

# TRADITIONAL MUSICAL INSTRUMENTS

There are many types of national musical instruments which are used in Uzbekistan. They can be conditionally divided into two groups: instruments for professional performance and instruments for folk performance. The instruments that are used in

professional performances are divided into the instruments used in traditional performances and to the instruments used in academic performance. Below, we consider both instrumental groups (traditional and academic performance).

**Nay** (flute) — is a very ancient (wind) musical instrument, it is made of wood, bamboo and sometimes of metal. In nay sound is made by directing the stream of air through pipe to the open hole in the nay. In it there are

6 holes that alter the volume of the sound and 3 or 2 other holes, which are not used in performance. Nay has a diatonic sound raw rising or debasing the sound is done by fully or partially covering the holes.



**Qoshnay** (literally “double flute”) — is an instrument, which is played by putting two developed versions of a simple national musical instrument known as *sibizga*. Reeds, from which the qoshnay is prepared, are usually thick and high. In both of the reed pieces holes are made in even distances

as in *sibizga*. Qoshnay is widely used in Khorezm. Sound making impetuous swing sound can be noticed in qoshnay. Qoshnay’s sound is row and diatonic. Rising or putting down the sounds is done by increasing or decreasing the breath strength.



**Chang** — even though it is constituted as an ancient musical instrument, it came to Uzbekistan only at the beginning of the XX century. Initially it had diatonic sound row, and subsequently it was developed and was brought to chromatic form by the specialists and by the masters of musical instruments.

In the past the string which is pulled in it was made of silk or intestine, but nowadays it is made of metal strings. In order to make sound in Chang, two sticks that were made of reeds and rubber was put on the top of it. Chang is used in solo and group performances. Such performers' as Fakhridin Sodikov, Fozil Kharratov, Akhmadjon Odilov, Rustam Nematov, Fazilat Shukurova, Toxir Sobirov, Tilash Khojamberdiyev, Abdurakhmon Kholtojiyev, Komiljon Mirzayev contribution to popularization of the instrument is endless.

**Qonun** — was widespread in the past, at the place where we are now living. However, from the beginning of the XX century till the 80s this instrument started to be forgotten. Currently using qonun in different ensembles and orchestras is achieved. Location of qonun's sharrak on the skin, production of its strings from artificial plastic, not from metal, makes the sound of the instrument delicate. Qonun is played by scratching or with index



fingers on the tips of which special mediator was put. Qonun has diatonic sound row.

*Harrads*, which are located in two sides of the instrument, help to make up half tones by tightening or exorcising the strings. In order to increase its power qonun's two or three strings are adjusted similarly. Skillful performers while playing qonun use their three or even four fingers.



**Qashqar rubobi** — although its history of evolution is connected with Qashqar which is located in Northern Turkistan, it is the most popular and widespread instrument among Uzbek national musical instruments. 50 per cent of those who has just started musical education start with this instrument. *Qashqar rubobi* has ringing and pleasant sound and it

can be mastered relatively faster than other instruments. This instrument can be used for solo or group performances. Such musicians as Mukhammadjon Mirzayev, Ergash Shukrullayev, Shavkat Mirzayev, Qobiljon Usmonov, Sulaymon Tahalov, Ari Bobokhonov, and Tohir Rajabiy have contributed immensely to the popularization of the instrument.



**Afghan rubobi's** second name is Bukhara rubobi. This instrument was mostly spread among farsi-tongued people. Its distinctive feature is that it has thick and soft sound. Afghan rubabs can be met among Indian, Pakistani, Iranian, Tajik as well as in some Caucasian and Arabian people's national musical instruments in slightly different forms. In the 30s of the XX century, the instrument was developed and was brought to the chromatic sound raw. It is outlined to use in solo or group performances. In popularization of afghan rubobi Gulomkodir Ergashev's contribution is huge.



**Dutar** — means in Tajik two strings, one of the most favourite and popular Uzbek national musical instruments. Although dutar melodies are performed in the first string, the second string always accompanies the tune and this is the feature that make dutar distinct from other instruments. Therefore while setting dutar tunes to note, notes for both strings should be showed.

This at the same time causes some complications. Regardless, dutar's sound is very tender and sound timbre is not that loud, it is very pleasant to listen. In some instruments it is difficult to perform without the accompaniment of *doira*. Opportunity of showing a style helps to accept it in individual form. As the dutar tune is clear and pure, it is played in the accompaniment of *tambour* or *gijjak* as well as in small instrumental ensembles.



**Tanbour** — is one of the most complicated and most ancient types of the Uzbek nation. In the past it had two types: "*Khuroson tanbouri*" and "*Baghdod tanbouri*". In Baghdad tanbour there were only 5 bind notes, in Khuroson Tanbour there were 5 main and 13 auxiliary notes. Contemporary form of Khuroson tanbour can be met only in Uzbeks, Uyghurs and Tajiks.

na-Tashkent maqom directions. There are 4 metallic strings in tambour; the tunes are mainly performed in its first string. In order to snap the strings, special adaption called *nohun* is worn to the top of the index finger. The most difficult part of tanbour performance is that there is an opportunity in the frets, which will be pressed with the left hand. In order to have the desired tune, very nice hearing ability and skillful performance art are required from the musician.

Tanbour is constituted as the leading instrument in Shashmaqom, Khorazm, Fega-



**Sato** — is the form of tambour, which is played with bow. Initially simple tambour was used as sato, at present tambour's slightly enlarged and slightly different version is being used as sato. In sato performance instead of *nohun*, fiddle-

stick, which is used while playing gijjak or violin, is used. Sato's sound is very soft and grandiose. Mainly sad and burden some tunes are played in Sato. Sato sounds well with dutar and tambour, and in an individual form.



**Gijjak** (Fiddle) — although it was known from ancient times, it was called with different names. For instance, in some historical compositions it was called as "rebab". Nowadays Arabs call rebab, an instrument that is similar to fiddle. At present fiddle has four odd strings and it is played with a bow. As it does not have frets on its lever, making necessary sounds

requires from the musician a good hearing ability. Toxtasin Jalilov, Ganijon Toshmatov, Gulomjon Khojikulov, Abduhoshim Ismoilov, Botir Rasulov, Shuhrat Yuldoshev, Olmas Rasulov, Qahramon Nazirov, Qahramon Komilov are constituted as skillful gijjak musicians. Gijjak is widely used in individual and ensemble performances and in the content of orchestras.



**Doira** (tambourine) — is the most important instrument among Uzbek national musical instruments that gives rhythm. Without doira it is impossible to imagine the performance of orchestras and ensembles and even a performance of other individual instruments. Doira is one of the most widespread musical instruments in Uzbekistan. In promotion and popularization of doira such musicians' as Usta Olim Komilov, Toychi Inogomov, Gofir Azimov,

Qahramon Dadayev, brothers Dilmurod, Kholmurod, Elmurod Islomovs, Odil Jamol Khodjayev, Abbos Qosimov's contributions are immense. Although the sounds that are made in doira do not differ in terms of timbre and volume, they do not have certain musical volume and it is impossible to make up a tune in doira. The hoarse sound made in doira is called-“bum”, ringing sound is called-“bak” and extremely ringing sound is called-“nohun”.

