

STRUCTURES AND PERFORMANCE SKILLS OF THE TANBUR INSTRUMENT

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Abstract: *the peoples of the world, regardless of nationality, rely on the foundations of their lives, spirituality and traditions, and develop under the influence of national values. Tanbur, reflecting all the customs and values of the Uzbek people, is one of the favorite instruments of the Uzbek people. Over the years, the possibilities of performing on this instrument have been formed, and the variety of styles of performance has led to the emergence of the best examples of performance among the people.*

Even today, the tanbur instrument is made mainly from various varieties of mulberries. In Samarkand and Bukhara they grow mulberry, white mulberry, in the Ferghana Valley quail mulberry, pearl mulberry, common mulberry, black mulberry, shotut, white mulberry, soroza mulberry, khashaki mulberry.

Keywords: *instrument, tanbur, scythe, register, voice, timbre, performer, sound.*

СТРОЕНИЕ И ИСПОЛНИТЕЛЬСКИЕ НАВЫКИ ИНСТРУМЕНТА ТАНБУР

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Аннотация: *народы мира, независимо от национальности, опираются на основы своей жизни, духовность и традиции, развиваются под влиянием национальных ценностей. Танбур, отражающий все обычаи и ценности узбекского народа, является одним из любимых инструментов узбекского народа. С годами формировались возможности исполнения на этом инструменте, а разнообразие стилей исполнения привело к появлению в народе лучших образцов исполнения.*

Даже сегодня изготавливается инструмент танбур в основном из различных сортов тутовых деревьев. В Самарканде и Бухаре выращивают тутовник, шелковицу белую, в Ферганской долине шелковицу перепелиную, шелковицу жемчужную, шелковицу обыкновенную, шелковицу черную, шотут, шелковицу белую, шелковицу сорозу, шелковицу хашаки.

Ключевые слова: *инструмент, танбур, коса, регистр, голос, тембр, исполнитель, звук.*

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Musical instrument making is one of the rare arts, and it is a rare art form. While the creation of an instrument for a fine art such as music itself requires a great deal of knowledge, skill, experience, and mastery, the process is related to practice, from the quality of the instrument to the quality of the instrument. requires the ability to make. In this case: first, the master must be aware of the quality and condition of several different materials used in the manufacture of musical instruments; secondly, it must be able to process these things; thirdly, the hand equipment used in the making of the instrument must have mastered the skills of working with electrical equipment and must be aware of technical safety; fourth, the musician must be able to repair parts when they are damaged; fifthly, and most importantly, the master must have the musical-acoustic, ergonomic, aesthetic quality of appearance, the impact on their capabilities, and the ability to create each part of the word in a way that meets the requirements of the art of making instruments.

Dozens of national instruments are widely used in music in our country. This is one of the factors determining the activity of the switches. One of the most important factors before starting to make musical instruments is to collect high-quality raw materials, to process them in a special way and to process them into wood. To make a tanbur, an annual broad-leaved tree that grows in a cool place with little sunlight is selected, and the cut tree is dried for four to twenty or even more years. Each master takes a different approach and uses different drying methods.

The tanbur bowl is one of the main components of sound. Previous masters used saws in this process, but now with the help of electric tools it is possible to spend three to four times less time. Of course, as evolution has evolved in every activity over time, so have different styles and schools of thought developed in the field of music. Craftsmen from Bukhara, Samarkand, Khorezm, Fergana, Andijan and other regions differ in the decoration, shape and thickness of the skull. Fahridin usta tanbur samples Usta Osman's grandson Anwar Usta's instrument differs from the shape of the skull in the shape of a bowl, ladi, and the size of the handle. While the first instrument maker made the tambourine bowl completely noxious and the handle long, the second master's work made the back of the bowl more conical than the conical handle. But in all of this, the quality of the instrument's sound is paramount.

The tanbur bowl is made of a single piece of mulberry wood in a noxious shape and is a sound-enhancing part. Making a cover also requires a great deal of responsibility and a well-planned approach to work. This section is made only of mulberry wood, for which a very well-dried, large annual tree, without branches, eyes, smooth, sweet fruit is selected. The reason is that the lid acts as a resonator and is a measure of sound, quality and resonance.

Dasta is another component of the tanbur, which is mainly made of apricot, walnut, plum and mulberry trees. Many growers believe that apricot trees are a hardy, hardy, moisture-resistant raw material that grows in the Uzbek climate. These qualities help to keep the standards of the musical instrument menu unchanged. Only rarely, in Samarkand and Bukhara, is the dutar handle made of apple or walnut. Tanbur makers also used other raw materials. For example, the main part of the tanbur is made of mulberry, and the smaller parts, such as "Ear", "Dasta", "Harrak" and "Extra Harrak", are made of apricot wood.

The strings of the tanbur are made of brass or copper, which is the most suitable material to provide a unique ohangrabo, pleasant timbre.

Tanbur curtains are mainly made of sheep intestines, and has curtains are made of apricots. The first part of the tanbur is called the torgir. It is attached to the lower part of the instrument, which is a buttoned part, to hold the ends of the strings. Torgir is made from mulberry, apricot wood, and in some cases from hard animal bones.

The next part of the tanbur is the harrak and the additional harrak is made of mulberry or apricot wood. At the end of the above work, the strings are pulled on the instrument and the drum is ready to be played.

The tanbur is one of the favorite traditional songs of the Uzbek people, with a medium to low register sound. The tanbur is mainly used in solo, various traditional ensembles, as a soloist in orchestras. It is known from history that Farobi's musical treatise describes the curtain structure of the Khorasan tanbur. Tanbur is recognized by Uzbek, Tajik, Uyghur and other Turkic peoples and is widely used as a professional word.

Works for the instrument are recorded on a violin key and sound 1 octave lower than recorded. Three of the four brass or copper strings (first, second, and fourth) are unison sol. The membranes are made of intestinal or kapron thread and have a diatonic sound. Although half-tone strings are usually crushed harder with the fingers, nowadays it is often observed that special curtains are installed. These curtains are attached to a wooden pole.

Range: from left octave "do" to 3rd octave; "sol" from major octave to "do" from 2nd octave. The instrument is popular because of its powerful, pleasant-sounding sound. Although the first string is played with the help of a musical instrument, the rest of the strings are used to play the intercom and to fill the method or to beat the wrists.

In the first lessons, based on the physiology of the musician, it is necessary to establish the correct form of performance on the instrument. In this case, it is advisable to assess the student's body structure, the position of the right and left hands during the performance, the position of the base points, the length of the fingers, to assess and correct future deficiencies.

General information about the instrument is that the tanbur cup is the base of the right foot, the fingers of the right hand are on the cup, and the fingers of the left hand are on the handle. The alignment of the two shoulders and the straightness of the body are the basis for the performance of the tanbur instrument. First, the tambourine is placed on the right thigh, with the heel of the instrument facing forward and the left foot facing the opposite side. This allows the right knee to be raised so that the instrument does not slip.

In general, one of the most important criteria in the performance of Uzbek folk music and master music is the enrichment of simple sounds with various ornaments and designs. After all, the performance of sounds by design is a tradition of music of every Oriental people. This factor means that the content of the melody, enriching and expressing the psyche of the peoples [1, 13].

Left Hand Position: Because the tanbur handle is longer than other instruments, it is held horizontally to the left. This allows the fingers of the left hand to move over the handle.

In order for the musician's left fingers to move freely during the performance, the left hand must first be in the correct position. When the musician plays the tanbur during the performance of the work, it is appropriate to move the handle to the extent that it serves to reveal the essence of the artistic content of the work, in accordance with the rhythm of the melody.

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