



THE ROLE OF THE TANBUR SOUND IN THE PERFORMANCE OF THE MAQAM INSTRUMENT

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Abstract. This article discusses the history of the formation of Uzbek folk instruments and the role of the Tanbur sound in our musical heritage and the period of its formation. Also, information is given about the fact that the Tanbur word existed in the Middle Ages and has passed through a number of stages of development until now.

Keywords: Tanbur, national musical instruments, historical manuscripts, musical treatises, ethnography, history, music.

INTRODUCTION

According to the sources, the word Tanbur is a Persian heart-scratcher, i.e. tan means heart, bur-scratch, or the word tanbur is written from the Greek word tanbura. However, it is not clear how true these ideas are. According to Fitrat's tariff, it is known that "Tanbur is an instrument of the peoples of Central Asia - donbra is an ancient form of tanbur and it is a very ancient instrument." According to Darvish Ali, in ancient times, Tanbur was two-stringed, and later a third string was added to it, which is why Tanbur is called Setor, i.e. three-stringed, in some books.

MATERIALS AND METHODS

Tanbur is the most important of our national instruments. Because in ancient times, our statuses were performed on the Tanbur instrument. The position of the tanbur curtains is the basis of our maqam works, i.e. considering the sound line as a criterion, and the possibility of its performance occupies a unique place in the interpretation of our melodies.

If we give information about the making of the tanbur sound, the tanbur is made of mulberry wood. The bowl (head part) is carved in the shape of a pear and a long handle is attached to it. The bowl is closed with a thin wooden lid. A large intestine curtain is attached to the handle and special curtains are attached to the cover for high sounds. The thickness of the frets is important in providing a comfortable and tanbur-like wail and melodious sounding when expressing the small intervals encountered in the performance by crushing the strings. Tanbur has four brass wires. Strings 1, 2, 4 are tuned in unison 3rd quarter fifth, and in ancient times, there was another way of tuning the tanbur, which was adapted for statuses. Tanbur is mainly tuned to fa, sol tufus in the big octave. The sound volume is about two and a half octaves [1].

RESULTS AND DISCUSSION

Tanbur is played by wearing a special iron nail on the index finger of the right hand. When played, only the first string is clicked, and the rest serve to keep it in tune. Tanbur has been widely used as a leading instrument in the performance of maqam, either singly or as a leading instrument in the hands of hafiz.

The tanbur sound has been tuned in three different ways in history, i.e. in Rost status, the 3rd string is lowered by a fifth, Buzruk, Dugoh, a fourth lower in Iraq, and lowered by a second in Navo and Segoh. Currently, Tanbur is mostly tuned in fourths and sometimes in fifths. Tanbur is a musical instrument mainly intended for performance of maqam works.

The first musical instruments emphasized in the culture of music are related to the history of the most ancient times. As a result of the researches of leading scientists, our national musical instruments have reached our times through the images on rock sculptures, terronotas (a man made of clay and a musical instrument in his hand), various miniatures, wood carvings, and household chores. In this, great archaeologists, ethnographers, historians - source historians and art historians made a great contribution.

Musicologist Amuly mentions the names of Shirvani and Turkish tanburs in his works in the 16th century. In addition, there is information about the tanburi - flute, which is played with a bow, that is, Sato sozi. The period when the Tanbur word gained a certain high position in a wide scope is mainly the 16th - 17th centuries, which corresponds to the period of the rule of the Timurids. The dictionary meaning of the word tanbur, as noted by the great musicologist Darvishali Changi from Bukhara in the 16th century, is tan - heart, bura - vibration, and it means a sound that shakes the human heart. The strings of the tanbur sound were originally two, and now one more string has been added to it. Iranian tanbours consist of three and even five strings [2].

In the next period, famous musicologists Fayzulla Karomatov, O. Boyko, I. Nizomi, Murodulla Abdukarimov, A. Petrosyans, Usta Usman Zufarov studied the sound of tanbur. There is a lot of information about musical instruments that have reached us with their artistry through world history and images. As we mentioned above, there are many types of tanbur sound. These are types of tanbur, setor, chortor, panjtor, shashtor, setor. Hindus also have tanpura-like words called "Tanpura". They are known as Khurasan, Iran, Bukhara, Baghdad, Badakhshan. It is possible to perform various unique musical works on the tanbur and suitable instruments. But the tanbur sound is mainly intended for the performance of folk tunes and Shashmaqom problems, as well as for accompanying classical songs [3].

Great skill and patience were required from the creators of national words. We learned from the conversations with the masters that there were times when they tried to make the same instrument for many years (from the conversation with the master K. Muqimov from Bukhara). Music makers paid a lot of attention to the raw material (wood) of the instrument and approached it very carefully. During the preparation of the wood, the masters kept it in a special dark house to protect it from sunlight, wind, rain, water, snow, moisture and soil effects, and insects. When choosing apricot and mulberry wood, attention was paid to the sweetness of apricot kernels, and the sweetness and richness of mulberry wood in mulberry wood. They saved wood for five to twenty years to make instruments. Thus, the following technology is used in the production of tanbur sound [4]: Resonator housing (Kosa room)

- Handle (Grif)
- Throat, throat
- Cover, cover (deka)
- Torgir (Wire retaining hooks)
- Ears
- Shaitanharrak
- Curtains



- Strings (Wires)
- Harrak
- Nokhun, don't hurt.

CONCLUSION

The national pride, traditions, and values of each nation are expressed in musical instruments, and the sound emanating from them is also adapted to it. The art of performance in musical instruments is a tool that glorifies the spirituality of humanity, that is, it is a product of folk art, and it is a miraculous and expressive instrument that has been formed among the masses since time immemorial, made by skilled musicians, and is becoming more and more perfect. All these serve as the basis for the shape of the instruments to be created and the criterion of nationality. Throughout history, musical instruments have always been paid attention to, along with their educational aspects.

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