

**TANBUR: ONE OF ANCIENT INSTRUMENTS**

Muyassarxon Achildiyeva

Fergana State University Faculty of Art History

Lecturer at the Department of Music Education

muyassarxon0088@gmail.com

Nazokatxon Axmedova

Fergana State University Faculty of Art History

Teacher of the Department of Fine Arts

NazokatAkhmedov1986@gmail.com

Farangiz Ikromova

Fergana State University Faculty of Art History

Music Education Stage I student

feya.01.m@gmail.com

Oygulxon Haydarova

Fergana State University Faculty of Art History

Music Education Stage I student

Gulsoraxon Ibrahimova

Fergana State University Faculty of Art History

"Singing Status" Direction Stage I student

Akromjon Abdurahmonov

Fergana State University Faculty of Art History

Music Education Stage I student

**ANNOTATION**

This article gives information about the origin of the word tanbur, which is one of the ancient instruments, and its stages of development. It also discusses the current significance of the Khorezm tanbur line, the process of historical and theoretical development.

**Keywords:** curtain, bowl, word, maqom performance, hafiz, theory.

**INTRODUCTION**

Don't say Setor, it's a tanbur that sucks my heart out, it's a tanbur that sucks my heart out. When I'm saddened by the words of a few opponents, Hamdard is a tanbur that enters my mouth. Boborahim Mashrab

According to sources, the word tanbur in Persian means "heart-scratching" or "tan" - "heart", "bur" - "irritating" or the word "tanbur" comes from the Greek word "tanbura". It is written that But it is not clear how true these ideas are. According to Abdurauf Fitrat, the tanbur is an

ancient instrument of the Central Asian peoples - the dombra, a tanbur, and it is known that it is a very ancient instrument. According to Darwish Ali Changi, in ancient times the tanbur had two strings, and later a third string was added to it, which is probably why. It is noteworthy that the tanbur is called "Setor" in some books<sup>1</sup>.



The tanbur instrument is one of the most important of our national instruments. Because in ancient times, our maqoms were performed on the tanbur instrument. The location of the curtains of the tanbur instrument is the basis of our maqom works, that is, the criterion of the sound series, and the possibility of its performance has a unique place in the interpretation of our melodies.

The tanbur is made of mulberry wood. The bowl (head) is carved in the shape of a pear and a long handle is placed on it. The bowl is closed with a thin wooden lid. The colon is attached to the handle with curtains, and for high sounds the curtains are attached to the lid. The thickness of the curtains is important in the performance of the crushing of the wires in the expression of the small intervals that occur in the bodies, to provide a comfortable and tanbur-like moaning and mournful resonance. The tanbur has four brass wires. The strings 1,2,4 are set to the interval of the unison 3 quart, fifth, and in ancient times there was another order of adjustment of the tanbur, which was specially adapted to the positions. The tanbur is tuned mainly to the fa, sol sounds in large octaves. The volume is close to two and a half octaves.

The tanbur is played on the index finger of the right hand by wearing a special iron nail. When played, only the first string is played, and the rest serve to resonate. In the performance of maqom, the tanbur has been widely used in solo melodies, or as a leading instrument in the hands of hafiz.

The tanbur sozi has been tuned in three different ways in history: Buzruk, Dugoh, which was reduced to the 3rd tori quintet in the Rost status, Karta low in Iraq, Navo and Segoh. Nowadays, the tanbur is mainly tuned to a quartet, sometimes a quintet. The tanbur is an instrument used mainly to perform maqom works.

**People's Artist of Uzbekistan Turgun Alimatov**

It is a well-known fact that Uzbekistan is a land of priceless musical values. Scholars such as Farabi, Khorezmi and Ibn Sina, who made a significant contribution to the development of world musical thought, grew up on this land. The rich scientific heritage they created still retains its value. As the ancients said, "A good theory is the best practice." This is one of the main reasons why the prestigious scientific heritage does not become obsolete.

One of the rarest gems of the spiritual treasury of the East, the art of maqom, which is still alive today, is a shining example of this scientific and practical potential. Indeed, the Bukhara Shashmaqomi, which took root in Uzbekistan, the Khorezm maqoms, the Fergana-Tashkent maqom roads, and the Uzbek Shashmaqomi, which was established in the middle of the twentieth century, are now a unified body. continues its development in the form of a system.



It is also a practical demonstration of the vitality of our classical musical heritage, which has its roots in the arrow.

Another recently discovered gem of the Uzbek musical treasury is the notation, which enters the musical term under the name "Khorezmian tanbur lines". The reason we call it "rediscovered" is that information about the notation, invented in the last quarter of the 19th century, spread to Europe as early as the beginning of the 20th century. Even though the great musicologists of their time, such as VA Uspensky, VM Belyayev, G. Farmer, tried hard to draw conclusions from these notes, unfortunately, in our case, this authoritative source was left out of the spotlight.

The main reason for this tragedy was, of course, the Soviet policy's indifference to national values. It is no coincidence that this rare notation system is seen as a secondary or tertiary source in the shadow of Russian culture, and myths and legends are woven accordingly. The most common of these is that when the "democratic poet" Kamil Khorezmi (1825-1899) visited St. Petersburg in 1883 and saw Russian musicians playing on paper, he was inspired to create such a musical note. " However, for some reason, the fact that copies of Khorezmian tanbur lines appeared in book form three or four years ago has not been taken into account!

It is true that Kamil Khorezmi was a great musicologist of his time, he played an important role in the formation of tanbur lines. There is no doubt about it. But the essence of the matter is on the other side. In fact, the roots of this note go back to Oriental musicology. Muhammad Rahimkhan Feruz and the leading musicologists Khudoibergan Muhrkan, Kamil Khorezmi's son Muhammad Rasul Mirzo and maqom teachers such as his student Muhammad Yaqub Harrot were actively involved.

So, the formation of Khorezmian tanbur lines and the recording of entire maqom complexes through it is not a simple task, but a very complex scientific and creative process. Understanding its foundations and principles is a separate scientific issue. Our goal is to reflect on the origins of this notation, the historical significance of the musical and poetic texts written by it, and its usefulness in terms of modern musical development.

In short, the Khorezmian tanbur lines are a very perfect and unique musical record. Its role in the development of musical ideology is invaluable. In a sense, this consistent note writing can be compared to Khorezmi's discovery of an algorithm for mathematical science. Oriental scholars such as Farobi, Khorezmi, and Ibn Sina used various inscriptions to express their musical-theoretical views. But they were not note marks representing melody texts. Perhaps the vowel served as a signal for the pitch of the tunes.

The first example of a musical record to represent the melody process was the tablature for the oud, introduced by Safiuddin Urmavi (1216-1294). The great musicologist Abdulkadir Maraghi (1354-1435), who lived in Samarkand and Herat during the Timurid period, gave some examples of musical instruments and songs to explain the internal structure (classification) of classical music using the oud tabulation.

In the Maraghi era, the maqom path, based on a certain method, is no longer a stable musical text that we are accustomed to, but a free creation based on this method and maqom (curtain). Therefore, it is necessary to imagine the melodies and songs of Maraghi in the same way as in modern music. Because their living traditions, their echoes, are abstract to us.

The tanbur lines, on the other hand, are intended to reflect the melody (inner form, suduri) of the melody in the text, which is a different system of notes. In this sense, the tanbur lines are literally a note, which serves as a factor in the movement of the melodies and the movement of the method. A musical or word text is usually a system of symbols arranged according to the rules of the discipline. In our context, it means a system of characters arranged according to the rules of curtain, method and classification of music. In other words, while word texts are based on the sciences of grammar and grammar, the science of musical writing is based on the laws of composition, science, and the laws of composition. Thus, it should be understood that any coherent text is content on a scientific basis.

The makom masters who worked on the Khorezmian tanbur lines were also scholars who had mastered the science of musicology. That is why the texts they write are mature in every way, and the collections of notes they write serve not only as text, but also as a kind of musical treatise. It is a source of common scientific and practical knowledge and a turning point in the musical thinking of the East.

In addition, the maqom texts written on tanbur lines were one of the nodes that hindered the full understanding of the essence of the teachings of Eastern music theories, Farobi, Khorezmi and Ibn Sina, which were not previously proved by examples of notation. The teachings of the musicologists of the past on the rules of status, method, and classification (internal structure, formation) seemed to be separate from the theories of today's live music practice. After learning to read the maqom texts on the tanbur lines, we were able to understand their scientific and practical aspects as a whole. Now any musician or researcher can learn from this source according to their level.

Similar, but status notes based on the European notation system appeared half a century after the tanbur lines. Uzbek scientists have also taken the lead in this area. In 1922-1923, with the efforts of the enlightened scholar and statesman Abdurauf Fitrat, the Bukhara classical music complex was renamed the "Original Shashmaqom" (that is, in addition to the popular Savt and Mongol layers). part was notarized by VAUspensky and published in 1924 in Moscow. This incident caused a great deal of interest. After all, Europeans have long been looking for such a source. Because European music, which was rapidly entering the closed streets, was trying to save itself from the oriental melodies, the system of status. But Soviet policy also limited these efforts. By the mid-1930s, the study of maqom was gradually pushed aside, and the maqom genre as a whole was viewed negatively as a "remnant of the past."

It was not until independence that attitudes toward national values, including the "golden musical heritage," changed dramatically. Khorezmian tanbur lines are among the spiritual treasures brought to life in this way.

In 2003, President Islam Karimov came across a rare manuscript with a musical record. This unique copy was handed over to the State Conservatory of Uzbekistan on the instructions of the Head of State, who is a devotee of national values. Inspired by this good news, a working group was formed, consisting of makom player Rustam Boltaev, fireplace and orientalist Hamidullo Aminov. In front of the group to determine the author of the manuscript, the time of its creation and its relation to other lists, to understand the essence of tanbur inscriptions

and their scientific and practical basis, to translate the texts of this copy into modern notes and letters, to perform them live the task was to restore and prepare CDs.

Preliminary research has shown that Khorezmian tanbur lines are a more important source than expected. First of all, it was found that the essence of the so-called "Khorezm maqoms" is the most convincing evidence and scientific document in determining the essence of the musical reality, its curtains, methods and classification bases. The fact is that when we say "Khorezm maqoms", without proper evidence and grounds, we understand only one type of classical music of this country, and we are accustomed to use the phrase in a slightly inappropriate sense. However, in recent centuries, Khorezm maqoms have developed not one, but two main varieties, and this is fully proved in the tanbur lines.

One of them is the palace status, which is performed in the circle of attributes, and the other is the category, which is performed in the traditional circle. In the musical terminology, the typical variety was called "Six and a half maqoms" or "Tanbur maqoms" in comparison to Shashmaqom. The popular variety is traditionally called "Dutor status". It is natural for classical music to be divided into specific and popular categories. In the Bukhara environment, classical music is also divided into two types, one called "Asl Shashmaqom" and the other "shobachalar" or "termalar".

An examination of the manuscript revealed that the conservatory copy belonged to Muhammad Kamil Devoni (1887-1938) and was written in the early 1930s. Kamil Devoni is a fiery poet, a brilliant musician, an intelligent musicologist, as well as a great talent who has left a bright mark in painting, sculpture, jewelry, weapons and other arts. The second half of his life was marked by the tragedy of repression, as he disobeyed Soviet policy and did not renounce his faith. This is one of the main reasons why his manuscripts, including rare copies of tanbur strings, have been destroyed and left in the hands of others.

Today, there are about twenty known manuscripts of tanbur drawings in public and private libraries. Among them are antique and valuable lists written by Khudoibergan Muhrkan, Muhammad Rasul Mirza, Muhammad Yaqub Harrot. However, the potential of the copy created by Kamil Devoni stands out with its carefully crafted content. Unlike many other copies, it includes the Tanbur and Dutor maqoms. Among other lists, both types of maqoms are given in full poetic texts. As for the composition of the texts, they are so meticulous, consistent and perfect that the rare copy can be called a "great book" of applied musicology and a masterpiece of musical calligraphy. Any musician or researcher who finds a way to its content can receive the knowledge and spiritual nourishment he or she deserves.

The most important feature of the Devonian list is that it is composed in accordance with the laws of composition (composition), science (method and weight), and classification. Each part of the Tanbur and Dutor maqoms in the manuscript is divided into a series of components, classified as separate musical works. That is, the musical text is divided into  $\bar{\nu}$  (bands, periods) from beginning to end. The chambers, in turn, are divided into primary (such as cause, vatad, fossils in the poem) and more complex (similar to the verses in the poem) melodies. The method and the poetic texts are similarly parallel to the melody. It is in this sense that the coherent texts on the tanbur lines serve as an important document in the study of the scientific basis not only of the Khorezm Tanbur and Dutor maqoms, but of the whole maqom.



In conclusion, it should be noted that the last representative of Oriental musicology, Darvish Ali Changi, had a superstitious idea that musical treatises written in Bukhara in the 19th century were essentially nothing more than poetic bayoz outside of musicology. The tanbur lines completely refute this as convincing evidence, showing that the essence of the matter is on the other side.

The essence is that the musical doctrine, which was founded by such ancient scholars as Farobi, Khorezmi, Ibn Sina, originated in the core of the maqoms, which came to us as a living heritage. The tanbur lines, on the other hand, demonstrate in practice the theoretical foundations of this consistent doctrine, which was once interrupted and forcibly removed from practice. So, it is arguable that intoxicants of choice runs the taste in diets. They will serve for a long time for the development and spiritual prospects of the motherland.

Due to the unique delicate and impressive voice of the tanbur and its wide range, Bukhara Shashmaqomi is the main soloist and vocalist (in vocal parts). The wide artistic potential of tanbu is reflected in the interpretation of Turgun Alimatov and his students. Uzbek composers Hoji Abdulaziz, Jurahon Sultanov, Fattohkhon Mamadaliev, Orifkhon Hotamov, composers Sayfi Jalil ("In my heart"), Mirhalil Mahmudov ("Navo" symphony), Mustafo Bafoev ("Lison ut-tayr") and others creatively used the opportunities of the tanbur.

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