

## Symbol Of Instruments In State Performance Served In Uzbekistan

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**Annotation:** This article reveals the role and importance of musical instruments, especially tanbur, in the art of Uzbek national maqom in the context of the historical process of performing culture

**Keywords:** Uzbek maqoms, national instruments, tabulatura, shoxparda, zarparda, ud, tanbur.

National instruments, their performing traditions, styles and methods are a widely studied field in the field of musicology, in which the songs performed play an important role in human life, as well as one of the means of informing about its spirituality, musical thinking. Such works are examples of intangible cultural heritage, the spiritual wealth of our people, an inexhaustible treasure. Classical music, especially Uzbek maqoms, is one of such rare masterpieces.

Maqoms is a multidisciplinary phenomenon that combines poetry, instrumental music, and singing. The role of musical instruments in its emergence, spread, development and preservation is incomparable. Over the centuries, talented representatives of the people have created, arranged, and developed their theoretical foundations with the help of musical instruments, and have relied on them directly in their practice. Over the years, the instruments that have lived as the leading instrument of maqom performance in terms of their sound and performance capabilities have become a spiritual symbol of our people as a phenomenon of national thinking. Their ancient and modern status, structure, and place in traditional musical processes are constantly being studied by many instrumentalists and maqam scholars.

Musical instruments are the product of human thinking and connect its emergence even with divine concepts. The parts of the instruments that are formed by imitating the human voice are similar to the names of the organs of the human body: "head", "ears", "throat", "neck", "abdomen" and so on. They are imagined as alive in the minds of the people, they "speak" and "sing" in the hands of a skilled musician. Even today, one of their main tasks is to accompany the singer's voice. It should also be noted that in historical pamphlets the human voice is also described as the most perfect instrument.

According to the sources, Abu Nasr al-Farabi, in his treatise on music, described his views on the types of instruments and the melodies performed on them, and said that the music of the instrument was mainly accompanied by sound, filling it and resting on the hafiz. Abu Ali ibn Sina also wrote about

musical instruments and their effect on the psyche, noting that the instruments mainly imitate the human voice and that the bowed instrument called rabab has the best harmony with the human voice.

The tanbur is a soloist, a chorus player and an ensemble performer. Singleness embodies aspects of original maqom performance thinking.

The role of the tanbur in the performance of the maqom is, first of all, its arrival as a harpist. First of all, the singer accompanies his voice with the help of some melodic instrument, in other words, the way of singing is sung through the instrument. In addition, the main style in the performance of Uzbek maqoms is the accompaniment of a circle, which accompanies the singer to the rhythmic formula of the maqom, or the accompaniment of a dutar, which gives him a "spatial depth" with his soft voice. In addition, other strings and strings are also used in the ensemble. The most important criterion is the harmony of the instruments in terms of melody. While it is convenient to perform freely on a solo instrument and to show the "personal self" of the musician, the ensemble performance will have to be performed simultaneously by all members of the ensemble without deviating from the same veil and method. This requires, first of all, the skills of the musician to hear the sounds of other instruments, to adapt to it and, most importantly, to be well acquainted with aspects of the unity of the curtain.

However, the instruments have gained a place in their development not only as a percussion instrument, but also as a solo instrument due to the unique timbre of the performance and the skill of the musician. Growing up among the people, mature musical talents have made a huge contribution to the development of instrumental music. According to sources, Fakhlabod Marvazi, who lived and worked in the VI-VII centuries BC, was very famous as a skilled instrument performer and composer of his time. He was also called Borbad Marvazi because of his perfect performance of the Barbat instrument, which was considered the most perfect at that time. Just as in our time, the name of a master musician who plays a certain instrument to the rhythm is added to the name of the instrument and called "tanburiy", "gijjakiy", "changiy". At one of the gatherings dedicated to the memory of Turgun Alimatov, a master musician, dutar and especially a tanbur performer, we also witnessed the musician Soyibjon Begmatov calling the humorous mixed musician "Tanbur aka".

It is known that maqom lessons have long been taught using instruments. On the basis of musical curtains it was possible to explain all the laws of status. One of them is the issue of the curtain. The basics of the status quo have been explored through somewhat different aspects from the music education system that is based on the European model today. In doing so, the teachers relied on the curtain system of the instruments. In theory, they were explained in terms of gender and jam, and fully reflected the circles of Eastern tone.

The curtain issue, which forms the basis of the theory of states, has been the basis of many scientific studies. All the authors dealing with this science, of course, rely on the tanbur instrument as the main mediator in revealing it. The most reliable and truthful way is to shed light on the status lad theory based on the issues of the role and relationship of the curtains placed on the handle of the instrument. After all, tanbur curtains have been formed under the influence of the performance of existing works in all branches of our national classical music, not only the maqoms. The role of the tanbur instrument

in revealing the basics of maqom lad is well-known tanbur player Abduvali Abdurashidov in his scientific research<sup>1</sup> proved as a result.

Musical instruments also play an important role in the formation of a specific terminology in the science of maqom art. First of all, the phrase maqom itself means the place of the finger on the instrument. Moreover, the term curtain alone has left a deep mark on the performance of the maqoms. The functional features of the fret theory are at the forefront in the representation of the curtain system of bodies in the tanbur sound. The functional aspect of a curtain system is the function that each curtain performs on the basis of the speaker, which is specific to certain fret systems. Current status paths include the concepts of “curtain” and “half curtain”. It represents different levels of whole and half tones. In terms of functionality, status curtains are divided into several types in terms of the relationship of installed and non-installed curtains. First of all, the lowest main curtain that lies at the base of the status speaker is the most settled curtain. Although it is equated with the concept of tonic in Western music theory, it does not fully fit it in terms of the function and position it performs. The tonic has a clear functional place in European music, regardless of which register it comes from. That is, it comes as a solid base, regardless of whether it is at the bottom or one or two octaves above, instead of being located in the loudspeaker of the work. In the Eastern monody, there is a special curtain called "Shoxparda", which is the main and only supporting curtain of the melody. It is located at the bottom of the loudspeaker of a piece of music. There will be one branch in each status-curtain system. The other curtains in the soundtrack are called "Zarparda". Zarparda is not like a mainstay, but acts as a stabilizer in the development of the status quo. The central curtains, which show the unsteadiness of the curtains and the curtains, are called "Weak curtains". They interact with the base curtains to ensure that the melody shines and that a complete sound system is formed.

Another of the positions held by the choirs in the performance of the maqom was the reason for the appearance of the note. Today, there is a concept of Oriental note writing. Attempts to express national melodies in writing have existed since time immemorial, the first example of which is Farobi's "The Great Book of Music" (كتابالموسيقالكبير) occurs in. Alloma proposed his own recording system for instrumentalists through symbols indicating the performance of the speakers.

The notes, which look a little more perfect, are to be found in Safiuddin Urmavi's research. Like Farobi, Urmavi's note system was designed for the Ud, which was the perfect instrument of those times. The writing system created by any instrument is called "tabulatura" in science. The Urmavi tablature was in its first more perfect form in terms of structure, through which the author recorded some of the twelve maqom melodies as examples. 20th century maqom scholar Ishak Rajabov studied this tablature scientifically and tried to translate it into today's notation system. He gave an example in his monograph "Statuses"<sup>2</sup>.

After the tanbur instrument took the lead, a new, more perfect-looking tablature system emerged through it, which we know well today as the tanbur lines. This inscription manifests itself through the

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<sup>1</sup>Абдукаримов М. Танбур, сато и сатар в музыкальной традиции Узбекистана и Таджикистана. Диссертация на соискание ученой степени кандидата искусствоведения. – Ташкент: 1997.

<sup>2</sup>Ражабов И. Мақомлар. Т., 2006. 117-134 бетлар

lines drawn on the base of the tanbur curtains. Sources state that tanbur lines were used in theory and practice in their time. It is said that the Russian music researcher V. Uspensky encountered this during the recording of the series "Shashmaqom". According to him, Father Jalal memorized a melody of Shashmaqom by means of a tanbur line and then presented it for recording. Through the tanbur lines, a complete view of the maqoms was recorded, and today its scientifically interpreted variants have also been translated into modern note writing. This scientific work, which was created by the efforts of maqom scholars O.Matyokubov and R.Boltaev, provides a basis for a full understanding of Eastern musical thinking on the basis of the old forms of our own music.

In one of the existing copies of these inscriptions, another series of maqoms, typical of Khorezm maqom performance, "Dutor maqoms" is fully recorded, which became the basis for the revival of this series, the original appearance of which has been forgotten today.

And finally, the tanbur is a symbol of the Shashmaqom and the makomat system in general. Today, when we say maqom - tanbur and tanbur - maqom melodies come to life in the minds of the people. It is so connected with traditional classical music performance that in my opinion, performing works of the compositional music recording system on a tanbur in an orchestra of folk instruments composed of recycled instruments seems to melt. Its place is in the performance practice of representing national melodies.

In short, the instruments manifest themselves in three places in the performance of the maqom.

- First solo instrument. Statuses are divided into two major parts. One of them is a series of pure instrumental music. Status curtains and thematic aspects are concentrated in the parts of this series. In the original maqom performance, the instrumental part is performed one after the other. After the singers and the audience have fully immersed themselves in the spirit of the maqom and set themselves on it, the prose section is performed. In addition, among the people there are examples of compositions created in the way of maqom, among which instrumental music plays an important role.
- The second is the task of accompanying the singer. Basically, the singer himself acts as an accompanist to the maqom songs. In some cases, another musician may accompany the performance. It should also be noted that performers usually specialize only in instrumental music or singing. It is rare for both directions to be taken at the same time.
- The next place of the instrument is in the ensemble. In maqom ensembles, all instruments have their place as well as performing a monodic melody. Along with the performance of pure instrumental melodies by the ensemble, the singers will also be accompanied.

In the performance of modern maqom art, new styles of instruments have emerged. The art of maqom, the unique style of performance of musical instruments, the soft voice that tickles the heart and the music of the instruments have given it a lifetime, loved by members of all ages of our people. Along with the ancient works available today, the works of modern composers and musicians are also included in the golden fund of our musical treasury.

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