

DIFFERENTIATION OF UZBEK NATIONAL MUSICAL INSTRUMENTS STRINGED BOW INSTRUMENTS

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ABSTRACT

The article deals with the formation and stratification of Uzbek national musical instruments (sozs) in the performing arts in the IX-XII centuries, the role of stringed and bowed instruments (sozs) in the cultural life of people at all stages of development of the period, their echoes the spiritual world of people has been given the necessary influence, their importance in our modern cultural life.

KEYWORDS: *Bow Instruments (Sozs), Gijjak, Alt Gijjak, Bass Gijjak, Double Bass Gijjak, Sato, Kobiz, Sound-Forming Feature, Tone.*

INTRODUCTION

Material evidence of the abundance and diversity of Uzbek national musical instruments (sozs), including ancient sozs carvings on murals, depictions of musical instruments in bibliographic illustrations, as well as in musical brochures and other written historical sources.

Depending on the diversity of Uzbek national musical instruments, our scholars such as Abu Nasr Farobi, Ibn Sino, Ibn Zayla, Abu Abdullah Khorezmi, Safiuddin Urmavi, Abdurahman Jami, Abdukadir Maroghi, Darveshali Changi described and divided them into different groups. [1]

Uzbek national instruments are divided into three groups depending on their structure, features of the visual media and style of performance:

Percussion instruments

Wind instruments

Stringed instruments

This classification is based on the sound source of the instrument. Accordingly, the group of percussion instruments includes such instruments as doyra, drums, safoil, spoons, and kayraks. The group of wind instruments includes nay, koshnay, bulomon, sibizga, surnay, karnay. The group of stringed instruments consists of dutar, tanbur, ud, rubob, kobiz, gijjak, sato, chang. [2]

Each of these instruments is used individually or as part of an ensemble or orchestra, depending on the nature and function of the work being performed. Many of the musical instruments that are regularly used in Uzbekistan, including doyra, rubob, dutar, gijjak, nay, surnay, karnay, bulomon, are found in other Eastern folk and also takes great place in their musical art. However, their use differs to some extent in the national music of each nation. At the same time, in some cases, for example, in the Uzbek and Tajik peoples, we see that many instruments and their use are almost the same. [3]

The above-mentioned group of instruments is a related family of musical instruments, depending on their sound-producing properties and tone and melody.

1. Stringed and bowed instruments: gijjak, alt gijjak, bass gijjak, double bass gijjak, sato, kobiz.

2. Stringed nail instruments: Prima rubob, metsoso soprano rubab, alt rubob, kashkar rubob, afghan rubob, ud, tanbur, prima dutar, second dutar, alt dutar, tenor dutar, bass dutar, double bass dutar.

3. Wind instruments: pikalo nay, nay, surnay, koshnay, bulomon, sibizga, chanqovuz, karnay.

4. String percussion instruments: Piccola powder, prima powder, tenor powder, bass powder.

5. Percussion instruments: Doyra, drum, kayrak, safoil, tavalak, spoon.

The following is a list of re-invented instruments of each group. We will focus on the classification of re-invented instruments of each group above.

Arched instruments. According to historical facts, percussion instruments, first noisy ones, then trumpets from reeds or bamboo stalks, and later whistles, flutes, rattles, rattles, chiltors occurs. Later, appeared the stringed instruments and stringed bows.

Gijjak, sato, kabizlar, which belong to the group of Uzbek national instruments, are rich in their structure, performance, timbre and other features.

Gijjak is a stringed instrument played with the bow, which has long been popular among the peoples of Central Asia, especially the Uzbek and Tajik peoples. The earliest known specimens were two-stringed. Later, six- and seven-wire strings were also used. [4]

The four-stringed gijjak, which is now very popular among our people, is somewhat close to the European violin in terms of its performance. That's why some performers use the gijjak instead of the violin. The bowl is made of mulberry, apricot and coconut and is hollowed out of wood. The top of the bowl is covered with fish skin or the heart of the cattle. The handle is flat and thinner as you approach the bowl. At the bottom of the bowl is a metal foot, which is adjusted so that the performer can sit on a chair and play. (Figure 1)

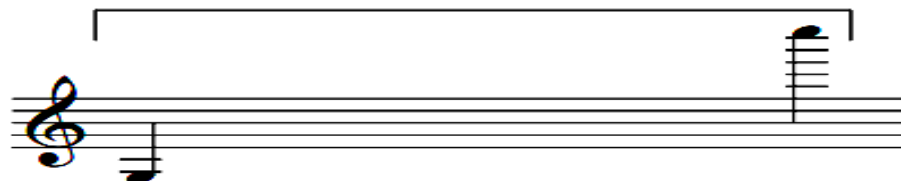
The bow is made of horsehair hair and is pulled with the fingers of the right hand while playing. The performer is required to be able to run the bow over the strings with great skill. Because

every pleasing delicate and colorful sound that is created by pressing the fingers alternately on the strings is done using a bow. These sounds, in turn, are further enriched by the sighs and groans that are commonly used in the genre. [5]

Among the talented performers of Gijjak's music we can name such masters as National Artists of Uzbekistan Tukhtasin Jalilov, Komiljon Jabborov, GanijonToshmatov, Gulomjon Hojikulov, Salohiddin Tukhtasinov, Abduhoshim Ismoilov, Olmas Rasulov, Honored Artist of Uzbekistan Ahmadjon Dadayev, in the field of academic performance were the winners of the Republican competition of folk instruments, Honored Artist of Uzbekistan ShuhratYuldashev, BotirRasulov and Murod Tashmuhammedov. After the 1930s, the grid was rebuilt and four cables were introduced. The strings are in the fifth interval, the first string is the **mi** sound in the second octave, the second string is the **lya** sound in the first octave, [6]



The third string in the first octave is set to the **re** sound, and the fourth lower string is set to the **do** sound in the lower octave. The volume ranges from the left octave in the lower octave to the **lya** in the fourth octave. However, **do** sound is up to the fourth octave.

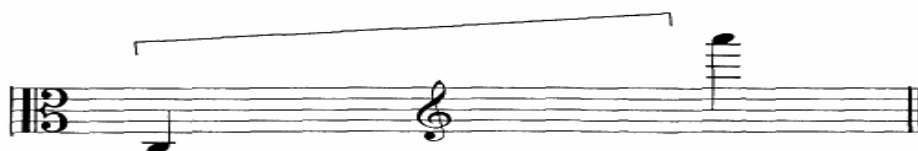


Gijjak is used as a soloist, accompanist, ensemble and orchestra. Instruments belonging to the gijjak family (alt, bass, double bass) were also created. [7]

The **alt gijjak** is a slightly larger version of the lower jaw. It has four strings, the spacing of which is adjusted to the pure fifth interval. The first string is tuned to the **lya** in the first octave, the second string to the **re** in the first octave, the third string to the **sol** in the lower octave, and the fourth string to the **do** in the lower octave. Notes are rewritten on the subkey. (Figure 2)

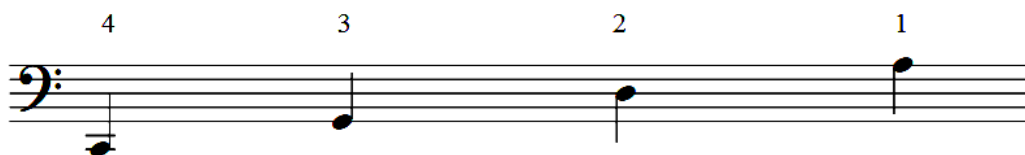


The volume is from the **do** sound of the lower octave to the **lya** sound of the third octave.



It is mainly used in the orchestra to play the sounds of the middle register, depending on the tone of voice, and as a soloist.

The **bas gijjak** is a large version of the main instrument, similar to the cello from European instruments. It has four strings, the spacing of the strings being adjusted to a pure fifth interval. The first string is set to the **lya** in the lower octave, the second string to the **re** in the lower octave, the third string to the left in the major octave, and the fourth string to the **do** in the major octave. The notes are recorded on the bass key, and the high notes are recorded on the tenor and violin keys. (Figure 3) [8]



The volume ranges from the **do** sound in the major octave to the **re** sound in the third octave.



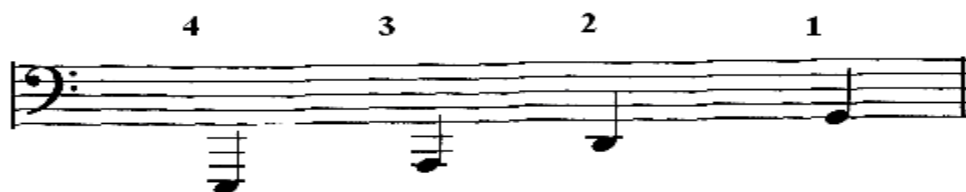
It has a wide range of sounds and is used in the orchestra to play parts in low, medium and high registers. It is also used as a soloist.

The **double bass gijjak** is the largest version of the main gijjak. It has four strings, each of which is set to a pure quarter. The first string is tuned to the **sol** in the lower octave, the second string to the **re** in the lower octave, the third string to the **lya** in the major octave, and the fourth string to the **mi** in the major octave. The notes are written in bass, but one octave low. (Figure 4)

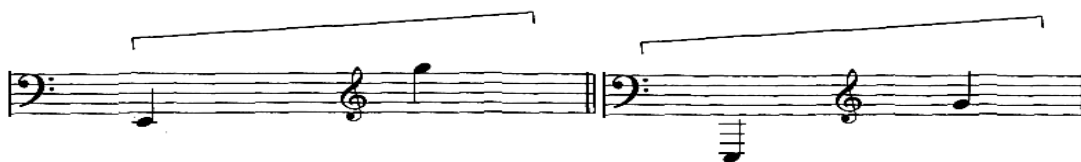
Spelling



tobeheard



It is possible to play sounds from one octave wide to one octave wide.



Spelling to be heard

The double bass gijjak is played upright. Two notes are not played at once. It is used in the orchestra as an accompaniment to play the lowest notes.

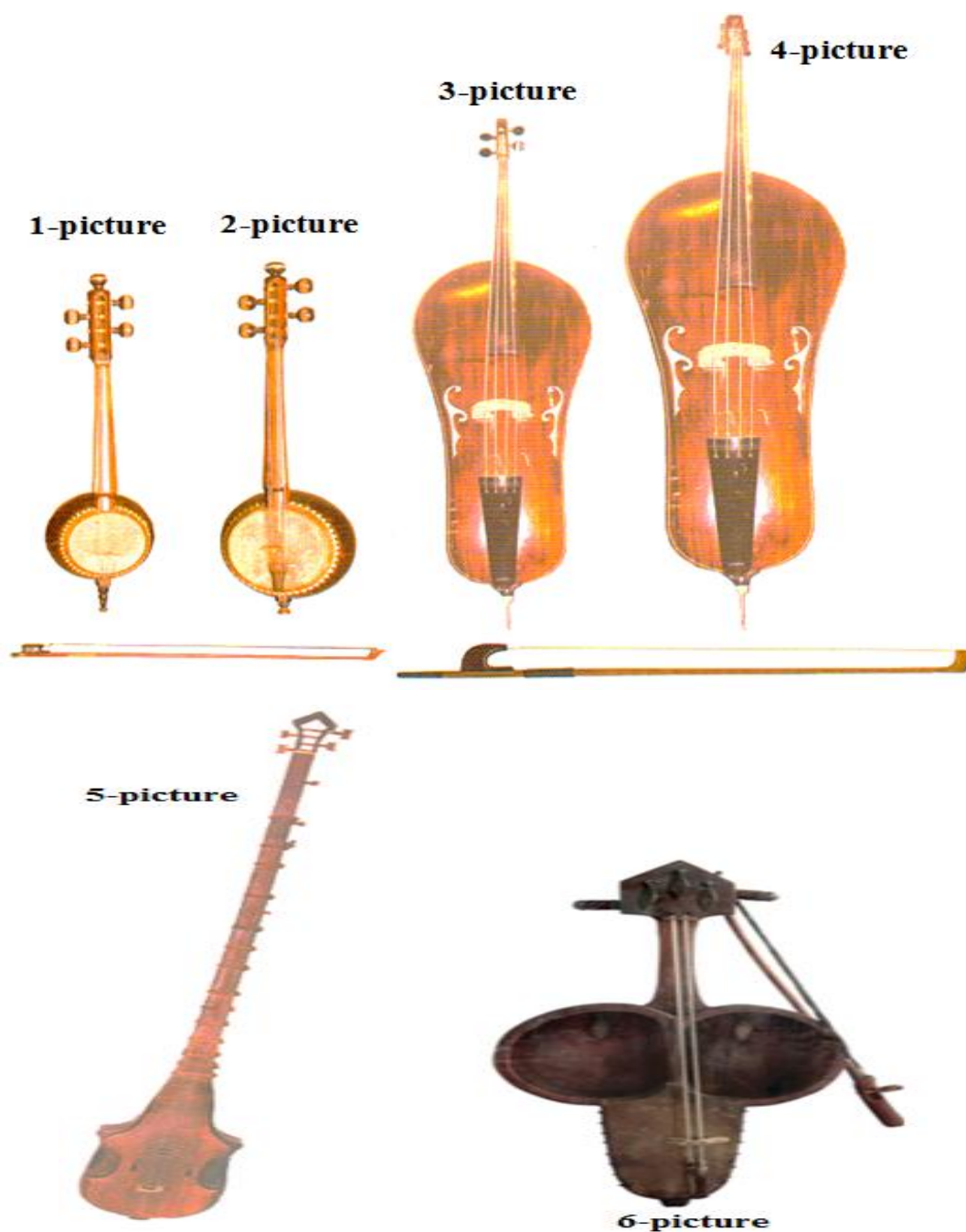
Sato in many ways is like a tanbur in appearance and structure. There are 17 curtains on Sato's handle. It has a long handle, a nocturnal bowl, and the strings are usually 3-4 inches long. However, the main wires of the sato are routed underneath, and there are 11-12 resonator wires (i.e., resonant) that connect to the ears on the side of the handle, the bowl is larger than the tanbur, and the walls of the bowl are thinner. The style of playing and the possibilities of playing are completely different from those of the tanbur. However, in the practice of playing there are cases of playing the tanbur instead of sato, that is, playing the sato with a bow, or, conversely, playing the tambourine with a nail, such as a tanbur. (Figure 5)

In **Sato**, heavy melodies are chosen for the performance, and they are performed with bows (just like in the kobyz and gijjak) in a long, delicate, elegant, colorful, and impressive way. Due to the complexity of playing the sato, it is mainly used by skilled musicians in their repertoire. That's why Sato's repertoire includes samples of our traditional professional oral music. [9]

Kobiz is a stringed and bowed instrument that has long been used in Turkic music. Its handle and bowl are made of a single piece of wood. The bottom of the bowl is covered with leather. If you touch the strings of the goat's horse's tail with your fingers, you will make extra subtle noises. These soft tones, combined with the rich and beautiful tone of the instrument, add a charming charm to the piece of music. The kobiz also plays a variety of folk melodies, maqoms, and professional oral music. The strings of the kobiz are adjusted between kvartas (sometimes kvintets). (Figure 6)

In the past, kobiz was widely used in the cities and villages of Samarkand and Bukhara regions, but now it is almost not used. But at the same time, this instrument is widely used in the musical culture of the Karakalpak, Kazakh and Kyrgyz folks and has been improved and has a place in the orchestra of modern folk instruments. For example, in order to perfectly complement the composition of the Kazakh folk instrument orchestra named after Kurmangazy, prima, alt, bass and double bass types of kobiz were developed. The strings of the processed shell are multiplied by three and four. They have a worthy place in the Kazakh folk orchestra.

Thus, today in the performance of Uzbek music, stringed instruments play a leading role in ensembles and orchestras.



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