

## **Division of Uzbek National Musical Instruments into Groups and their Performance Characteristics**

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### **A B S T R A C T**

*This article provides information on the definitions of musical instruments given by Eastern thinkers, the structure of Uzbek national instruments, the characteristic features of visual instruments, and their division into groups and types based on performance styles.*

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The first examples of Uzbek national musical instruments are very ancient, and the instruments that are used today in musical performances were formed over the centuries and have come down to us. This is convincingly evidenced by the sources of the first centuries of our era - the works of historians, samples of fiction and ancient monuments found by archaeologists, including figurines (sculptures) depicting musical instruments and musicians, artistic paintings on the walls, and so on.

Information that many of the instruments depicted on these monuments were also used in subsequent centuries is also found in the "Big Book of Music" ("Kitab al-musika al-kabir") in the works of the medieval orientalist Abu Nasr Farabi (873 - 950 years.), Abu Ali ibn Sina (980 - 1037) "Treatise on Music" in the "Book of Healing" ("Kitab ush-shifa"), Al-Kharazmi (10th century) "The Key of Knowledge", Safiuddin Urmavi (1216 - 1294 ) "Book of Nobility" or "Book of Honor", Ahmadi (XIV century), "Treatise on Music" by Abdurrahman Jami (1414-1492) and others.

The "Big Book of Music" by the great encyclopedist Abu Nasr Farabi is the first source created by our ancestors not only for perfect music theory, but also for instrumental research. The second book of this great treatise is devoted to musical instruments.

Farabi was the first to recognize the human voice as the most perfect instrument, and this opinion was once again emphasized by Ibn Sina and al-Sherazi. The works of these scholars acknowledge that the instruments closest to the human voice are wind instruments, followed by stringed instruments, followed by the oud and tanbur.

In the "Book of Healing" by Abu Ali ibn Sina - "Kitab ul Shifa" in the chapter "Treatise on Music" the scientific and philosophical knowledge about the music of that time is described. Much space is devoted to the definition of musical instruments in this brochure. Ibn Sina divided the musical instruments of his time into two groups, such as mizrobli, nakhunli (barbad, tanbur, rubob) and open stringed instruments stretching along the entire cover of the resonator (shahrukh, chiltar, lira), chang (harp). Also in the

brochure, the scientist described in detail the oud and rubob, instruments whose sound is very close to the human voice. In this case, the concept of rubab refers to musical instruments like gidzhak, the strings of which are played with a bow. Among the wind instruments, the brochure mentions a flute and a trumpet, as well as a Byzantine organ (muzmar, muzamir).[1;11]

The treatises created in the XIII - XVII centuries contain descriptions of string instruments such as chang, kanun, nuzkha, rubab, tanbur, as well as wind instruments - the flute. Darvish Ali's treatise on music, created in Bukhara (in the XVII century) is a traditional , can serve as a source of information about folk instruments. It contains rare information about the musical culture, as well as about the instruments and skilled performers present in the major cities of Central Asia.

Darvish Ali's treatise is a valuable source for studying Central Asian music of the XVI-XVII centuries. This work describes the creative biographies of famous singers and instrumentalists, composers. Chapters V and VI of the treatise contain detailed information about the folk instruments used at that time in many eastern countries.

According to the brochure, the performance on the chang is dedicated to Venus, the patroness of musicians. The described chang had twenty-six strings and seven curtains for the performance of seven maqams. The flute is mentioned as one of the ancient instruments. In addition to them, the brochure also mentions such common Chinese instruments as kanun, rubab, kobiz, gijak, mushigar, enbon-nai (air, leather), ruhavza (six-string nakhun).

The seven musical instruments described by Darvish Ali: tanbur, chang, kanun, oud, rubab, kobiz, gijak were the most common instruments of that time. Darvish Ali's information confirms the idea that initially string and bowed instruments were used in musical practice, creating a harmonious flavor in the ensemble. [1;12]

In the works of the great Uzbek poet and thinker Alisher Navoi (1441 - 1501), oud, tanbur, chang, kanun, arganun, rubab, dutar, kabuz, gijak, rud, flute, koshnai, bugle, trumpet, drum, duff (or doira) are recorded the names of instruments that existed in the Middle Ages, many of which have come down to us almost unchanged.

These instruments are mainly divided into three groups depending on their structure, characteristic features of visual means, performance styles:

1. Percussion musical instruments (doira, drum, safoil, spoon and others);
2. Wind musical instruments (flute, trumpet, bolaman, koshnay, horn);
3. Stringed instruments (kobiz, gijak, sato, tanbur, dutar, dombira, Afghan rubab, kashkar rubab, oud, chang).

Each of these instruments is used individually or in a certain ensemble group, depending on the features and functions of the piece being performed.<sup>1</sup>

The instruments of each group are divided into types depending on their internal characteristics.

1. String instruments are divided into four types depending on their performance capabilities:
  - a) stringed percussion instruments played with fingers (dutar, dombira);
  - b) stringed mizrob (plektor), musical instruments played with the help of a special device (Kashgar rubab, Afghan rubab, tanbur, kanun);
  - c) string-bowed (which are played with a bow) instruments (kobiz, gijak, sato);
  - d) string percussion, instruments played with special sticks (chang);
  - e)

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<sup>1</sup> Karomatov F. Uzbek instrumental music. Publishing house "Uzbekistan", Tashkent-1972, p. 32. (pages 3-4).

2. Blow - wind instruments, within the framework of their design and operational characteristics, are divided into three types:
  - a) flute-like instruments, which are played directly by blowing air (reed flute, Hajir flute, flute);
  - b) tongue-shaped instruments formed from a language separated from the sound source instrument (sybyzga, koshnai, bolaman);
  - c) Instruments with a mouthpiece, which are played with a special pipe or pipes (a pipe that makes a sound with a pipe, a horn that makes a sound with a mouthpiece, a ceramic flute that makes a sound with an artificial air compressor).
3. Percussion instruments are divided into two types according to the characteristics of the sound produced. This:
  - a) the emitted sound has a certain pitch, and the instruments with the ability to play the tune (among the percussion instruments that are part of the Uzbek traditional instruments, the sound has a certain musical pitch, not found);
  - b) Instruments used only to create a technique and not emitting a sound of a certain musical pitch (doira, drum, safoil, kairak, spoon, chindovul, plates. In some cases, household items such as trays and bowls are also used).

Some musical instruments may be in a situation where certain features of a particular group are combined without being included in a particular group. For example, the basic sound in changkobiz is created by the vibration of a piece of iron, wood, bone, or reed, but the human mouth acts as a resonator<sup>2</sup> to be heard by listeners. It uses the method of breathing and exhaling, i.e. air.

The sound of each musical instrument has its own timbre, a certain range, and expressive possibilities. The sound quality of musical instruments often depends on the shape, general structure, device and material used in its manufacture.

In conclusion, we can say that the appearance of our national musical instruments has been developed and improved since the beginning of human history. The information provided by our scientists-encyclopedists about the structure of national musical instruments, the characteristic features of their visual means, performance styles and pamphlets created by them created many opportunities for us to study the process of the historical origin of musical instruments today.

Today, the performing and technical capabilities of Uzbek musical instruments have expanded significantly. In performing practice, conditions have been created for the performance of samples of world classical music along with samples of music from different nations on reconstructed Uzbek folk instruments. All this indicates that the variety and types of our national musical instruments have the opportunity to widely manifest themselves in folk and professional performing practice.

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<sup>2</sup> **Resonator** (lat. resonare - echo) - an oscillatory system in which the phenomenon of resonance occurs. When an external variable force acts on a pulse, forced oscillations are formed in it. There are acoustic, electromagnetic, and other types of radio waves. Simple acoustic radio waves are string, tuning fork, membrane, and other simple electromagnetic radio waves. R. is used in musical instruments and many technical devices.