

Abdurauf Fitrat's Views on National Instruments

*Nayimova Munisa Abdurahim qizi*¹

Abstract: Views on music play an important role in the work of the new enlighteners. In particular, the scientific work of Abdurauf Fitrat in this regard is noteworthy. The article deals with Fitrat's work named "Uzbek Classical Music and Its History" and analyzes the observations of the musicologist about Uzbek national musical instruments.

Key words: Uzbek musical instruments, chang, gijjak, chanak, harrak, nay, kushnay, surnay, balabon, karnay, doira, naghora.

Introduction

The work "Uzbek Classical Music and Its History" demonstrates Abdurauf Fitrat's deep knowledge of music. In particular, the views of the thoughtful scientist on Uzbek musical instruments, their origin, structure and main functions serve to create the history of Uzbek national music.

The scientist wrote about the "**chang**" musical instrument: "It is played with two thin sticks or reeds joined together. It has twelve rows of strings, each row has three strings. It is similar to all stringed instruments. It has a lively sound"[33p.]. From this description, one can learn that the chang instrument is made of two thin reeds, each row of 12 rows of strings has three strings, and when combined, they create music and melody. Or about the **ghijjak**, he wrote: "It is also played with the side. Its body like Indian walnut. It can also be made of mulberry wood or ore. The handle is a piece of wood 40-42 centimeters long. There is an iron tail 20-23 centimeters long from the bottom of the bowl. The bowl is covered with thick leather. The harp is placed on the upper side of the bowl, unlike all instruments. There are three strings. Hafiz Darvesh Ali writes in his treatise that the sound of the gijjak is unpleasant to the ear, and even today it is impossible to say more about it" [33p.]. It seems that the ghijjak is played from the side, which distinguishes it from other instruments. In addition, its structure is also correctly and clearly shown. From the description, it can be understood that the ghijjak is made of mulberry wood, its handle is 40-42 cm long, and the bottom of the bowl is 20-23 cm. At the same time, the scythe is covered with thick leather, and the kharrak is placed on the upper part of the scythe, and the tori consists of three. Therefore, the musicologist also appropriately used terms such as scythe, tail, "kharrak", and "tor" related to the ghijjak. Most importantly, it is evident from the analysis that he carefully studied the musical treatises that had been written in this field before him, especially the treatise of Hafiz Darvesh Ali. Fitrat shows the unique delicacy of the ghijjak tone based on the ideas of this scholar, and emphasizes the unpleasantness of the sound of this instrument. This can be observed especially when the ghijjak is plucked.

The Main Part

It is known that the **flute** is one of the ancient musical instruments. It also occupies a special place in our melodies today. The thoughtful scholar writes about this: "Flute" is a Persian word meaning reed. In our country, it is made of birch or copper. It is 32-34 centimeters long and has seven holes. One of the holes is on the upper side, and six are on the lower side. They put their mouth into the upper hole and blow. They close and open the lower holes with their fingers, showing the chords. It is very beautiful when two flutes and one rubab are played together" [33p.]. So, the scholar pays attention to the lexical meaning and etymology of the name of the musical instrument. The fact that it is a Persian

¹ PhD student at Bukhara State University, Uzbekistan
uzakovamunisa7@gmail.ru



word, means reed, is made of beech or reed, is 32-34 cm long, is pierced in seven places, and the precise information about their location brings us to the musical instrument. Another aspect, the scientist notes that the flute harmonizes with the melody of the rubab.

The “**kushnay**” instrument is also among our national instruments. According to the scientist, it is extremely ancient: “In our opinion, the most primitive of our instruments is the kushnay. Today it is too late to leave it. It has a very bright sound. They connect two reeds side by side. They cut both of them at the ends, make a “tongue” out of them, and put it in the mouth and blow” [33p.]. This view substantiates the fact that the qoshnay was used even before the flute. However, in Fitrat's time and now, this instrument is rarely used. The koshnay is made by placing two reeds side by side. It can be blown and played with the mouth.

The **trumpet** has long adorned Uzbek weddings. Fitrat also includes it among the "blown" instruments: "All instruments are made of mulberry wood, and the "**surday**" is made of “aruk” wood. There are seven holes on one side, and one hole on the other. They play a tube made of copper and silver with a reed tongue tied to its end. It is good to hear from a far” [34p.]. Another aspect of the scientist's observations is noteworthy. He says that other instruments are made of wood, and the trumpet is made of apricot wood. This shows that the scientist was able to distinguish well from what musical instruments are made. The trumpet is also among the wind instruments. Only its sound, as Fitrat emphasizes, is pleasant to hear from afar. After all, this instrument has been decorating Uzbek weddings for centuries. Without it, Uzbek weddings are incomplete.

The “**balabon**” is also a type of instrument used in Uzbek weddings. Fitrat wrote about it: “It is also made of apricot wood. It is smaller than the trumpet. It goes very well with stringed instruments, especially the “tanbur”. Indeed, the trumpet is also made of apricot wood and is considered a smaller version of the trumpet.

The trumpet is often used as a prelude and in certain places of Uzbek weddings. A wedding without this instrument does not look like a wedding. Fitrat writes about its construction: “It is a very long instrument made of metal. It has no frets. It has a piercing sound. It is used in wars, gatherings, and wedding announcements” [34p.]. If we take into account the second meaning of the word “ma’dan” (the original place of everything [2,376]), this instrument is made of real wood, and unlike other instruments, it does not have a fret. It creates music by blowing the flute. Fitrat calls this a “terrifying” sound. In ancient times, a trumpet was played before the start of wars, various gatherings, and weddings. This announced the beginning of some great ceremony. This tradition continues even now. Weddings, various solemn ceremonies, and folk festivals in our country cannot be imagined without this musical instrument.

Another national instrument is the doira. Fitrat writes the following about it: “It consists of a wooden circle covered with deer or goat skin on one side. It is tapped with the finger while maintaining the method. When tapped on one edge, it produces the sound “bak”, and when tapped in the middle, it produces the sound “bum”” [34p.]. If you pay attention, the musicologist also provided valuable information about the structure of the doira. That is, its wooden circle covered with deer or goat skin and tapped with the finger, which distinguishes it from other instruments. Another subtle aspect paid the scientist’s attention as well: when tapped on the edge of the circle, the sound “bak” is produced, and when tapped in the middle, the sound “bum” is produced. This is probably why he took these sounds of the circle into account when developing the rules of Uzbek arauzi. This musical instrument also adorns Uzbek wedding ceremonies and folk holidays. Fitrat also described another national musical instrument - the drum: "It is a "ceramic" made of clay and baked. Its surface is covered with thick leather, and two of them are played with two thin wooden sticks. When playing the trumpet, the method is maintained with the drum. After all, only the method of each melody is played on the drum. The drum itself has special methods, and these are played only on the drum" [34p.]. In fact, the drum and the trumpet are used in pairs. It is made of clay - baked clay, and a thick leather is covered on its surface. This instrument also has a method of use: when it is struck with the hand with two thin wooden sticks, the skin is covered with the skin, a melody is created. Its sound is heard in between



certain melodies. The scientist draws attention to another aspect: it is used together with the trumpet, and together they create a beautiful melody.

Conclusion

So, Fitrat skillfully revealed the specific features of such instruments as the “chang”, “ghijjak”, flute, “kushnay”, “surnay”, “balabon”, “karnay”, “doira”, and “naghora”: what they are made of, how they are played. Among them, he distinguishes instruments that are played by hand and by blowing. In general, musicologist Abdurauf Fitrat, while reflecting on Uzbek national musical instruments, pays special attention to the following aspects:

1. The extreme antiquity of musical instruments.
2. Specific features inherent in the structure of each instrument.
3. The use of terms related to each musical instrument.
4. The methods of playing each musical instrument and in what places it is used.

It can be said that Fitrat, as a scholar of music, had a deep knowledge of the secrets and arts of musicology. These views of the thoughtful scholar constitute a bright page in the science of music today.

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