

FROM THE PERFORMANCE HISTORY OF UZBEK STRINGED AND BOWED INSTRUMENTS

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Abstract: *the music played on musical instruments is called kui by the Uzbeks, kuu by the Kyrgyz, and saz by the Karakalpaks. The term sarin is found only in the Kazakh language. Sarin is the ritual music of shamans and the motives of epic writers. The tunes performed on the kobyz are called tik tunes, jukhor tunes, būrau tunes, tomen tunes according to their form and position. The Kazakhs call the structure of the instrument differently. Tik būrau or teris būrau (fifth order) and būrau, konyr būrau (fourth order). The Kyrgyz call it tolgo, chin tolgo (fourth), ker tolgo, bass tolgo (fifth). Performer in "Kylkoz" in Kazakh kobichi, in Karakalpak zhyrau, in Kyrgyz kiyakyki, kiyakyki.*

Keywords: *music, melody, saz, kobuz, dynamics, tovush, ovoz, timbre.*

ИЗ ИСТОРИИ ИСПОЛНИТЕЛЬСТВА НА УЗБЕКСКИХ СТРУННЫХ И СМЫЧКОВЫХ ИНСТРУМЕНТАХ

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Аннотация: *музыка, исполняемая на музыкальных инструментах, у узбеков называется куй, у кыргызов – куу, у каракалпаков – саз. Термин сарин встречается только в казахском языке. Сарин – это ритуальная музыка шаманов и мотивы эпических писателей. Наигрыши, исполняемые на кобызе, по форме и положению называются наигрыши тик, наигрыши джухор, наигрыши бйрау, наигрыши томен. У казахов строение инструмента называется по-разному. Тик бйрау или терис бйрау (пятый порядок) и бйрау, коныр бйрау (четвертый порядок). Кыргызы называют его толго, чин толго (четвертый), кер толго, бас толго (пятый). Исполнитель в «Кылкозе» по-казахски кобиччи, по-каракалпакски жырау, по-кыргызски кийақыки, кийақыки.*
Ключевые слова: *музыка, мелодия, саз, кобуз, динамика, товуш, овоз, тембр.*

Another point of confusion in the study of the ancient history of musical art is that musical ideology has always developed in a way that is integral to various aspects of social life. Most of the stories, legends and narratives, as well as the material evidence, which describe the musical visions of the distant past, are connected to ancient fire worship, Buddhism and other religious beliefs, so it is appropriate to act very carefully in determining the limits of their involvement in the regional and national heritage or connecting them to our modern values. Therefore, it is necessary to leave more room for conflicting opinions and various scientific compromises in determining the relevance of these sources from the point of view of needs.

In order not to get lost in the whirlpool of information in the depths of history, first of all, it is necessary to define their general logic (order, content and classification) as clearly as possible according to their internal laws. Sources related to the history of the oldest roots, documents and evidence of Uzbek music can be divided into the following two main categories. Ancient material evidence, i.e. musical instruments and musical scenes depicted in antiques found in the course of archaeological research in Uzbekistan. Also, a system of information about the works and activities of Piru masters reflected in examples of oral works, legends and narratives.

Different types of trees are used in the production of bowed chordophones (kil-kobiz type): plum, maple, spruce, oak, birch, mulberry (Kazakhs); apricot, walnut, pear, spruce, pine (Kyrgyz); alder, mulberry, pear, apricot (blackberry).

Apricot, walnut, pear, maple, pine contribute to the production of bright, dynamic sounds. According to Karakalpak (S. Ayapov), Kyrgyz (N. Serkebaev) performers, musical instruments cut from apricot and walnut trees are louder and more pleasing to the ear. The thinner the wood, the better the sound of the instrument.

The strings for these instruments are made from horse wool, a natural, very durable and organic material. It retains its structural properties for a long time.

The skin of various animal species is used as a membrane. The most common is the camel. It is considered one of the most durable, waterproof materials. The skin of other animals (goats, cattle) has a negative effect on the sound of the instruments.

The necks of the instruments are also different. The necks are strongly curved (black lamb), semi-bent and have straight withers. When determining the structural features of the musical instruments, it was noted that the old form of their design was preserved in the karakalpak kogobs.

The role of performers in music culture, expanding their repertoire, increasing their performance and technical capabilities is defined.

Among the modal formations: aeolian and ionian hexachords and pentachords, elements of mixolydian modes are used.

Fingering issues, stringing techniques, and the effect of left-handed technique on instrument tuning are discussed. All types of left-hand technique found in related musical instruments of the Turkic peoples of Central Asia have been preserved.

There are many voices that imitate the voice. Among them are "Ushardin uluy" (Crying of Ushar), "Kasqir" (wolf), "Akku" (swan), "Shynyrau", "Korkit" (Jelmay's theme), "Jez kiik", "Ak". At the end, the conclusions of the research are presented and its prospects are defined.

As a result of a comparative and comprehensive study of Kazakh khylkobiz and typologically related bow instruments among Uzbek, Kyrgyz and Karakalpaks, the author can draw the following conclusions:

1. Kazakh kil-kobizi and related bowed chordophones appeared as shamanic (buklar) and simultaneously accompanied epic tales. Their creation is associated with the name Korqit, which combined many functions in one person, including baksi and zhyrau. Over time, among the Turkic peoples, this type of musical instruments began to develop in different directions. If in the past Turkic peoples (Kazakhs, Kyrgyz, Karakalpaks, Uzbeks) were connected with the epic tradition, now these functions (jirov instrument) are preserved only in Karakalpaks. At the same time, Uzbeks, Kazakhs and Kyrgyz began to actively develop the musical traditions of bowed instruments from the second half of the 19th century. The fact that the repertoire for the Kazakh kilqobiz is limited to a small number of tunes and the presence of works called sarin in it is evidence of its sanctity.

2. Consequently, it has preserved the characteristics of a shaman's instrument only among the Kazakhs. Consequently, among typologically similar chordophones, the Kazakh kil-kobi serves as a sign. It can serve as a guide not only in research, but also in the restoration of similar instruments among other Asian peoples.

3. The epic traditions of the Karakalpaks, performed in a throaty manner, accompanied by a kobiz, are of special interest. Apparently, it was common among many Turkic peoples in the past.

4. The structural characteristics of the kilkobiz, kiyak, khobiz, and khubiz were examined and it was determined that they belong to a type of musical instruments that have preserved the shape of a solid curved instrument made of wood. The hollow body is one of the earliest types, and the two-part detachable neck was later introduced. New details were added during their development. In addition, Baksi attributes - iron pendants and mirrors - are hung on the head and body of Uzbek kobyz. Currently, they are preserved only in Kazakh kilkaboz.

5. The materials used to make bowed instruments are similar (wood, leather, horse hair). In their production, they mainly used tree varieties that grow in the habitats of one or another Turkic people. Hardwoods are preferred. Horsehair is used from the tail of a stallion. The membrane for the instrument should be made of camel skin, which gives it a velvety tone.

6. Among the Kazakh people, the art of making kil-kobiz is particularly developed. This is shown by the variety of musical instruments made in different styles, as well as the increased number of craftsmen.

According to tradition, the names of more than ten mentors who were his students are known.

The main method of pressing the thread: with the pads of the fingers (Kazakh), with the pad and from the inside of the finger (Kyrgyz), nail technique (Kazakh). The nail technique helped to increase the performance of the instrument. Musical instruments such as kilkoz have different sounds due to different playing methods.

In the process of developing performance skills, the adaptation and placement of the instrument has changed. The variety of musicians' positions and ways of setting up the instrument also testifies to their universality.

Instrumental version of vocal works - since the name is often sounded in the karakalpak kobyz, they are small tunes in size. Instrument performance is not very developed in the Karakalpak kobiz, because in the art of violence, more attention is paid to words. The Uzbek, Kazakh, Kyrgyz peoples perform independent compositions, which are distinguished by the development of the musical form, metro-rhythmic, intonation organization.

Mastering performance techniques on appropriate musical instruments increases the professional skills of future professionals and thus opens up new performance opportunities.

For the development of bow instruments among the Turkic peoples of Central Asia, it is necessary to establish business and friendly relations between specialists, musicians, representatives of different Turkic peoples, as well as to develop joint educational programs common to all or individuals.

Comparative study of musical instruments of related peoples serves the development of musical Turkology, regional ethnomusical art. At the same time, extensive research today allows us to reveal and determine the place of these instruments in the world music culture.

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