

DEVELOPMENT AND IMPROVEMENT PROCESSES OF “DO'MBIRA” INSTRUMENT

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Annotation: The purpose of the research: to shed light on the genesis of the Do'mbira instrument, the role of Do'mbira instruments in musical practice, to comprehensively research the form and performance traditions of Do'mbira instruments in neighboring nations, as well as the formation of similar examples. and its development, interpretation and modern appearance, sounding and performance features are studied:

The development and solution of identified problems will make an important contribution to the field of art history, ethnomusicology and instrumental studies. The theoretical conclusions of the article serve as a basis for the development of a social strategy for the further development of dombra instruments, and for the promotion of intangible cultural heritage, which includes musical instruments and instrumental music.

Keywords: Dombira, genizis, tadriz, organology, heritage, instrument, Bakhshi.

String instruments are a type of musical instruments that have been formed since ancient times and developed in the practice of different peoples within the framework of their spirituality and tradition. It is difficult to give exact information on the origin of the stringed instrument. According to the legends given in the sources of the past, the name of the first discovered string instrument was Barbat and it is noted that it was first invented by the great Greek scientist Physogurs (Pythagoras).¹ It was simple and then developed. I. Rajabov, a sociologist, writes about this: "Fisoghurs musicians who lived in recent times improved the barbat and made musical instruments with 2-3-4 strings based on it. And barbatin is shown in many sources as the basis for the emergence of all stringed instruments"². Barbat is an oud-like instrument and it is stated in many sources that Barbat was the basis for making oud.

After the invention of the stringed instrument and its development to a certain extent, the human thinking develops on the basis of its universal development, culture, spirituality and tradition of each nation. Each nation has its own musical instruments that are played through different means. "Before, stringed instruments were arc-shaped," writes V. Belyaev. That is, a wooden (board) egg has a body (corpus) and several strings are attached to it. Over time, this wooden body straightened and took the shape of a musical instrument handle. At the same time, bowls, which act as resonators suitable for the stem, were originally attached to animals (turtle, lizard) or plant fruits (pumpkin, coconut, etc.)"³. The process of development caused each nation to create its own musical instruments. The bowl of the instruments is made of what kind of equipment and its large and small size, length and length of the handle, and the number and ratio of strings have developed and improved over time.

¹ Fisog'urs - yunoncha ismi Pifagor. Eramizdan oldingi VI asrda yashab ijod etgan buyuk faylasuf alloma. Musiqiy cholg'ular yaratilishiga bog'liq rivoyatlar (I.Rajabovning "Maqomlar masalasiga doir" kitobida, musiqada 7 ta tovush mujassamligi borasida A.Navoiyning "«Lison ut-tayr" kitobidagi "Qaqnus" hikoyasida keltiradi.

²I.Rajabov, "Maqomlar masalasiga doir" T., "Fan" 1963 y., 18 s.

³В.Беляев «Музыкальные инструменты Узбекистана» М., 1933 .

Popularization of musical instruments among the people was also the basis for becoming a source of researches of philosophers and scholars of their time. Abu Nasr Al-Farabi, an encyclopedic scientist who lived and created in the 9th century, was the pioneer of this field in science⁴ is considered.

Based on the view that musical instruments are the result and generalization of practical research in music, Farabi gave a scientific description of the classic words of the Muslim world, such as oud, tanbur, rubab, ganun, arganun (organ), flute, trumpet, etc. According to scientists Kurd Zaks and Erich Horibostel, Farabi founded the science of musical instruments (organology). In his big book about music, for the first time in the history of musicology, the scientific classification of musical notes was described⁵

After Farabi, various information on musical instruments and instrument performance Ibn Sina "Jawami ilm al-musiqa" (10th century), Abu Abdullah Khorazmi (10th century), Abduqadir Maroghi "Kitab ul-nag'am" (14th century), Zaynul al-Din Husayni "Treatise on the Law of Bayan and Practical Music" (15th century), Abdurahman Jami "Treatise on Music" (15th century), Amuliy (14th century) "Treatise on Music" by Darvesh Ali Changi "Treatise on Music" (18th century) asr) was expressed in the musical treatises of scholars such as

These scholars, who lived and created in the Middle Ages, mentioned in their treatises the description of ancient examples of stringed instruments: nuzkha, navkha, chang, kanon, rubob, oud, rud, tanbura, dombira and dutor kaboz. In the 20th century, A. Fitrat described the Uzbek folk instruments in his book "Uzbek Classical Music and Its History" and stated that the dombira and kobiz instruments are one of the oldest instruments of the Turkic peoples and the first poets of the Turks. Bakhshis who were present - Bakhshis expressed opinions about singing on Do'mbiras and kobiz instruments. V. Belyaev and F. Karomatov describe the instruments and their classification according to their characteristics.

The development of musical instruments is primarily related to performance practice. The improvement of instruments or otherwise is characterized by their place in performance criteria. Therefore, in the treatises created in the middle ages or in the examples of literary literature, the names of musicians and singers of the past are also expressed. For example: the instrument we are talking about, the Do'mbira instrument, is mainly related to epic singers and the art of giving.

The epic of our people has a long history that spans thousands of years. Epics differ from other genres of folklore in that they are related to professional performance. This performance is the responsibility of Bakhshi.

The term "Bakhshi" is of Sanskrit origin and means "teacher". Epic and epic are closely related to the name Bakhshi. In order to become a Bakhshi, first of all, it is necessary to meet a number of conditions, such as having a high memory, knowing music, having the ability to sing, being able to play a musical instrument, and having a high speech culture.

In Surkhandarya and Kashkadarya regions of Uzbekistan, instead of the term bakshi, terms such as "centurion", "sozanda", "counting" in Fergana, and "soqi" are used in Uzbeks in Tajikistan.

The term Bakhshi is currently popular among the Uzbek people as a performer of epics. They sing to the accompaniment of musical instruments such as dombira, kobiz, dutor. In the Bakhshi art of Surkhandarya, Kashkadarya and Samarkand regions, in the process of singing a dostan, they mainly use the Do'mbira instrument to make an impression on the listener's heart by composing melodies that match the reality of the dostan and create creative products.

⁴ Abu Nasr Al-Farobiy 870-950 yillarda yashab ijod etgan ensiklopedik olim. «Musiqa haqida katta kitob»ning muallifi. Ilk bor musiqani ilmiy-nazariy tadqiq etgan. O'z davri cholg'u-sozlariga ta'rif bergan.

⁵ O.Matyoqubov, «Maqomat» T., «Musiqa», 2004 y., 272 s.

Among them: Bakhshi - poet and master musician Jumanbulbul, Jassoq, Boron poet, Jolmon Bakhshi, Eshvoy Bakhshi, Amin Bakhshi, Jumanazar Bakhshi, Ahmed Bakhshi, Bola Bakhshi are widely known among the people. Ergash son of Jumanbulbul, son of Fazil Yuldosh, poet Polkan, son of Islam Nazar, poet Umir, son of Abdulla, son of Kholyor Abdukarim, son of Kurban composer - poets They created many new epics, terma and dombira tunes.

Do'mbira (from the word tanbura) - stringed percussion folk musical instrument.



1. The handle of the Uzbek Do'mbira is smooth, the curtains are not marked. The main part of the instrument (bowl and handle) is made of apricot, holly or spruce wood, and the bowl is carved. The strings are tuned in quarta, fifth, sometimes octave range. The range is about 2 octaves. It is mainly distributed in Surkhandarya, Kashkadarya and Samarkand regions, as well as in some districts of other regions. Bakhshis use this instrument as an accompaniment for singing folk epics and terms, and Do'mbira players use such instruments as "Cho'poncha", "Dombira kuy", "Bakhshi kuy", "Kelinoy", "Kon oiroti". they use it to play dombira tunes. Musical instruments similar in appearance, structure and timbre to dombirak exist in Altai (topshur), Tajiks and Afghans (dombirok);

2. There are 2 main types of Kazakh Do'mbira. Western Kazakh Do'mbira is pear-shaped, the cup is carved, 13-14 strings are tied on a long and narrow handle. Musical instruments composed by Kazakh singers such as Kormanghozi, Dauletkerrey, Bayserke, Tattimbet, and Qazangap are performed in it. The East Kazakhstani Do'mbira is triangular or shovel-shaped, and its relatively wide and short handle has 7 -9 curtains are tied. Koprok is used as an interjection by the fluent speaker. The Kazakh Do'mbira has become the most popular folk and professional (from the 18th century) musical instrument of the Kazakhs due to the variety of performance methods and the wide range of expressive possibilities. From the 1930s, reworked types of Uzbek and Kazakh Do'mbiras (prima, alto, tenor, bass, contrabass) were included in folk instruments orchestras.

Although the Do'mbira instrument is not used in professional musical performances, it is a musical instrument familiar to our people. The dombira, the closest companion of bakshis, the closest assistant in communication with the listener, is one of the most ancient musical instruments. It is one of the oldest stringed instruments on earth, as evidenced by historical data and fossils. The Do'mbiras we use today have changed very little. In the early days, the strings were made of gut, and later of silk, but now they are replaced by plastic strings.

There are speculations that the Do'mbira instrument was the reason for the creation of the dutor instrument, which is now very common. In addition, the Do'mbira is one of the main musical instruments of the Kazakh people. The Kazakh Do'mbira is an instrument that has been modified by time and has a ribbed bowl and stringed strings. The instruments that we have are also preserved in them. Only, Kazakhs call it "chertar".

The Russian folk instrument "domra" proves its kinship with our dombar. It is known from history that from the 15th century to the middle of the 19th century, the Russian rulers fought with the saiga musicians named "skomoroks" by special decrees. The musical instruments of the skomorokhs, which church priests called "the devil's instruments" and, according to them, led people astray from religion, were constantly persecuted. Several times, open war was declared against them and special events were organized. According to Russian music researchers themselves, the balalaika, which is currently the most popular instrument, is also a type of domra instrument with a modified appearance in order to

confuse the pursuers. V. V. Andreev, who revived Russian folk instruments at the end of the 19th century, first improved the balalaika. One of the craftsmen who helped him accidentally found an old Do'mbira instrument hidden from persecution in the attic (on the roof) and improved it to its current appearance. As it turns out, the ancient Russian Do'mbira had no curtains, and the performance was performed with the fingers of the right hand, not with the mizrab. The Kyrgyz Do'mbira instrument, which still has the same performance style, is called komyz. Its bowl is made in a more pear-shaped shape, and the number of strings is 3.

If the dombira formed the basis of the dutor instrument, it can be assumed that under the influence of the dutor, the "soz" instrument, popular among the peoples of the Caucasus and the Turks, was born. Because, there is a reason to say that the Karakalpak dutor and the Turkmen dutor with metal strings were later moved to the west and caused the birth of "soz" in the style of creating sound on metal strings with the help of a mizrab. In addition, the "soz" used in the Caucasian peoples (Dagestan) looks like an enlarged copy of the dutor instrument.

One of the important features of the Do'mbira instrument is that the singer can eliminate the presence of the percussion instrument (doyra), which is required in most cases, so that the singer can always feel the style. In other words, in addition to playing the melody itself, the dombira has the possibility to continue playing the method.

Dombira is mainly made from the wood of apricot, pistachio, juniper, mulberry, willow, olmurt (pear) trees. There are no exact dimensions of the Do'mbira. In most cases, it is made by local craftsmen, and in addition, it is made in different sizes depending on the height and wishes of the customer. According to the opinion of the folk musicians Shomurod Togaev, Shoberdi Boltaev and the dombira master from Surkhandarya, Shafoat Baba, the best sounding Do'mbiras are made from the wood of the olmurt (pear) tree. Today, instead of the plastic strings that are pulled on the Do'mbiras, the strings used were made from goat intestines. According to the information provided by old dombira players and bakhshis, the best strings were used in ancient times as "sparrow strings" and they were actually made from the sparrow's leg. Currently, the technology of weaving such strings is forgotten.

Dombira is more studied than other folk instruments and even the tunes performed on it are notated. Musicologist F. Karomatov's book "Dombira music" published in 1962 is fully dedicated to this instrument.



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