud in Uzbekistan was performed in the 70s and 80s of the XX century restored in practice. He found a worthy place in the ensemble of instruments. Rifatilla Kasimov's contribution to the restoration of the instrument in Uzbekistan is significant.[3]

The oud has a large bowl with a large resonator and a handle without short curtains. The bowl is usually made of about 10-12 ribbed boards glued together in proportion to each other, and a lid is glued to the top. The lid has three holes for sound movement, which are decorated with patterns. The harp of the instrument is also tightly attached to the lid.

The ud string consists of 5 pairs and 1 single string. The distance between the first, second, third, and fourth strings is set to the quarter interval. The fourth and fifth, fifth and sixth strings are set to a large second interval of one tone. In modern Uzbek oud, the distance between the fourth and

fifth strings has been changed from a second to a quarter, taking into account the convenience of performing maqom melodies.

SulaymonTakhlov, Rifatilla Kasimov, AbdunabiZiyoev, UmaraliBolturov, OdilOrziev, BayotHamrakulov, ZulkhorTuropov, Rustam Karimov continue to work in accordance with modern music.

The tambourine is one of the oldest and most beautiful musical instruments. Historical sources also tell about the popularity of tanbur and tanpura instruments among the peoples since ancient times. The treatises of Farabi, Ibn Sino, Darvesh Ali Changi, Fitrat describe various features of the tanbur (historical, formal, compositional and performance). The tanbur has been widely used in folk singing since ancient times. In the Middle Ages, the tanbur also became one of the leading words in practice due to its contribution to the formation of professional music. The tanbur is also recognized as the basis and the leading instrument in the formation of Uzbek maqom art.

From the etymological point of view, the tanbur consists of two words: tantana, heart, tongue and bur - to scratch, that is, to scratch the tongue. In the practice of performance there are different types of tanbur (small tanbur, large tanbur, hafiz tanbur). Therefore, their size, bowls and handles vary. The tanbur is usually made of mulberry wood. [4]

The tanbur is the leading instrument of Shashmaqom's creativity and performance. In shashmaqom performance, the wires of the tanbur are adjusted as follows. In the performance of Buzruq, Dugox, Segox and Iraqi maqoms, it is set to quartet: in true status, it is set to quintet, and in Navo status, it is set to big second. The tanbur is performed with a special nail. Among the musicians who have mastered the performance of the tanbur, we can proudly mention the master artists Marufjon Toshpulatov, Sultan tanbur, RixsiRajabi, Matyusov Harratov, Gabriel Mullakandov, Abdumutal Abdullaev, TurgunAlimatov. At the same time, young people like ToyirGoziev, AbrorZufarov, AsrorAslonov, Shukhrat Kholkhodjaev, Jamshid Isakov are continuing their traditions. Rubob is one of the traditional Uzbek percussion instruments. There are two types of rubab in music practice - Afghan rubab and Kashgarrubab. Afghan rubab is more commonly used in academic practice. The traditional rubab is a popular instrument with the Kashgarrubab. In the early twentieth century, it was popular in the practice of execution as an improved type of rubab brought from Kashgar.

It has been mentioned above that various names of rubab are mentioned in historical sources. In particular, Darwish Ali Changi states in his treatise that rubab was popular during the reign of Sultan Muhammad Khorezmshah (1200-1220) and had 4 threads and 1 silver thread. It has developed and improved over the years, and by the twentieth century it was formed as a traditional Uzbek musical instrument. Rubob is performed using a special mediator. Muhammadjon Mirzaev's contribution to the popularization of the rubab in our time and its worthy place in every Uzbek family is great. At the same time, AbbosBahramov, SulaymonTakhlov, Ari Bobokhonov, Adham Khudoikulov, Qobil Usmanov, Tokhir Rajabiy, HusanNabiev, Shavkat Mirzaev, Rufatilla Kasimov are among the talented artists who have made a worthy contribution to the development of Uzbek rubab performance, musicians such as Shomahmud Shorahmetov.

Law - Derived from the Greek word, the sound is based on a single string. Derived from the name given to the instrument "Monochord" and began to be used in the X-XI centuries. During the Middle Ages, the elongated shape of the instrument, the arched copies, and the rectangular patterns were practiced and popularized in a unique way.

The law took shape in the twentieth century. Its shape is trapezoidal is made of walnut and mulberry trees in our country. The law is enforced using special devices. In practice, they are called kastab-nohun, risha-mediator. Abdurahmon Kholtojiev, a musician, played an important role in the re-introduction of the instrument of law in Uzbekistan. He first joined the

maqomensemble and promoted his participation in ensembles. He graduated from the Department of Traditional Performing Arts of the Conservatory, first as a second specialist, and then as a specialist. There is now a class of musical instruments headed by AbdurahmonKholtojiev. In the practice of music, his students Akbarali Askarov, Kasimjon Mirzaev, Komiljon Shermatov, Sirojiddin Usmanov, Roza Khaydarova, Ulugbek Khudoyazarov, Mirzoxid Azamov, such musicians, properly promote the performance of the law in the modern process.

Gijjak is one of the traditional Uzbek instruments with a complex style of performance. Past pamphlets contain a variety of information about the worm. During its development, it is said that the 2 and 3 strings and the bowl were made of various utensils and wood. It is made of modern mulberry, walnut and apricot trees. The skin of the instrument (formerly made of coconut and pumpkin) is covered with a thick curtain or fish membrane. The handle is not very long. It is around 38-40 centimeters (up to 60 centimeters in total length) and does not detach from the curtains. As a result, very few musicians have performed in the past.[5]

The twentieth century marked the beginning of a period of great popularity and development of gijjak performance in Uzbekistan. A good example of this is the mastery of Andijan gyjjak performing schools. Leading musicians such as Mominjon Sobirov, Komiljon Jabborov, Nabijon Khasanov, Ganijon Toshmatov grew up and became famous in the executive practice. Kasimov, Ahmadjon Dadaev, Utkir Kadyrov continue the best traditions of the performing arts and contribute to the worthy promotion of the younger generation.

Sato is an example of an ancient flute tanbur itself, a modern batur played with a bow. Marufjon is one of the master musicians who has mastered the Sato instrument Toshpulatov and Turgun Alimatov are especially respected by our people. In the modern process, we can see the growing interest of young people in this instrument in the unique performances of such musicians as Mahmudjon Tadjibayev, Toyir Goziev, Abror Zufarov.

The dust instrument has a trapezoidal shape and consists of a thin box. V. Belyaev states in his pamphlet that the traditional powder has a 40-string and diatonic vocal cords. The powder has undergone many changes during the development process, the main purpose of which was to increase the sound capacity of the powder and expand the performance range. During the creative process, the powder had a 70-string and 38-way chromatic speaker. Specially wrapped steel wires of 0.8-0.8, 0.7-0.6, 0.5-0.4 mm are drawn into the dust. Even the volume control is built-in and is widely used in academic style. Master Ruzimat Isabaev, Fakhriddin Sodiqov, Fozil Harratov, masters of traditional dust making, who became famous for their powder performance in the modern process, demonstrated their mastery of the Uzbek powder performance tradition.

Drum instruments are also described in the III-I centuries BC as flute, tongue and trumpet. In ancient Egypt, Babylon, and other Oriental lands, there are works of fine art that provide information about wind instruments, which are reflected in statues and archeological finds. A reed neighbor found in the Pop district of Namangan, dating to the 5th-8th centuries AD, is almost indistinguishable from modern neighbors.

Nay - Gajir nay, chupon nay, sibiziq, ishvalak - ushbolak, loyklushtakkoshnay, drum, bolomon, suray, steam, trumpet, steam. Percussion instruments According to the legend of the creation of the circle, the bottom of the water-carrying meshes of the ancients had a flange to keep it flat when pouring water. made a sound. This is one of the legends passed from mouth to mouth, from teacher to student among Tashkent doirists.

Circles, large and small drums, sharpeners, sapphires, spoons. A number of historical sources state that the process of classifying folk instruments was initiated by Al-Farabi, who was named the second teacher in the world of science. This was followed by a series of pamphlets by

musicologists describing various instruments and describing the instruments of their time.

About the Uzbek folk instruments of the XX century V. Belyaev, I. Akbarovmusicologists such as Kon and F. Karomatov conducted special research. They studied the instruments in detail and classified them on the basis of individual instruments. In the process, they have bequeathed to the younger generation an inexhaustible wealth.

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