

Multi-string Instruments in the Music Culture of the Oriental Countries

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ABSTRACT

The role of national musical instrument chang over the practice and originality of sound during playing it. The resemblance of stringed instruments in the Eastern culture. The development of, theoretical and practical progress of them. In Uzbek, Tajik, Uighur civilizations — chang, cheng; In Iranian, Indian, Turkish, Azerbaijani civilization — santur; In Bury, the Mongolian — yochin; In China — shanzu, yochin (yangin) and resemblance instruments of such national instruments:

- *forms the basis of the standard instruments of the trapezoid shaped box;*
- *glory of control devices which is wired up and the top cover on a bench inside;*
- *sing to the implementation of the instruments using a pair of arrows;*
- *musical aspects and features in common propensity to percussion stringed instruments group, to decrease toward the top of the long strings.*

And the modern instruments of the past location of devices on a bench inside the sound line systems and components (minor) differences, adapt to each national musical tones and originality. The importance of many stringed instruments in national music culture, solo or accompaniment playing it, equality implementation principles, achievements and shortcomings. Keywords: traditional performing, fine art, multistring instruments, santur, kanun, Oriental countries, string — percussion instruments, writing source.

Introduction

Musical instruments are the product of the traditions of the material and spiritual heritage developed over the centuries of music thinking. Different century of musical instruments created in the land of social changes at different times were reflected in the pages of literary and fine arts. Especially the existence of multistring instruments being complex in terms of construction and performance style are the proof of the high human intelligence. Development of simple stringed instruments has led to creation of multistring instruments that as sanj, shalyok (salyok), andaruy, egri, chang, chiltor are harp like instruments with strings between two frame; – yatugan, anqo (anqa), mugna, qanun (qolun), shaxrud, mi'azafa, santur are instruments in which the resonator box is the basis and strings are placed over the top. The performance style of

these instruments varies depending on the requirements of the period. Initially, these instruments were sounded with fingers and then by mediator made of various materials, talented performers of their own time experienced to practice in complex combination method (palms of the hands, and at the same time playing with mediator) of execution.

The appearance of lively and noisy music was the cause for the music sounds to sound more sonorous. At the same time, the development of a new method of sound production (execution of musical instrument by using sticks) in music practice is not likely to be a sup rise. A certain period of “shepherd” blowing has emerged as the only performance style, especially as the method used to hear melodies can be expected. Fine art Shepherd playing with multistringed instruments, sufficient information about the sources of these instruments and the lack of clear evidence of it. For example, the medieval scholar al-Sherazy the Seleucid period (BC. 312– 64y. y.) musical instruments classification, the san- tur musical language:

1. Percussion instruments — kus (big drum), tabira, tablak, jaros (charos), doyra, nagara, gong, da- roy, daff, doul,, jom (motionless bell), dumbak, sanj, tabira etc.
2. Stringed instruments — ud, chang, kanun, dar, vin, vinkanor, nayi tanbur, santur (dulcimer), rebab (ra- bab), gijjak, shushak, tambur, nokus, rud, shamoma etc.
3. Wind instruments — karnay, sunray, nay, du- nay, burgu, koshnay, nayi anbon etc.

Nowadays, santur string — percussion instruments, but this is a musical form that time, its performance possibility unknown to us. However, Salivate state in the same period in Mesopotamia, Central Asia, taking into account that it is countries such as Iran and Afghanistan santur music can serve as a basis to say that the Orient countries. Later, san- tur appearance of fiction it shows the application in the same period. For example, Ahmad ibn Kavus Domg’aniy Manuchehriy (XI), santur although a few have mentioned, its shape, spoke about the singing. Poet enumerate instrumentalists name along with the list, who played the santur nokus, tanbur, flute. XIV–XVII centuries, medieval scholar Dervish Ali Changi his musical treatise by sophisticated instruments of Turkish ambassadors in Bukhara it’s all the luxury and since that time has provided information about not meeting these instruments. Santur appearance, performance style still remain a mystery. A. S. Famintsin information provided by these instruments will clarify a little bit.

According to it, in his last campaigns of the Crusaders (1096–1219) met with a number of Orient musical instruments. They are used today in Egypt, the traditional arab instruments santur (pisantir). This instrument consists of three triangle-shaped wooden boxes, metal strings stretching the ears and on the left side of the box using a pair of wand struck the harp playing” [4]. Data musical form three corners, it reminds us of the kanun in Egypt and the Arab nation, and performance style of play, santur producing sound instruments using wand. Perhaps the appearance of the instruments sound like outdated in different ways, depending on the method of moving pictures (during playing

mediator kanun, even the shepherd was shot chiming santur). This situation can be seen in the sato and tanbur, instruments (which form a homogeneous musical chickpeas was executed “tanbur”, referred to as the deficit was executed Castle). A string-percussion instruments in the same period, the Chinese chang is present Ibn Zayla (XI), “A book full of music”. Classify he musical instruments, strings — percussion instruments group, the example shows the chinese chang:

- 1) string, fret pizzicatos instruments ud and tanbur;
- 2) string instruments, unfret sound by the difference between long and short strings sanj and shah- rud etc;
- 3) string instruments, unfret sound by the difference between string and support defined by the reduction or extension of the instruments by means of a bench anko etc;
- 4) string instruments, hammer, struck with wand chinese chang.

In fact, if applied to Chinese sources, Sima Tsyun historical reference works, previous Jung-string percussion instrument called the names of the musicians who play it. There is also the name of the founder of the Han dynasty, including Ayu Ban. I–II centuries, “chju string — percussion instruments,” Sho-ven as dictionaries, Tan Dynasty (618–907) during the period mentioned in this musical orchestra included in the ranks of the palace. Historically, this period Bactria China and India over the last convoy of international trade and cultural ties through the animated played an important role. Perhaps, as a result of this relationship long before santur instruments available to go into the Chinese magnanimous, chju, yansin, yonchin, as yochin starts playing the national title. The root of the word ‘yan, a Chinese foreign, overseas means Western countries are also the evidence. Based on the latest research and resources, we can say that the process of string and percussion instruments popular at least since the sixteenth century. Development has created in their various forms for forms, the abundance of musical chords; the presence of a wooden bench inside the box cover over the top of the musical device is always preserved.

Relations between the countries in various (political, diplomatic, cultural), of the gifts bestowed upon a change in their appearance, and as a result will be the development of the western and eastern countries with different names. Uzbek, Tajik, Uighur people, chang, chyong’; Iran, India, Turkey, Azerbaijan — santur; Burying and Mongolia — yochin; China — chang, shanzu, yonchin etc. Despite this related instruments belonging to various nations, their national and mutual commonality:

- Forms the basis of the criterion of instruments towards the top of the trapezoid-shaped box and a long string of decreasing;
- Glory of control devices — there are going to wire up and cover the top of the bench;
- Sing and play instruments using a pair of arrows;
- Musical aspects and features in common — string — percussion instruments group.

However, each nation has its own national language, a dialect related to this musical instrument or as individual components, orderly-sound system, the location of the bench, playing different styles. This is a musical adaptation of national tunes and similarities. Today, string — percussion instruments ensembles and orchestras or constant as well as development. In particular, the Uzbek national musical performance as a wide range of options, in which dust is not only tunes, but also large samples of classic works of world classical composers for the dust created by the execution of the works. Par string — percussion instruments always development, the creation of new performance style of execution, melodies improvement, has led to the development of the performing arts of the peoples of the Orient.

References

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