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IDEOLOGICAL BASES FOR THE MODERNIZATION OF UZBEK FOLK INSTRUMENTS

Abstract: This article discusses ideological bases for the modernization of Uzbek folk instruments. The origin and improvement of the first musical instruments on the territory of Uzbekistan are described in detail. In addition, the activities of masters of musical instruments, their activities, and the schools that they founded were widely analyzed in this extensive research.

Key words: Rubab, Nay, Chang, Gijjak, Dutar, Tanbur.

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Introduction

Before talking ideological bases for the modernization of Uzbek folk instruments, we decided to give some information about national Uzbek music instruments. Undoubtedly, the most favorite percussion instrument of the Uzbeks is doira. One side of the wooden rim with diameter up to fifty centimetres is covered with tight leather membrane, whereas sixty metal rings are fixed on the other side. With fingers of both hands a musician beats out a tattoo on the tightly stretched leather and at the same time he shakes doira thus accompanying the rhythmic sound strikes with melodic chime of the rings. In the hands of a virtuoso doira-player performing usul - a rhythmic accompaniment of dances and singing, doira can produce tender sounds resembling rustling of the wind, or loud drumming, like a spring thunder. At the parties for lack of doira the girls accompany their dancing with improvised musical instruments: a metal plate liagan or a tray which help them produce rhythm similar to that of a doira [1].

Rubab - stringed bowed instrument of Arab origin. Rubab has a convex wooden case (round or oval), the leather deck, 4-6 gut, silk or metal strings, usually tuned in fourths, and the resonating strings. Rubabs of 800-1000 mm length are the most common. The sound is usually extracted with the mediator.

There are 3 types of reconstructed rubabs in the Uzbek Orchestra of folk instruments: prima, alto, tenor [1].

Musicians play rubab with the bow, holding the instrument on their laps. Solo is performed on rubab and with the help of rubab the singing is accompanied.

Variety of rubab under different names are found among various peoples of the East. According to the location and distribution of certain features of the instrument there are Afghan, Dulan, Kashgar, Pamir and other rubabs. The most popular are Tajik (Afghan) and Kashgar rubabs.

Rubab is a common musical instrument of the peoples of Central Asia. We also know that Rubab is played in North Africa and, as it is not surprising, in the southern provinces of Spain. In the XII century rubab was borrowed to Europe under the name "rebek". In Turkey, there is a three-stringed rubab. The Persians have an instrument similar to rubab - "rabet barbatus" [1].

Nay - Uzbek wind instrument. In form and sound it resembles a flute. Usually nay is made of bamboo tree, as well as sheet metal and brass. Nay is a transverse flute with six playing holes. With fingering combinations and partial covering the holes the modified chromatic sounds come out. The musicians perform technically floating plays at nay. Nay is one of the most popular musical instruments in

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Uzbekistan. Nay is used as solo, ensemble and orchestral instrument [1].

Sato (or "tanbur") - is an ancient oriental stringed bowed musical instrument with a pear-shaped body, passing into a long neck with frets and three strings. The body of sato is made of mulberry, pear trees, and the neck and head - from the nut tree. Sato can be used as a solo and ensemble instrument.

Sato has a thousand-year history, and today it sounds as charming as a thousand years ago. In Central Asia people began to play tanbur with a bow in the IX-X centuries. At the beginning of the XX century sato became the history, almost nobody used it. But in 1937 a master Usman Zufarov revived the forgotten tradition and created the present shape of sato [1].

The main results and findings

Uzbek national wind instrument in the form of a tube, broad at the base. Its length is about 450-550 mm. In the narrow upper part of the instrument there is a small wooden pipe, which carries a thin metal tube inside. This small metal tube is made of bamboo plates, surrounded by a metal ring. There is a small plate below the metal pipe, which is called sadat. Musicians firmly press their lips to the little plate [1]. Double-reed of this instrument sounds only if the artist makes a lot of effort. Location of holes not only expands the range of the sound device, but also produces clearer sounds. Surnay, because of its rare and powerful sound, became one of the main instruments. Surnay is widely used in the ensembles in a variety of national celebrations such as wedding ceremonies, the birth of a child. The repertoire is diverse, that is why surnay is widely used. Surnay is a singing instrument; it can also make a continuous legato. The methods used for playing on surnay include melismatics and frequent forschlags with jumps and relatively wide intervals. These jumps are used not only at the beginning of melodic declines but also in the middle [1].

Dutor literally means "two strings". It is a traditional two-stringed musical instrument among the peoples of Central Asia and South Asia. Usually dutor's length is from 1 to 2 meters with a pear-shaped resonator and a highly elongated neck with a fingerboard. Dutor appeared in about XV century among the shepherds. At the beginning the strings for dutor were made of animal guts. Later, thanks to the development of trade along the Silk Road, the strings were made of twisted silk. In the producing of modern strings silk or nylon is also used. The body of dutor is made of mulberry wood, and is encrusted with a bone.

Dilettantes may think that this musical instrument is very primitive: no fancifulness, no artistic pretentiousness and decorative ornaments. However, the appearance is seeming. The severity and harmony lines of dutor are reduced to high art. And the musician should have excellent skills to play the

melody of his soul with the help of just two strings! The sound is characterized by warm and gentle tones. Dutor is an integral part of the centuries-old musical culture of the Uzbek people. Folk singers perform on dutors at all Uzbek festivals: wedding public holidays and others [2].

The first steps (experiments) to adapt Uzbek folk instruments to the level of modern performance were in the 20s and early 30s of the last century. The idea was first made by the well-known Tashkent choreographer Shorahim Shoumarov, the Khorezm-based musician Matyusuf Kharratov and the famous musician Usta Usman Zufarov. Their main purpose was to increase the sound of the musical instruments and to expand the range of the instrument (from the lowest to the highest) with the peculiar curtains.

As we all know, national music instruments from ancient times were intended solely for indoors, and their timbre features were exactly that. Gradually the band had to play large circles and big scenes. Existing instruments was not meet the requirements of the time. Then the musicians realized that they needed to increase the sound of the instruments and began to realize their first ideas. As a result, several experimental types of dutor, tanbur were created. Shorahim Shoumarov (1876-1958), honored artist and master, honored artist of Uzbekistan, was the first musician to adapt Uzbek musical instruments to the level of performance [3].

At that time, he was the head coach of the Uzbek folk instruments at the Turkestan Conservatory (1919-1920). Musician showed a very talented artist at the conservatory. As a coach, Shorahim Shoumarov, an independent positive student, appreciated the commitment and encouraged his students in every way.

Among his students there were Y.Rajabiy (flute), I.Ikramov (gijjak), P.Rahimov, F.Sadykov (chang), M.Abdullaev (tanbur), Z.Sadykov (dutor), A.Maksudov (flute). Shoumarov with R. Rajabiy, I.Ikramov worked for a long time in the ensemble of popular musicians under Uzbek radio [4].

During his time in the ensemble, he began a vigorous search for sound and vibration improvements to instruments such as gijjak, dutor, and tanbur. He has put forward a lot of creative suggestions and initiatives to adapt the instruments to the times. During the modernization of the Uzbek folk instruments in the laboratory, he made a bowl of gijjak in various forms, from coconut oil, pumpkin, copper and wood. Throughout the live performance, their voices were listened to, and as a result of the comparison, the bowl was found to be suitable for a wooden instrument. There was a study on the shape of a metal gijjak made from pumpkin coconut oil, and the shape of a wooden gijjak bowl. As a result Sh.Shoumarov made a number of different shaped gijjak on the back and the sun in the back, with 8-piece gijjak and round gijjak, and their sound and timbre

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features were investigated. Then, among all the experimental instruments, gijjak were selected from the mulberry tree in the form of a hemisphere carvings, as the most striking of them was gijjak [5].

Matyusuf Kharratov (1889-1953) worked on chang improvement with various wooden gijjak made by Sh. Shorahimov. The chang at that time had a small range and a diatonic sound, making it difficult for professional composers to play. He began to think about dust enhancement, that was, to meet the requirements of the time. As a result of the research, the upper case register was expanded by additional strands. Such changes to the music were welcomed by the music community.

In 1935, Matyusuf Kharratov joined the ensemble at the Matyusuf Kharratov Radio Committee in Uzbekistan [6].

The chang tunes were one of his favorite musical instruments. However, the small range and diatonic structure of the instrument did not allow it to play the works of different peoples. It should be noted that previous the chang was made in a diatonic sound and compact. Another disadvantage of the instrument was that it had to be adjusted (depending on the tube) before each new piece was played. One of the good traits of Kharratov was that he was always working on learning new things and improving his skills. Despite being a well-known musician, he entered the composition class of the Tashkent State Conservatory in 1936. As a result, the versatile artist is not only a skilled musician, but also a composer. Among them is the "Yoshlik valsi", which was performed on Uzbek radio in 1982 by the talented skiers Rustam Negmatov and Fazilat Shukurova [7].

Matyusuf Kharratov performed as a musician at the National Music Orchestra under the direction of N. Mironov in connection with the Days of Uzbek Literature and Art in 1937 in Moscow. He also performed in concerts in the Republic of Belarus. The dance "Mustahzod ufori" in the script "Wedding and kolkhoz wedding" was based on his music. M. Kharratov continued his work in the ensemble as a soloist at the Uzbek State Opera and Ballet Theater. In 1944, Mr. Kharratov was awarded the title "Honored Art Worker of Uzbekistan" for his hard work and education of young musicians [8].

Discussion

Usta Ruzimatkhon Isaboev (1885-1964) was born in Namangan. From an early age, he fell in love with music and learned early to play the dutar from A. Petrosyan, R.Isaboev, and N.Ryukhin. His uncle made him a disciple. One day, when his uncle saw young Rozimatkhan playing a dutar, he shouldered a hot cigarette over his shoulder and said, "How can I raise a man when people say that his nephew is a musician?" The resistance of his uncle made R.Isaboev not give up being a professional artist, but a skilled musician.

Like other musicians, he learned to play several instruments (dutar, tanbur, chang). Rozimat not only played, but also perfected all national instruments. In 1902, a musician from Qashqar was inspired by Ramazanahun's chang playing in teahouses, and his interest in the instrument grew. At that time the instrument was different in size and shape. Despite the mystery of the musical instrument, the sophisticated Master Ruzimat was able to look closely at the instrument and created the chang. The chang that the maker produces was larger and narrowed it four times to make each sound more louder - it may be that it was exactly the sound he wanted to play [9].

Following his teacher Jalolkhon Mirzarahimov's words: "A musician who does not know how to compose, he is not a musician" and he made all of the Uzbek musical instruments beautifully. R.Isaboev was the first person to make a series of semi-chromatic powders and join the band in Namangan. Master Ruzimat Isaboev was a teacher who could reach the hearts of the students. His students say about his teachers: "Master Ruzimat was very kind to his students and they were very energetic and he would never forget hearing a new song. Whenever you asked for shashmaqam, he would immediately sing it. He was a live note". Master Ruzimat Isaboev was a unique person who made a significant contribution to the development of the Uzbek music culture and to the development of musical art throughout his life [9].

From 1943 to 1949, Usman Zufarov (1894-1981) worked in the experimental research laboratory of the well-known musician, the master musician of Uzbekistan,. During this period, a number of Uzbek folk instruments were able to adapt to the level of modern performance. The ultimate goal was to enhance the sound of the instruments and to extend the range of the curtains by the master Usman Zufarov. As a result, different shapes of rhubarb and two or three floors were created. Also, research was carried out on gijjak and chang instruments.

In order to enhance the sound of the instruments, the master Usman Zufarov drew under the dutar and the tanbur cover, with three additional lines of sound. This experiment was carried out with the aim of increasing the sound timing due to the reflection of the strings under the cover during playback [9].

The traditional musical dutar and the 54th tanbur, stored at the National Unique Scientific Facility IChEL, created by Usman Zufarov. They also installed wooden trunks beneath the tanning rod and the gijjak. This was one of the studies that sought to increase the sound balance. These instruments were also used in the ensemble at the time, but have not been reached. The instruments were also enlarged in their form but did not produce the desired effect in the performance. U. Zufarov was one of the first to produce low-register instruments for the ensemble team, such as "big dutar", "big tanbur" and "big hijab". They was used as an ensemble under the leadership of

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Y. Rajabiy between 1934 and 1936 and was removed from the team after the expected success was not achieved [10].

Then Zufarov understood that only the size of the instrument did not have any effect on the timing changes. Throughout his life, the master was combining new types of musical instruments with unique ornamental and delicate wood carving. These instruments have been currently stored as a rare exhibit at the State Unique Scientific Object of the National Musical Research Experimental Laboratory of the State Conservatory of Uzbekistan as a result of U. Zufarov's creative activity.

The work of U. Zufarov helped greatly improve the quality of our national musical instruments and to this day, these instruments served as a standard for all musicians. Specialists and music lovers played not only Uzbek but also foreign musicians in the unique music of Usman Zufarov. Their dutars (and tanburs) were decorated with wood and embroidery on the back (bowl and bowl section) to distinguish them from other masters. It was only a symbolic symbol of the master.

Master of arts of Uzbekistan, Usman Zufarov is one of the most famous folk artists. Not only musicians and singers from Uzbekistan, but also our foreign colleagues, are proud of him. In Kokand, the names of the master Muminbek and the master Khaidar were proudly mentioned [11].

The names of the master Usman Zufarov and his master, Umarali, and his apprentice Toshboy Sultanov, created by Kh.Muhitdinov in the late 19th and early 20th centuries are forever in the hearts of music lovers in Tashkent. Their musical instruments are kept in museums and in the homes of musicians. These craftsmen paid special attention to the artistic design of the instruments, and the dutar and tanbur were distinguished by their beauty. Master Usman Zufarov's mentor - master Toshboy Sultanov was one of the most well-known contemporary masters. Hundreds of dutars, tanburs and other musical instruments were made by his skilled hands. The composer U. Zufarov was born in 1894 on the street of Tashkent Street. When he was six years old, he became an orphan. He and his four brothers were brought up by his mother. According to their mother: "When he was a child, he saw a crowd of children playing dutar on the street. He listened with great interest and kept his eyes open. After that, Uthman took a small wooden dutar and made a horse dutar and instead of a string, he mounted the horse's path. The playful instrument sounded great and delighted the little musician. Over the years, his interest in music grew. One day, Uthman learned that Kashgar was living in the mahalla and came to him and asked him to be a disciple. So, at the age of 12, he began to learn how to make a musical instrument from a master in Tashkent, Toshboy Sultanov. "After my 8-year career, my mentor began to learn the secrets of mastery and

then became a blacksmith, and only 15 years later I started making dutar and other musical instruments," recalls the master Usman Zufarov. The same was true of other masters. Because from the beginning the teachers did not immediately teach their students the secrets of profession, but taught them to seek it. Only patient students can master the secret of making music. After all, the art of making instruments was the most honorable and the most challenging profession.

Understanding the importance of extracting and processing raw materials for making instruments, the young master learned to master woodworking with acute mindset and master the secrets of decoration. In 1920, Usman Zufarov got all the tools he needed, set up a small home workshop, and started a small carpentry workshop and started working independently [12].

Soon, Usman Zufarov's instruments were popular not only in Uzbekistan, but also in other republics. The music was unbearable, a unique musician - Master Osman worked tirelessly and earnestly to earn this respect. The master, who always worked on the sound of a musical instrument, in 1922 met the famous Tashkent woodworkers - Abdumutal Tursunbaev and his son Nabijon, who learned the secrets of wood cutting. He was the first to start using delicate patterns on the dutar and tanburs [11].

In the late 1920s, the Gorpromsoyuz opened an artel of musical instruments. All skilled and experienced craftsmen were gathered here. One of them was Usman Zufarov, the first to work and teach all his skills to young students. Master Osman said that art was very popular in that time. At that time, along with other republics, Uzbekistan also had a new regime. Masters also understood that traditional instruments needed to be improved. Famous Khorezmian musicians Matyusuf Kharratov and Tashkent-based musician Shorahim Shoumarov was also involved in this work. They aimed to enhance the sound of the musical instruments based on their experience.

To enhance the sound and timbre features of the instruments, Usman Zufarov created a set of gijjak, dutars and tanburs in the large building. This was his first work to improve the musical instruments. The master bands, which were created by Master Osman, were included in the national musical ensemble, which was established on the radio in 1927 by the prominent Uzbek musician, academician Yunus Rajabi.

In 1934, an experimental laboratory for the development of special instruments was opened at the Scientific Research Institute of Art, where the master Usman and several of his students, Usta Haji Ahun from Tashkent, Usta Toir Mahmudov and others, were invited. This lab was opened at the suggestion of V. Uspensky, a major researcher in Central Asian music culture [13].

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Then, the "ethnographic" ensemble of 98 musicians, led by Tohtasin Jalilov in 1936, was practiced by Master Osman as well as large gijjak, big tanburs, and big dutors as part of the unison orchestra. In the first decade of Uzbek art, held in Moscow in 1937, dutar, tanbur, doira and other instruments created by Master Usman Zufarov sounded on the stage of the capital's theater. They were also on display at the deck exhibition.

Many experiments showed that the sound of the instrument played not only the corpus, but also the thickness of the bowl and the lid, the thinner the sound. To improve the tempo and sound of the dutar, Usman says, first of all, you have to find good raw materials, dry the lid thoroughly, and make the walls of the bowl very thin and burn it from the inside. Also, the master dutar strings should be made of pure silk thread, which will sound beautiful and strong [12].

Conclusion

Master Usman says that the music instrument maker must be a musician, and only then he will be

able to find a beautiful sound on the instrument. He also says that the instrument, which is beautifully decorated and timeless, inspires the musician. Usman had a great experience in making instruments. Because he was a musician who could make all kinds of musical instruments, but he also knew how to play percussion, drums and strings. That was probably the secret of his art. He knew a lot about folk instruments. One of them relates to the dutar. That's how it started. In ancient times, the great wise man Plato was given the first dutar. Dutor was ugly and heavy. Because this dutar was both low and weak, carved out of a solid wood. Plato wanted the dutar's voice to be beautiful and resonant, but he didn't know what to do. A wise shepherd watched the shepherds daily, and after a strong breakfast in the morning, shepherds came to the door to collect their goods. But their voices were weak and in a low voice.

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