

## **Tanbur Instrument and its Formation Period**

*Abdugapparov Abdufattox Abdurazzakovich*

*State Conservatory of Uzbekistan Head of the "Music Pedagogy" Department,  
Associate Professor*

### **ABSTRACT**

*This article discusses the history of the formation of Uzbek folk instruments and the place of the Tanbur sound in our musical heritage and the period of its formation. Also, information is given about the fact that the Tanbur word existed in the middle Ages and has passed through a number of stages of development until now. The views of Eastern musicologists on instrumental music, musical-scientific heritage are also described.*

### **ARTICLE INFO**

*Article history:*

**Received** 11 May 2022

**Received** in revised form

09 Jun 2022

**Accepted** 14 July 2022

**Keywords:** Tanbur, national musical instruments, historical manuscripts, musical treatises, ethnography, history, music, musicology.

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According to sources, the word Tanbur means "heart-scratcher" in Persian, i.e. "skin - heart, bur-scratch" or the word tanbur comes from the Greek word tanbura. But it is not clear how true these thoughts are. According to Fitrat, it is known that "Tanbur is an instrument of the peoples of Central Asia - donbra is an ancient form of tanbur and it is a very ancient instrument."

Tanbur is the most important of our national instruments. Because in ancient times, our statuses were performed on the Tanbur instrument. The position of the tanbur curtains is the basis of our maqam works, i.e. the sound line is considered as a criterion, and the possibility of its performance occupies a unique place in the interpretation of our melodies.

If we give information about the making of the tanbur sound, the tanbur is made of mulberry wood. The bowl (head part) is carved in the shape of a pear and a long handle is attached to it. The bowl is closed with a thin wooden lid. Large intestine curtains are tied to the handle and special curtains are attached to the lid for high sounds. The thickness of the frets is important in the expression of the small intervals encountered in the performance by crushing the strings, and in providing a moaning and mournful sound similar to the tanbur. Tanburni has four brass wires. Strings 1, 2, 4 are tuned in unison 3rd quarter fifth, and in ancient times, there was another way of tuning the tanbur, which was adapted for statuses. Tanburni is mainly tuned to fa, sol tufus in the big octave. The sound volume is about two and a half octaves.

Tanbur is played by wearing a special iron nail on the index finger of the right hand. When played, only the first string is clicked, and the rest serve to keep it in tune. Tanbur has been widely used in the performance of maqam, in the performance of tunes alone, or as a leading instrument in the hands of hafiz.

The tanbur sound has been tuned in three different ways in history, that is, the 3rd string is lowered by a fifth in Rost status, Buzruk, Dugoh, a fourth lower in Iraq, and lowered by a second in Navo and Segoh. Currently, Tanbur is mostly tuned in fourths, sometimes fifths. Tanbur is a musical instrument mainly intended for the performance of status works.

The first instruments emphasized in musical culture are related to the history of the most ancient times. As a result of the researches of leading scientists, our national musical instruments have reached our time through the images in stone sculptures, terronotas (a man made of clay and a musical instrument in his hand), various miniatures, wood carvings, and household chores. Great archaeologists, ethnographers, historians, source historians and art historians have made a great contribution to this.

The sounds of tanbur and dutor, which are among our national and traditional musical instruments in the ancient musical art of Uzbekistan and Tajikistan, are increasingly attracting world importance. Tanbur and dutor instruments, in the practice of our time, have several names, and each of them has its own family, these are: solo, ensemble, orchestra, and even take place in the national pop groups of our time and have high positions. In the If we look at the history of tanbur sozi, in ancient times there were many types of them, the structure of tanburs was also different, and they were widely used in many Eastern countries. Sources indicate that Tanbur and Dutor belong to "Gardon", that is, Griffith Mesopotamia, that is, to the third millennium BC. In Central Asia, in the history of IV-III centuries BC, there is also a number of information about the words tanbur and dutor.

The following can be said about the types of tanbur: the following can be mentioned in terms of its various forms in the East. For example, it is known from historical sources that Herat, Baghdad, Khurasan and Bukhari tanburs were used in ancient times. Valuable information about tanbur and dutor is given in treatises such as al-Farabi's Kitabul musiqi al-Kabir, Ibn Sina's Nuqtadoi Jalibi, Abdul Qadir Maroghi's "Maqosid al-alhan", and "Ja'mi alhan". serves as a clear evidence of our thoughts.

Musicologist Amuly mentions the names of Shirvani and Turkish tanburs in his works in the 16th century. In addition, there is information about the tanburi - flute, which is played with a bow, that is, Sato sozi. The period when the Tanbur sound gained a certain high position in a wide scope is mainly the 16th - 17th centuries, which corresponds to the period of the rule of the Timurids. The dictionary meaning of the word tanbur, as noted by the great musicologist Darvishali Changi from Bukhara in the 16th century, is tan - heart, bura - shaking, shaking, meaning a sound that shakes the human heart. The strings of the tanbur sound were originally two, and Iranian tanburs have three and even five strings.

In the next period, famous musicologists Fayzulla Karomatov, O. Boyko, I. Nizami, Murodulla Abdukarimov, A. Petrosyans, Usta Usman Zufarov studied the sound of tanbur. There is a lot of information about musical instruments that have reached us with their artistry through world history and images. As we mentioned above, there are many types of tanbur sound. These are types of tanbur, setor, chortor, panjtor, shashtor, setor. Hindus also have tanpura-like words called "Tanpura". They are known as Khurasan, Iran, Bukhara, Baghdad, Badakhshan. Various unique musical works can be performed on the tanbur and other instruments suitable for it. But the tanbur sound is mainly intended for the performance of folk tunes and Shashmaqom problems, as well as being an accompaniment to classical songs. Researchers T.Vizgo, G.Pugachenkova, I.Rajabov justified such possibilities. L.G. Koval and other scientists mentioned in their studies about the typological genesis of the tanbur instrument that it belongs to special studies in science. In recent years, large monographic works have been created about Uzbek and Tajik national music and national songs, which play an important role in the study of the history of our national music and songs.

For example, the book "National Music and Instruments of Badakhshan Boda (Pamir)" created by Fayzulla Karomatov and N.Nurjanov is an example of this. This work also provides extensive information about tanbur and dutor. We know that the pure and sonorous sound of our national words is also related to the technology of its production. In Central Asia, including a number of oases of Uzbekistan, music-making masters have been composing various national songs in a mentor-disciple style and gifting them to musicians. At the end of the 19th century, two famous masters were active in making tanbur soz. These were Master Tahir (1883-1953) from Bukhara and Master Usman Zufarov (1892-1980) from Tashkent. It is not wrong to say that these masters created a unique school in the creation of national words. Usta Tahirin trained students like Usta Abdukholiq (Kori kutti), Usta Orin in Samarkand, Usta Osman Zufarov coached dozens of students like Usta Khirjiddin, Usta Tokhtamurod, Usta Muhammadsiddiq, Usta Fakhriddin, Usta Nabi.

Great skill and patience were required from the creators of national words. We learned from the

conversations with the masters that they tried for many years to make the same instrument (from the conversation with the master K. Muqimov from Bukhara). Music makers paid a lot of attention to the raw material (wood) of the instrument and approached it very carefully. During the preparation of the wood, the masters kept it in a special dark house to protect it from sunlight, wind, rain, water, snow, moisture and soil effects, and insects. When choosing apricot and mulberry wood, attention was paid to the sweetness of apricot kernels, and the sweetness and richness of mulberry wood in mulberry wood. They saved wood for five to twenty years to make instruments. Thus, the following technology is used in the production of tanbur sound Resonator body (Kosa khona) Dasta (Grif)

- *Throat, throat*
- *Cover, cover (deka)*
- *Torgir (Wire retaining hooks)*
- *Ears*
- *Shaytonharrak*
- *Curtains*
- *Strings (Wires)*
- *Harrak*
- *Nokhun, don't hurt.*

Now here we present the rhythm of the tanbur musical instrument that is in use today:



In 1950, academician Yunus Rajabiy invited the skilled tanbur player Turgun Alimatov to play the tanbur with a bow and used the word "Tanbur-sato" which was later called "Sato" in our performance. (However, sources indicate that playing the tanbur with a bow was a painting in Bukhara at the end of the 19th century). "Sato" sound is made for playing with a bow. It is more difficult to play it like a tanbur (that is, with a nohun), because its pitch is much higher than that of a tanbur.

The medieval scientist Mahmud al-Sherazi in his treatise written in the 12th century also writes about the instrument known as "Kamoncha" which is played with a bow similar to a tanbur. In our opinion, this may be the sound of a sato instrument. At this point, we considered it permissible to quote the tempo of the sato instrument.



In this way, we got acquainted with information from historical sources about tanbur and got a certain idea about it.

The national pride, traditions, and values of each nation are expressed in musical instruments, and the sound emanating from them is also adapted to it. The art of performing musical instruments is a tool that glorifies the spirituality of humanity, that is, it is a product of folk art, and it is a miraculous and expressive instrument that has been formed among the masses since time immemorial, made by skilled musicians, and is becoming more and more perfect. All these serve as the basis for the shape of the instruments to be created and the criterion of nationality. Throughout history, there has always been a great deal of attention to musical instruments, as well as their educational aspects..

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