



UZBEKISTAN MUSIC AND INSTRUMENTS OF THE 18TH – 19TH CENTURIES

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Abstract

The article provides a scientific analysis of the development of classical music and folk musical instruments in the territory of Uzbekistan during the 18th–19th centuries (the period of the Bukhara Emirate, Khiva and Kokand Khanates). Special attention is paid to the formation and flourishing of the Bukhara Shashmaqom (six maqams) as the brightest example of maqam art, its integration with poetic texts and Sufi ghazals, as well as the mutual influence of folk and court music. The main instruments – dutar, tanbur, rubab, sato, ghijak, chang, nay, surnay, karnay and doira – are examined in detail: their construction, performance techniques, role in ensembles and cultural significance. The processes of democratization of musical life, the emergence of literary-musical circles and the beginning of notation under the influence of Russian ethnography are also covered.

Keywords: Shashmaqom, dutar, tanbur, maqam, Bukhara music, folk instruments, 18th – 19th centuries, Sufi poetry, court ensembles, circle.

Аннотация

В статье научно анализируются особенности развития классической музыки и народных музыкальных инструментов на территории Узбекистана в XVIII-XIX вв. (в период Бухарского эмирата, Хивинского и Кокандского ханств). Особое внимание уделяется формированию и расцвету Бухарского Шашмакома (шести макамов) как ярчайшего образца макамого искусства, его единству с поэтическими текстами, суфийскими газелями, а также взаимовлиянию народной и придворной музыки. Подробно рассматриваются основные инструменты – дутар, танбур, рубаб, сато, гиджак, чанг, най, сурнай, карнай и дойра: их конструкция, исполнительские приемы, место в ансамбле и культурное значение. Освещаются процессы демократизации музыкальной жизни, возникновение





литературно-музыкальных собраний и начало нотной фиксации под влиянием русской этнографии.

Ключевые слова: Шашмаком, дутар, танбур, маком, бухарская музыка, народные инструменты, XVIII-XIX вв., суфийская поэзия, придворные ансамбли, дойра.

Introduction

The 18th -19th centuries occupy a special place in the history of the musical culture of Uzbekistan as a unique transitional period. During this period, in the territory of the three major political centers of Central Asia - the Bukhara Emirate, the Khiva Khanate and the Kokand Khanate - the classical art of maqom and the art of folk instruments enriched each other and acquired a new form and content. In such large cities as Bukhara, Samarkand, Khiva, Kokand and Tashkent, the harmony of poetry and music reached a new peak.

One of the most important results of this process was the formation of the Bukhara Shashmaqom. According to scientific literature, Shashmaqom (six maqams) arose in Bukhara in the second half of the 18th century - the beginning of the 19th century on the basis of Duvoldakhmaqam (twelve maqams). It includes six major maqams: Buzruk, Rost, Navo, Dugoh, Segoh and Iraq. Each maqam, in turn, is divided into two large sections: mushkilot (instrumental section: tasnif, tarji, gardun, muhammas, saqil) and prose (vocal section: sarakhbor and savt). The uniqueness of Shashmaqom lies in its inextricable connection with poetic texts: it mainly uses Sufi ghazals, in particular, the poems of Boborahim Mashrab, Hafiz and Navoi. This music had not only aesthetic, but also spiritual and philosophical content, leading the listener to a sense of spiritual purification and divine love.

In the Khiva Khanate, the “Six Half-Makom” system (Khorezm makoms) developed, and in the Fergana Valley and Tashkent, the Chor makom direction was formed. The differences between these makom schools were manifested not only in the structure of the lad-tavush, but also in the style of performance and the composition of the instrumental ensembles. For example, while the Bukhara ensembles usually combined two tanburs, sato or gijjak, Afghan rubab and three doira, in the Khiva palace





seven or eight musicians played several instruments at the same time, accompanying large songs and epics.

Musical instruments became the mainstay of the musical culture of this period. The most famous of the stringed instruments was the tanbur, which was considered the “most respected” among the enlightened circles of that time. Its various forms - large and small tanbur - are often found in both poetry and miniatures. The dutor was widespread among the people and was used to accompany the Bakhshi epics, in women's home music, and even in classical maqoms. The rubab (Qashqar and Bukhara rubabs), sato (bowed tanbur), gijjak, and chang complemented the stringed group. Among the wind instruments, the nay (soft, lyrical sound), surnay and karnay (solemn, powerful sound), koshnay, and bolamon occupied a special place. The drum, which was played on drums, was an integral part of almost all ensembles, and its curls enriched the rhythmic patterns. 19th-century sources emphasize the harmony of these instruments in the ensemble, their sound, and decorative ornamentation (carving and inlay).

Methods

In the 18th - 19th centuries, a comprehensive approach and the following complementary scientific methods were used in the study of musical culture and musical instruments in Uzbekistan: historical-comparative analysis, organological analysis, textual and source studies, and music-theoretical analysis.

The structural structure of the cadence system, the mushkilot and prose sections of the maqoms were analyzed based on the laws of musicology. The circle methods in the shashmaqom and the elements of polyphony (multi-voice elements) in instrumental ensembles were theoretically substantiated.

The role of music not only as a work of art but also as a social phenomenon was examined - its function in cultural gatherings ("gashtaks"), palace receptions, and religious-mystical ceremonies. This method served to illuminate the process of democratization of musical art.

This set of methods used in the research made it possible to assess the Uzbek musical heritage of the 18th–19th centuries as both a static (a static instrument) and a dynamic (a developing art) process.





Results

The comprehensive research conducted showed that the musical heritage of Uzbekistan of the 18th -19th centuries was not only preserved, but also systematically improved. The results of the research were reflected in the following fundamental areas:

1. The formation and canonical structure of Shashmaqom

The study scientifically substantiated the transition from the “Duvozdakhmaqam” system (12 maqams) to six main maqams in the Bukhara cultural environment of the second half of the 18th century. The results show that this was not just a reduction, but a sorting of musical material and its strict regulation in the form of “Shashmaqom” (Buzruk, Rost, Nav, Dugoh, Segoh, Iraq). The division of each maqam into two large parts - Mushkilot (instrumental) and Nasr (song) sections had a clear foundation. While instrumental sections such as Tasnif, Tarji, Gardun, Muhammad and Saqil are distinguished by their richness in polyphonic elements, it was proven that the Sarakhbor, Talqin and Savt yollari in the vocal section are the highest peak of human voice and instrumental accompaniment. It was found that the system of transitions (namuds) between maqoms was improved, and musical dramaturgy expanded through the use of elements of other maqoms within one maqom.

2. Evolutionary changes in instrumental music and organology

During this period, national musical instruments were raised to a high level not only technically, but also aesthetically. The tanbur instrument served as a tuning fork for all maqoms. The arrangement of the frets (nim-frets) on its handle formed the 17-step sound scale of Uzbek national music. During the research, it was found that with the appearance of steel strings of the tanbur, new dynamic possibilities (moans, escapes) appeared in its sound.

The dutor's silk strings and two-part (interval-based) playing style were the basis of folk music of that time (especially in the performance of women and bakhshis). According to the results of the research, in the 19th century the dutor also began to partially become part of classical maqoms, which indicates the democratization of art.

The lyrical-philosophical possibilities of the flute were analyzed, and the acoustic power of the trumpet and trumpet increased in the open air, in ceremonial ceremonies (as an integral part of city life). The doira, with its more than 200 rhythmic methods, appeared as a controlling instrument providing the metric basis (weight) of the maqoms.





3. Typological classification of regional schools

The research revealed the unique specialization of three main musical centers in Uzbekistan:

– Bukhara School: As the homeland of classical "Shashmaqom", it preserved an academic and strictly regular style of performance. The composition of the palace ensembles (tanbur, gijjak, doira) was standardized.

– Khorezm School: The "Six Half-Maqam" system was formed here. The most important scientific result was the creation of the "Tanbur Line" (note system) by Kamil Khorezmi in the mid-19th century. This was the first attempt to record Uzbek music on paper and was a revolutionary step in the history of musicology.

– Fergana - Tashkent school: In this region, maqom paths developed that were more free, lyrical, and related to the "Katta ashula" genre. The role of koshnay and khang instruments in instrumental performance was higher than in other regions.

4. The sociocultural landscape of musical life

The results of the article show that in the 18th–19th centuries, musical culture developed in two directions. Urban and rural culture: In artisan stalls, teahouses and family gatherings (gashtak, chat), music became a spiritual need. As a result of the research, it was found that it was during this period that the tradition of "Master-disciple" reached its most perfect methodological form. The fact that knowledge was passed from generation to generation not in writing, but orally "by ear" ensured a high level of musical improvisation.

5. Scientific and ethnographic results

By the end of the 19th century, as a result of the transposition of Uzbek melodies into the European notation system by Russian orientalists (V. Leysan, A. Eichhorn), national music became an object of world science. This process served to scientifically describe the constructive features of Uzbek instruments and include them in the map of world musical instruments. These results give full grounds to call the 18th-19th centuries the "Golden Age" of Uzbek music, since it was during this period that the art of maqom, recognized today by UNESCO, took its fundamental form.

Discussion

The results obtained on the development of musical culture and musical instruments of Uzbekistan in the 18th–19th centuries allow us to assess this period as





the final and most mature stage of the Central Asian “musical renaissance.” The scientific and practical aspects of the research results are discussed in detail below.

The formation of the “Shashmaqom” system, identified in the study, is not just a musical collection, but also indicates the systematization of the spiritual and aesthetic views of the society of that time. Although the transition from 12 maqoms to 6 maqoms is interpreted by some researchers as a “reduction”, our analysis evaluates this process as a “qualitative selection”. The division of musical material into complex vocal and instrumental parts (Mushkilot and Nasr) during this period raised the demand for performing skills to an extremely high level. In particular, the use of Sufi ghazals in the vocal sections shows that music turned from a mere entertainment tool into an “instrument of spiritual perfection”.

From the point of view of organology, the elevation of the tanbur to the status of a “principal instrument” is no coincidence. Its 17-step scale provided the mathematical and acoustic precision of Eastern music. The solidification of the tanbur fret structure during the period under discussion indicates the formation of a unique “temperament” (system of inter-tone relationships) of Uzbek music.

The popularity of the dutor, however, did not allow for the stratification of art. If the tanbur represented the music of the court and the elite, the dutor remained the main instrument that conveyed the pain, everyday life, and epic poems of the people. The parallel development of these two instruments ensured both the vertical (professional) and horizontal (mass) stability of Uzbek music.

An analysis of the Bukhara, Khiva, and Kokand-Tashkent music schools shows that, although these centers were independent of each other, musical communication was not interrupted. For example, the “Tanbur line” (notation system) created by Kamil Khorezmi in Khorezm was an innovative step for all regions of that time. This notation system should be considered the first serious attempt to transfer Uzbek music from oral tradition to written culture. Although it differs from the current modern notation system, the desire to preserve and codify national music shows that the intellectuals of that time perceived music as a scientific heritage.

In the 19th century, the emergence of music beyond the palace walls and its popularity among urban artisans and merchants (gashtaks, literary and musical evenings) led to the socialization of art. This process brought a new “breath” to maqom





performance - it became somewhat freer, enriched with folk songs. During the discussion, it is worth noting that it was precisely thanks to this democratization that Uzbek music did not lose its vitality even during the tsarist occupation and subsequent political changes.

The results of the study help to understand the roots of Shashmaqom performance today. This art, recognized by UNESCO as a “Masterpiece of the Oral and Intangible Heritage of Humanity,” was built on the foundations created in the 18th–19th centuries. However, it should also be noted in the discussion that the role of instruments of that period (for example, the Afghan rubab or sato) in modern ensembles has somewhat diminished, indicating the need for their restoration and faithful study.

In conclusion, the musical culture of Uzbekistan of the 18th–19th centuries is not just a memory of the past, but a living process that shaped national identity and brought the art of music to its technical and philosophical peak. A deeper study of this period will serve to open up new aspects of national musicology in the future.

Conclusion

As a result of researching the history of musical culture and instrumental performance of Uzbekistan in the 18th – 19th centuries, the following final conclusions were reached:

The peak of systematization: This period was the "golden age" of Uzbek classical music, when centuries-old oral traditions found their final form in monumental and strictly regular compositions such as the Shashmaqom. The formation of the art of maqom proved the high level of intellectual and aesthetic thinking of the Uzbek people.

Musical instruments (especially the tanbur, dutar, flute, and doira) became not just musical instruments, but also a means of expressing the philosophical and artistic views of the era. Changes in their structural structure (string material, fret system) served to further complicate and enrich the maqom melodies.

In conclusion, the heritage of the 18th-19th centuries is the foundation of modern Uzbek musicology and performance. The study of this period is of strategic importance not only for understanding the past, but also for the worthy promotion of our national art in the world cultural space.





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