



## Classification System of Musical Instruments

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### **Abstract**

Chang's musical instrument was invented from the thirty-two curtains of the tanbur. Some legends say that Aristotle (Aristotle) invented in comparison to the star of Venus.

**Keywords:** *Music; Book; Work; Instrument; Folk; Dust; UD; Pamphlet; National*

### **Introduction**

Abdulkadir Maraghi in his book "Maqosid ul alhon" (the purpose of the melodies) states that the dusty musical instrument was skinned and tied with string on 24 narrow sides, which was performed by means of nails. One type of old dusty musical instrument is the one where the face of the instrument is covered with wood, not leather. The strings are tied with sticks, not with string.

The musical instrument "Chang", which is currently used in the performance of music in Uzbekistan, has different names in the performance of national music of the East and other nations. In Belarus and Ukraine - simbala. In the Uyghur people - chang, in Iran - santur, in Uzbekistan - similar to the musical instrument "Chang". The "Chang" mentioned in many musical treatises and the "Chang" played by the 16th-century Darvesh Ali Changi are in a completely different form and are the same as the "Harp" used in music today. The word dust means playing music with the musician's right and left hands on the dusty paws through the "Dusting" tool. The ancient "Chang" musical instrument is similar to the "Harp" and has been used in the performance of national music of the peoples of the East. This type of powder is given in a book dedicated to Azerbaijani musical instruments.[1]

In addition, in the XVIII-XIX centuries in Azerbaijan there were dust-like musical instruments "Nuzha" and "Migni", which are similar to the dust and the law. dusty musical instruments are performed by the musician's right and left fingers, natural nails. Today in Uzbekistan the instrument "Chang" is widely used in the performance of national and modern music. Fakhriddin Sodiqov, Fozil Kharrotov, Ahmad Adilov, Rustam Negmatov, Abdurahmon Kholtojiev are the teachers who created a unique school of powder performance. Their performance traditions were taught by young skiers Tilash Khojamberdiev, Temir Mahmudov, Anvar Lutfullaev, Fazilat Shukurova, Abdusalom Mutalov and I. Rajabov, A. Kadirova, Z. Boymirzaeva and others continue.

## **The Main Part**

The loudspeaker of a dusty musical instrument consists of three octaves, the first sound beginning with the sound of “sol,” the performance of the dust being performed by means of two sticks made of large reeds. A lot of information about the dusty musical instrument can be found in the following book.[2]

### **The law is a musical instrument**

The law also has a special place in the performance of musical instruments of the peoples of the East, and is widely used in musical performance. The lexical meaning of the word law is the law of musicology, which means to regulate. Zaynulobidin Mahmudi Husatni in his work “The Science of Law and Practical Music” (“Practical and Theoretical Laws of Music Science”) gave information about words, sounds, musical works. The law is widely used in the musical performance of the peoples of Arabia, Iran, Turkey and the Caucasus. In 1972, the Department of Oriental Music was established at the Uzbek State Conservatory under the leadership of Professor Fayzulla Karomatov. In 1979, the Department of Oriental Music was established at the Institute of Arts in Dushanbe under the leadership of musicologist Asliddin Nizamov. Currently, there are law classes in higher and secondary special education institutions, and law enforcement is being studied. In the law, 24 to 25 strings of three rows of strings are drawn, the product of which is from the lower octave “sol” to the second octave. The law is executed by means of a circle made of copper and a horn made of a horn, adapted to the two index fingers of the musician.

### **Ud musical instrument**

One of the oldest musical instruments in the performance of Oriental peoples is the Ud instrument, which has been the leading word in the performance of music of all Oriental peoples for almost the tenth century and has been widely used in practice. Various details have been given about the creation of the Ud musical instrument. The word “ud” literally means “black tree” (i.e. ud is a musical instrument made of black wood). The first copy of the oud is said to have been invented by the Greek scientist Pythagoras.[3]

Ud’s second name is “Barbat” and the word has two meanings. Bar-frame, bat-duck; that is, it means a musical instrument similar to a duck’s body. In the history of music, the name of the founder of oriental music, musician, singer, composer Barbat Marvazi, who contributed to the development of oriental music culture, is mentioned. There is a lot of information that he worked in the royal palace and composed musical works dedicated to the king called “Khusravoniy” and that these works were performed for a long time in the music of the peoples of the East. So Barbat was a mature performer of the Ud (Barbat) instrument. Therefore, it is possible that the oud was given a second name, Barbat, or that Barbat Marvazi was given the nickname “Barbat”, the second name of the oud.

In general, the musical instrument “Ud” from the VII to the end of the XVIII century in the musical performance of all the peoples of the East were performed works of maqom called “12 Maqom”. Performances of “12 Maqom” were performed in accordance with the words and curtains of the musical instrument “Ud”. In all musical works written from the VII to the XVIII century (books, pamphlets, other sources) only information about the musical instrument “12 Maqom” and “Ud” is given. We can see this information in the works of Farabi, Urmavi, Jami, Navoi, Sherozi, Kavkabi, Husseini, Darvesh Ali and other thinkers dedicated to the science of music. Farabi and Urmavi also created their first recording system “Sharq nota” taking into account the performance of “12 Maqom” and the words, curtains, strings of the musical instrument “Ud” in general. During this period, the word “Ud” was first 4, then 5 and 7 curtains, the strings: bam, maslas, masna, zir, hodd, and the curtains: absolute, zoid, mujannab, sabboba, vustai furs, vustai Zalzal, binsir, xinsir called by names. Many composed musical pamphlets contain information about different types and names of “UD”: Ud, udi komil, udi qadim, taraf rud, rud, shohrud, Barbat and others. By the 18th century, the “12 Status” works had been interpreted and performed differently in different countries. For example, among the works of “12 Maqom” in Iran – “Dastgoh”, in

the Caucasus – “Mugam”, in India – “Raga”, in Central Asia – “Shashmaqom”, in the performance of these works are no longer “Ud” – “Dastgoh” The setor, the komoncha, the Indian setori in the performance of "Raga" and the tanbur in the performance of “Shashmaqom” became the main musical instruments. The maqom works “12 Maqom” are still preserved only in the Uyghur peoples, and these works are performed on the Uyghur tanbur. This means that by the 18th century, maqoms began to be performed not on the Ud, but on the above instruments.

### **Tanbur and sato musical instrument**

The tanbur musical instrument has been used in music performance in two different ways. That is, it is performed by means of a pea (mizrob) and a bow. About the komonli tanbur Amuli later gave information about about 40 musical instruments in his work “Maqosid-ul-alkhon” (Purposes of tunes) by Abdulkadir Maroghi, and about the koman version of the tanbur “Nay tanbur”. Abdurauf Fitrat, in his book “Uzbek Classical Music and its History”, gives the following information about the performance of “Shashmaqom” in the 1920. executed If a tanbur was not performed by a komon, it was replaced by a qubuz instrument.

This means that musicians sometimes played the tanbur on a komon. In the first Uzbek theater, the most mature directors, actors, musicians and singers of Uzbekistan worked in this theater. Orphan Bobojonov, Yunus Rajabiy, Turgun Alimatov and others. In 1957, a national, maqom ensemble under the leadership of Yunus Rajabi was established under the Uzbek Radio and Television, and the most mature musicians and singers were invited to the ensemble. In particular, Turgun Alimatov was invited as a tanbur musician. Yunus Rajabi expressed his wishes to Turgun Alimatov, and Sultankhon Hakimov, Marufjon Toshputatov, Fazliddin Shahobov and others, some of the most mature teachers, sometimes played the tanbur on the komon. Therefore, it is thought that Turgun Alimatov will restore this tradition.

Turgun Alimatov, a professor at the Uzbek State Conservatory and People’s Artist of Uzbekistan, told Usmon Zufarov that a tanbur is larger and should be played with both nokhun and komon. Arriving at the workshop, Master expresses this wish to Osman and sees a dusty musical instrument lying in the corner of the workshop. This musical instrument was prepared in 1937 in honor of the first decade of Uzbekistan in Mockva, was exhibited and kept in the workshop from that year to 1957. This musical instrument was removed and its parts, such as curtains, covers, harraks, were renewed and restored, and Turgun Alimatov began to perform musical works with the help of a bow. In connection with the passing of the 1st decade of Uzbekistan in Moscow in 1937, Master Usmon Zufarov reworked all types of Uzbek national instruments in many forms and presented them in the decade. Tanbur sato will also be on display in Moscow for the exhibition. But no musician was interested in performing it and the music. Turgun Alimatov renewed some parts of the instrument and began to perform it in the style of both tanbur and sato. Initially, Turgun Alimatov composed and performed a piece of music called “Navo”. When it was shown on radio and television, the performance of this musical instrument on a tanbur-like “nohun” instrument came to be known as a “tanbur”, a komon-like performance on a “sato”, or a “tanbur sato”. In the following years, Turgun Alimatov performed many musical works in the way of sato performance, created a unique school of performance and presented a record of the record “Sato melodies” to the audience. The original meaning of the word sato is that the word “sato” is derived from the word “sado” or “setor”. More precisely, it is derived from the Uyghur pronunciation of the word setor. In the Uyghur people, too, the executive parts of maqom works, called “margul”, are performed on the basis of the kombur’s performance of the tanbur. That is, the Uyghur pronunciation of the word setor is derived from the word "satar", and in Uyghur the komon tanbur is called “sato” or “satar”. Thus the term of this word “sato” can be interpreted as above.

In Sato’s performance, the executive tattoos and ornaments on the gijjak instrument are used. Only the “Zarbi oro” stroke is performed on the tanbur by means of a nochun, and on the “sato” or “tanbur sato” by the index finger.

### **Dutar musical instrument**

The dutar is also a musical instrument belonging to the tanbur family. Because the first copies of the tanbur were made of two strings, they were also called dutars first made of silk and then of gut. In the 1920s, there were 13-14 dutar dutars in Bukhara.[4]

In Iran, there is a musical instrument called the tanbur, but like the dutar, musical works are performed with the help of the panja. The dutar is found in Central Asia. The same duior in the autonomous regions of Karakalpakstan on the territory of Kazakhstan, Kyrgyzstan and Uzbekistan. Uzbekistan and Tajikistan have the same dutors.

In Uzbekistan, there are dutars that resonate with Usto Tahir Bukhara and Usto Usmon Tashkendi. Currently, in Uzbekistan, dutars such as large dutar, small dutar, rib dutar, composite dutar are found in Bukhara, Samarkand, Fergana and Tashkent mahallas. Various dutars are also found in Kulob, Qoratagin and Vanj mahallas of Tajikistan. Fakhriddin Sodikov, Orif Kasimov, Abdusamad Ilyasov, Bakijon Rakhimjanov, Abdurahim Hamidov, Davron Balikov, Ilyos Lutfullaev, Ahmadjon Abdurakhimov and others teach dutar classes at the Higher and Secondary Music Schools of Uzbekistan.

### **Nay musical instrument**

The flute is found in all eastern nations. In many countries, the flute is played horizontally, and in some countries it is played vertically.

There is various information about the creation of the flute. In one of them, the flute is said to have been invented by Khorezmshah Mawlana Safiuddin Al-Mu'min, comparing it to something that blows the blacksmith's fire through the air.

The flute is made of apricot, mulberry, pledge, silver, silver or copper. It has seven sound-absorbing perforated curtains, one to breathe through a separate mouth, and six to fit in one place with six fingers in a row, which are the main sound-producing circular curtains. The following information is given about the nay instrument in Bukhara in 1924: "Nay is a Persian word meaning reed. Nay is made of first" or "baqir"(silver or copper).[5]

In another play, the flute is used in Bukhara to tune the tanbur musical instrument, ie copper flute "sol", wooden flute "lya-bemol", pledge flute "lya". or "lya" sounds. (N. Mironov. Music Uzbekov. Samarkand. 1929. 12 p.) In Uzbekistan, the flute is widely used in music performance. Abdukodir Ismoilov, Homidjon Jalolov, Ayub Kadyrov, Saidjon Kalonov, Halimjon Juraev, Abdul Ahad Abdurashidov, Mirza Tohirov, Ahmadjon Sobirov, and in Tajikistan Nison Shoulov and others are among the masters who have their own ways of performing the flute. Mirza Tahirov, professor of flute, and Ahmadjon Sobirov, associate professor, taught at the State Conservatory of Uzbekistan.

### **G'ijjak**

Different sources give different information about Gijjak musical instrument. The caterpillars were first single-stranded, then two- and three-stranded, and now four-stranded. Azerbaijani musicologist Saodat Abdullaeva in her "Musical Instrument of Azerbaijan". Baku. 1972. On pages 16 and 17 of this book, he gives information about the Kemancha and his family's Chegane musical instruments. In his book on musical instruments, Fayzullo Karomatov gives information about the work "Boburnoma", in which the slave Muhammad Udiy weaves a third string on the gijjak.[6]

In Uzbekistan, there are gijjak and qubuz, in the peoples of Iran and the Caucasus under the name "kemancha" and in neighboring India, Pakistan, Afghanistan "dilrabo", in Tajikistan's Kulob, Gorno-Badakhshan Autonomous region "jigak" (gijjak) musical instruments. Dedicated to the first decade of the Uzbeks in Moscow in 1937, many national musical instruments in Uzbekistan were reworked by the

People's Artist, Honored Artist of Uzbekistan Usto Usmon Zufarov, including a three-stringed tanbur and a four-stringed gijjak.

Today, four-stringed strings are used in music schools. The four strings of the strings are tuned to the first low octave “sol” second, the third to the first octave “re” and “lya”, and the fourth string to the second octave “mi”. For the performance of the gijjak, a “komon” is made from natural and specially made artificial white wool strands in the horse’s tail. In the national music performance, Gijjak has its own school of performance, and among the great teachers - Imomjon Ikramov, Salohiddin Tukhtasinov, Gulomjon Hojikulov, Ilhom Turaev, Ganijon Toshmatov, Doni Zokirov, Mahmudjon Muhammedov, Obit Kholmukhammedov, Botir Rasulov and their successors - Abduloshim, Abduhoshim Ziyovuddin Andijani, Ahmadjon Dadaev, Salohiddin Azizbaev, Kahramon Kamilov, Shuhrat Yuldashev, Boronkhon Mukimov, Azam Rajabov from Kashkadarya, Bakhridin Ostonov, Salohiddin Azamov, Nishonboy Avazov, Ravshan Muhammadiyev, Dilshod Mingisirov and others.[7]

At the State Conservatory of Uzbekistan, Professor Murod Tashmukhammedov taught gijjak. Many textbooks and teaching aids specific to the traditional and modern performances of the gijjak musical instrument have been prepared, published and widely used by this teacher in the educational process.

Afghan rubobi. Afghan rubab is widely used in Uzbek national music, mainly in Bukhara. Abdurauf Fitrat called it “Rubob”. However, whether this information is about a Kashgar rubab or an Afghan rubabi can only be understood through a commentary as a reference. The quantity and structure of the strings of the word rubob are, of course, information about the Afghan rubabi. This type of rubab is found under different names in India, Pakistan and Badakhshan province. It is known that the Afghan rubab is present in some districts of Badakhshan province, in Afghanistan, and in Tajikistan. That is why the word rubab is called “Badakhshan rubobi” in Badakhshan and “Afghan rubobi” in Afghanistan.

The structure of the Badakhshan rubabini skull and handle is made of a piece of wood. The place where the nets are located is attached to a piece called “Sarpanja”. It consists mainly of five gut strings of different thicknesses.

The performance of the Afghan rubobi musical instrument, as well as Uzbek national instruments, is taught in rubab classes at all music schools. Afghan rubab is widely used in Ergash Shukrullaev’s music, at the Mukhtor Ashrafi Music School in Bukhara, and Tura Juraev, a musician with the Sitorai Mohixosa folk ensemble led by Oliyaxon Sultanova, and other Uzbek national ensembles. At the State Conservatory of Uzbekistan, entrants are admitted on an annual basis within the quota for admission to the Afghan rubabi class. Famous Afghan rubabi musician, associate professor Gulomkadir Ergashev will teach. Adjustable exactly according to the Kashgar rubobi adjustable lya, mi, do. Kashgar rubobi. This musical instrument is widely used in the music of many Oriental peoples. Various forms of rubab are used in Arab countries, Kashgar province of China, India, Pakistan, Afghanistan and many parts of Central Asia, in the performance of music in the Gorno-Badakhshan Autonomous Region. There is a lot of information about the creation of the rubab musical instrument. It is said that the rubab was created during the reign of Muhammad Khorezmshah, the author of which is unknown. But Abdurauf Fitrat makes the following point about this information in his book. I was in a hurry that a musical instrument called “Sorang” imported from India in the twenties was very similar to rubab. Then I came across Darvesh Ali's “Risolai musiqiy” which shows that this instrument was made in Balkh and developed in Khorezm during the reign of Muhammad Khorezmshah.

However, this information is not about the Kashgar rubab currently available in Uzbekistan, but about the rubab similar to the Afghan or Badakhshan rubab.

At present, Uzbekistan has Kashgar rubab and Afghan rubab, while Tajikistan has Kashgar rubab, Badakhshan rubab, Pamir rubab, and Qumri (large rubab). Kashgar rubab has been used in Uzbekistan since 1937. In this regard, an interview with the most mature musician of the rubab musical instrument,

People's Artist of Uzbekistan Muhammadjon Mirzaev, shows that in Tashkent, an Uyghur musician first performed this instrument. Muhammadjon Mirzaev went to the workshop of Usmon Zufarov, Honored Artist of Uzbekistan, People's Artist, to see this rubab and copy it. It was in 1937 that the first decade of Uzbekistan in Moscow was being prepared, and various musical instruments were being prepared. In the same year, the master Usmon Muhammadjon Mirzaev made several rubabs from the Uyghur rubab he had brought, and the first prepared Kashgar rubab was presented to Muhammadjon Mirzaev. It is known that this type of rubab was like a tanbur, in which the curtains were tied and the adjustment was just like a tanbur. Only instead of curtains tied in this newly made rubab, steel curtains will be installed. Adjustable to the previous fifth, ie lya, re, lya. This type of tuning is the traditional tuning of the rubab, the tuning of the reworked rubab in recent years to the sounds of lya, mi, lya kvarta, but to this day Muhammadjon Mirzaev and his teacher's children Shavkat Mirzaev compose music for the traditional soz in the style of instrument and song and accompanied by rubab Abbos Bahromov, Boriboy Mirzaakhmedov, Ergash Shukurillaev also learned the secrets of playing this instrument.

It is known that the first performance of the Kashgar rubab, the popularity of this instrument in the Uzbek national music, and the great master Muhammadjon Mirzaev, who in recent years created a unique school of performance of the Kashgar rubab, are great. Dozens of musical works have been composed in Kashgar rubab, and countless musical works performed by Muhammadjon Mirzaev and teacher Shavkat Mirzaev in two rubabs, typical of "bam" and "zir" (zil). "Bahor valsi", "Zavqim kelur", "Dil kuyi", "Gulbahor va tanovar" and others are among them. For many years, samples of specially composed folk melodies and maqom have been performed in the Kashgar rubab. In recent years, Honored Artist of Uzbekistan Shavkat Mirzaev has created a unique school of maqom performance on the rubab. Accompanied by the rubab, he and People's Artist of Uzbekistan Munojot Yulchieva have participated in major music conferences in Uzbekistan, Central Asia and many foreign countries.

### **Doyra instrument**

Doyra musical instrument is the main criterion in musical performance, it is performed in the process of solo performance, group performances accompanied by two, three, four, five and more instruments and performances accompanied by singers and musicians. At the same time, the execution process is slow, moderate, fast and attractive.

The doyra is used in various Oriental peoples under different names. For example: doyra, dap, daf, chirmanda, childirma. In Turkey, it is called "dumbalak".

Today, there are circles of various appearances in Central Asia. In Uzbekistan, the doyra is widely used in the performance of folk songs, yallas, terma, lapar, maqom. The percussion strokes performed in the circle were named differently in different periods and were arranged on the basis of aruz weights using the letters "T" and "N". For example: Ta-na. tan-nan, tana-nana and so on.

In later years, methods such as boom, bak, bak-ka boom, ist are described orally. Surkhandarya and Kashkadarya are described orally in the local style, such as bavs, bam-bam, bavs, bam, bij. It is known that in Bukhara great attention has been paid to practical and theoretical issues of musicology.

Abdurauf Fitrat gives the following information about doyra percussion, based on many musical treatises written about the musical performance that existed in Bukhara until the 1920. He calls doira strokes the "method". It refers to "nagma" and "niqra". Our musicologists try to define the method in music as follows: in the "melody" the intertwined "niqra" laming is in the form of "tan", the reason is "light", the "body" is in the form of "cause-i saqil", "tanana" which is in the form of a fossil. It is in these forms (tan, tana, tanana) that they gather the enriched niqras in a certain order and perform musical methods.

## **Conclusion**

The weight of “tanantantan” (fa’ulun, fa’ulun) is called “Hazaj”. The weight of “tanantantan” (foilun, foilun) is called Ramal. This is how they correct the “method” circles. The method circles are fifteen according to some, seventeen according to some, twenty-four according to some, and twenty-seven according to some. The names of the twelve most famous of the Usul circles are: Hazaj, Ramal, Wafir, Duyak, Fokhtazarb, Turki, Muhammad, Saqiyl, Chanbar, Zarb-i Qadim, Zaru-1-Fath. In Uzbek music, doyra beats are used instead of tanantantan, and bak-baka-baka-bum is used. From 12 to 24 pages, this booklet provides information about the large number of doyra beats used in the performance of maqom works in Bukhara. Dadaev, Talat Sayfiddinov and others can be mentioned.

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