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THE STRUCTURE, RANGE OF STUDY AND HISTORICAL SOURCES ON MUSICAL INSTRUMENT UD

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Аннотация. Тарихдан маълумки, инсон овозига ўхшаш чолғулар орасида уд ўзининг ғамгин ва мунгли садолари билан ажралиб туради. Ўрта аср алломалари – Форобий, Ибн Сино кабилар уд чолғусини энг мукаммал соз сифатида таърифлашган. Амалда эса илмий ишлари билан жавоб беришган. Мазкур мақолада уд чолғу асбоби, унинг характерли жиҳатлари борасида маълумотлар келтирилади. Чолғу тўғрисидаги тарихий манбалар эслаб ўтилади. Уни сошлашда қўлланилган араб-форс тилидаги атамалар маънолари тушунтирилади, таҳлил қилинади. Бундан ташқари удга оиладош бўлган чолғулар ҳақида ҳам тўхталиб ўтилади.

Калит сўзлар. Уд, Барбат, Лютня, “Шоҳнома”, Борбад қиссаси, Борбад.

Annotation: Throughout history, the tune of udis the most close to human voice peculiarly by its melancholy and gloomy melodies among musical instruments. Medieval scholars, Farabi and Avicenna have described ud as the most perfect musical instrument. In practice, they answered with their scientific works. This article provides an overview of the ud and its features. Historical sources about the instrument are mentioned. The Arabic-Persian terms used in its setting are explained and analyzed. It also focuses on the instruments that are related toud.

Keywords: Ud, Barbat, Lutnya, "Shakhname", Tale of Borbad, Borbad.

Аннотация: На протяжении всей истории мелодия “уд”а наиболее близка человеческому голосу, особенно по меланхоличным и мрачным мелодиям среди музыкальных инструментов. Средневековые ученые, Фараби и Авиценна описали “уд” как самый совершенный музыкальный инструмент. На практике они отвечали своими научными работами. Эта статья содержит обзор “уд” и его возможностей. Исторические источники об инструменте упоминаются. Арабо-персидские термины, используемые в его урегулировании, объясняются и анализируются. Он также фокусируется на инструментах, которые связаны между собой.

Ключевые слова: Уд, Барбат, Лутня, «Шахнаме», Повесть о Бербаде, Борбад.

Introduction: There is no doubt that the musical instruments play a special role in life of people in Central Asia since ancient history. In particular, the variety of musical instruments that we find in the pages of history, both in writing and in the form of ancient artifacts, provides colorfulness to our musical culture. Among the ancient musical instruments ud is distinguished with its unique sound and form, which is common for Arab, Turkic, Persian, Caucasus (Azerbaijan and Armenian) and Central Asian countries.

Literature Review: Ud is regarded as a leading musical instrument in the treatises of medieval scholars Farabi, IbnSina, Safiuddin al-Urmavi, al-Sherazi and others. The Nizami Ganjavi describing the musical instrument ‘ud’ wrote that it makes the sound like a pleasant splash of water and called it as a "Bird of Sughd". This definition implies that the origin of the ud comes from the Soghd, that is, from Central Asia. Even, during the life period of Farabi, they worked at creating tabula on for a musical instrument.

Tolstov and his followers, who studied the ancient sites of Central Asia in the 30's and 40's of the 20th century, were able to find the survivals and pictures of musical instruments in different forms (remains of the instrument and paintings on the walls). In particular, books by Ryurik Leonidovich Sadokov, who participated in those studies, provided valuable information on the history and appearance of

musical instruments related to the musical culture of the peoples of Central Asia in his books 'The Art of Music in Ancient Khorezm' [1] and 'Thousand pieces of Golden Tool'. [2] The books give a detailed information on musical instruments found in the ruins of ancient old castles.

Research methodology: In this article, we have focused on the origin, theoretical basis, and the structural aspects of the musical instrument. We tried to use the simplest methods of research - interview, oral questionnaire.

Analysis and Results: As we know, ud is a stringed and Mestrovicinstrument and is widely used by Central Asian (Uzbek, Tajik) peoples. Ud is a popular instrument in the Orient, like the Greek harp. Ancient musical theories, narratives of music explain the narrow and act structure on the basis of a musical instrumentud. The existence of Ud in the 1st century was discovered by the researchers.

In the ruins of Ayritom we found a frieze with a female musician holding an instrument as ud. In the IX-XV centuries in the treatises of Oriental music (vocalists, music acts, maqoms) ud was considered as the leading instrument in the treatises of Farabi, Ibn Sina, Safiuddin al-Urmavi, al-Sherozi and others. It is known that it had originally 4 strings, and the musician Ziriab (9th century) noted that 5 strings were added by Farabi. [3]

Generally, there are numerous pictures of singers and musicians playing music, various patterns, sculptures and other ornaments, which are not significantly different from each other. For example, the music found in "Bolaliktepa" was very simple, with only one tight string. Afrosiab findings in Samarkand show a large number of musicians, including ud music.

Abu Nasr Farabi was able to play all the musical instruments available in his day. He played music, especially in flute and tanbur skillfully. Some sources indicate that he invented a musical instrument 'qonun' and did much to improve the sound of the ud at that time. [4]

During the century when Avicenna lived, ud was a very valuable musical instrument, and artists and poets recognized it in their works. The musical

instrument ud was popular and known in the oasis before the Arabs' arrival. During the Arab invasion, it became popular in many parts of the world. It spread to Spain through the Arabs (because Spain was also invaded by the Arabs), and through Spain to the European countries. Later, Europeans made changes to it and began to call it Lutnya. [5]

Darvishali Changi, a music scholar of the 16th and 17th centuries, states in his music book that "ud is the king of musical instruments". This is because Ud's "gentle, pleasant" sound, and the wide volume of the sound distinguished him from other musical instruments of the time. [6] Darvishali writes that Ud had 12 pairs of adjustable silk strings.

The instrument ud was previously adjusted according to the Arabic-Persian instructional terms. [7] For example, strings are arranged in quartets, and are called Persian and Arabic - hodd, zhir, masna, maslas, bam (zirubam). Ud acts are absolute (open string), zoid (increased relatively higher than the open strings), mudjannab (adjacent strand), sabbob (string pressed with index finger), vustai furs (Persian act pressed with middle finger), vustai zalzal (tributed to Zalzal). The lad act was called the binsir (the fourth finger print) and the khinsir (the act performed with small finger). [8] In the treatises the acts are noted in Arabic letters in the order of abjad.

The current ud is without act and has 11 strings. Of these, 5 are of pair strands, and the lower one is single. [9]

If we discuss the music instruments like Ud, it can be compared to a miniature drawn for the "Borbad Stories" found in Firdavsi's 'Shah-name'. Because, Borbadis described in this picture holding a duck cannon musical instrument in his hand in the palace of King Husrav Parves. [10]



Miniature for the work of "Shah-name"

According to sources, this instrument was called barbat. If you put the two instruments together, it will be clear that the ud and barbat are the musical instruments belonging to the same group. In addition, a musical instrument known in Europe as an ancient leutnya is similar in structure to the ud. [11] Below we can compare the pictures of these instruments.



Barbat



Ud



Leutnya

Conclusion: Following such solid evidence, it can be said that each musical instrument has once been the basis for the emergence of a new musical instrument. For example, in Europe such as clavisin and claviacord opened the way for piano

and grand piano, while in the East, the dombra was the base of creation of tanbur, avlos for double-flute on base of it qo'shbulomon were introduced into practice. The emergence of new musical instruments can also be attributed to military actions. The effect of this process is that the musical instruments of many peoples are similar in appearance and form, though not in terms of performance and style.

In conclusion, the sad and closed sound of Ud's has not been used by the artists' team for almost no other purpose than public events and recordings in recent years. The live performance of Uzbek singers and musicians with the efforts and demands of the Uzbek Concert Organization can also change the attitude of the musician to the positive. After all, the live performance gives the musicians a chance to play and work on musical instruments of their own. This, in turn, helps to popularize our ancient instruments, such as ud, which are very important for the Uzbek ensemble.

Based on this, we aim to further investigate the performers of this instrument and their styles in our subsequent research.

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