



THE HISTORY OF THE TANBUR: FORMATION, DEVELOPMENT, AND LEGACY

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Abstract:

This article discusses the tanbur, one of the oldest musical instruments. It presents the history of its evolution, various forms, and provides information about the musicians and researchers who have performed and studied the tanbur, as well as the master craftsmen and teachers who dedicated their lives to its creation and enhancement.

Keywords: tanbur, sato, instrumental art, Usmon Zufarov, Turgun Alimatov, national art, music, Shashmaqom, parda, history.

The role of certain musical artists in shaping each musical instrument that has reached us from ancient times is particularly significant. In one of his conversations, Marufkhoja Bakhodirov, a renowned singer of the last century, discussed the tanbur instrument and explained that only a select few artists have the right to introduce innovations or make changes to the instruments and the maqoms performed on them. He categorized musicians into three groups based on this perspective.

The first, that is, the highest, the possessors of a high level of Divine giftedness given by Allah, the second, that he can perform skillfully in art mainly through imitation and imitation, and the third, the amateur, who can perform only relying on the teacher. The first category includes musicians of the highest level. The instrument would be set to their hearts, and the heart to Divinity. Based on divine inspiration, they were able to change the curtains, strings, even the shape and even the positions of the instruments when necessary. At the same time, they are able to subordinate all elements of music to themselves.

The tanbur instrument has come down to us as a result of the love for fine arts and the conscientious service of such people, that is, the great talented people who have benefited from the highest blessings of the Creator. The tanbur went through a very long historical path before it came to what it is today. The consistent research conducted by prominent scientists testifies to this as a source.



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The musical culture of the peoples of Central Asia is associated with paintings in caves, various vessels, household utensils, precious jewelry, sculptures, architectural monuments, and musical instruments found through archaeological excavations. Archaeological excavations show that musical culture, especially music and instrumental music, has been developing in our country since ancient times.

Among the most ancient instruments, we can include solo and ensemble, amateur, professional, traditional musical creativity of the indigenous peoples, string instruments, which are closely related to their social way of life. Among these string instruments, a special place is occupied by the most famous instrument - the tanbur, which is mentioned in the earliest images of 3000 years ago in the musical culture of Uzbekistan, in the oases of Zarafshan, Ferghana, and Khwarazm¹.

In many sources, the tanbur is said to consist of two Greek words, meaning "body" - heart, soul, "bur" - clawing, tickling, that is, tickling the soul. At the same time, other opinions are presented in some literature related to instrumental studies. According to Henry George Farmer² and Kurt Sachs³ he says that the word "tanbur" comes from the ancient Sumerian instrument called pantura and means "small bow" Alain Danielou⁴, studying the tanbur from another perspective, he concludes that it originated from the ancient Indian language. Onomasticon by Julius Pollux Alexandriansky⁵ the word panduros entered the ancient Greek language through the Assyrian language. The tanbur originates in Athens in the form of a panduros. Some ancient authors say that they found the origin of this word in the Lydian language. Words such as pandora and bandurria, pandor, mandor, mandol in Slavic languages are also considered derivatives of pantur.

According to Vasily Abaev⁶, the name of the Caucasian pandur instrument originates from the Scythian language. These Caucasian instruments, which have similar names and shapes, are known in Ossetia as a fan, in Armenia as a pandir (bambirn),

¹ A.Zufarov "Ўзбекский танбур" scientific article "Вестник науки и образование" 2019. <https://cyberleninka.ru/article/n/uzbekskiy-tanbur/viewer>

² British musicologist and conductor, one of the most prominent researchers of Arab medieval music and music theory.

³ Kurt Sachs (nemis Curt Sachs; 1881-1959) - a German and American musicologist, ethnographer, and ballet critic [1]. One of the founders of modern instrument making, one of the authors of the classification of musical instruments known as the Hornbostel-Sachs system.

⁴ Alain Danielou (fr. Allein Daniélou; 1907 yil 4 oktyabr, Neuilly-sur-Seine, Seine - 1994 yil 27 yanvar, Lonet [d], Vod) - French historian, intellectual, musicologist, indologist, well-known expert the main directions of Hinduism are Shaivism.

⁵ Yuliy Polluks (Ilosnos nanos) or Yuliy Polluks A renowned lexicographer, sophist, and rhetorician of the second half of the 2nd century, he wrote in Greek.

⁶ Vasily Ivanovich Abayev [3] (oset. Abayti Ivana fyrt Vaso; 2 (15) December 1900, Tiflis province, Kobi village - 18 March 2001, Moscow) — philologist.



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and in Chechnya as a pondur. Approximately this instrument is called chonguri in Georgia and achengur in Abkhazia. Undoubtedly, these names are related to Chagur in Turkish and Chagur in Azerbaijani. From these teachings, we can learn that the tanbur belongs not only to Central Asia and the East, but also that the tanbur and its related instruments exist in many peoples of the world.

Historical information about the tanbur in Central Asia can also be found in the musical manuscripts of a number of scholars. Many scholars, along with their work in various fields of science, paid great attention to musical instruments and the science of music, writing down some information. Among them, Farabi, Abu Ali Ibn Sina, Al-Khwarizmi, Ashl-Shirazi, Alisher Navoi, Husayni, Jami, Al-Marogi, Kavkabi and Darvesh Ali Changi, in their musical treatises, along with the science of music, musical instruments, voice, and ancient examples of the tanbur instrument: yaktor, dutar, tanburi kuchak (small tanbur), tanburi buzruk (large tanbur), nay tanbur (bow tanbur), Shirvan, Baghdad, Khorasan, Turkish tanbur. As noted in the scientific research conducted by our scientists in recent years, copies of Khorasan tanburs are currently used in the musical performance of Central Asia, including Uzbekistan. Along with scientific manuscripts, the tanbur is often mentioned in the works of famous poets and writers. From this, we can learn that the tanbur has always been an instrument worthy of special attention in all times and periods. In particular, the poet Boborahim Mashrab wrote a gazelle in his time, pointing out that the tanbur was loved more than any other instrument, that it was a very old instrument, and that the common people did not appreciate it:

Setor demang, holu dilim so‘rg‘uchi tanbur,
Ko‘nglum girexin, g‘mlarini surg‘uchi tanbur.
Ko‘tohnazar el buni qadriga yetmas,
Dargohi azaldin habare berg‘uchi tanbur...

In the book “Uzbek Traditional Instruments” by S.Begmatov and M.Matyakubov, the following quotation is given about the tanbur: “In Sogdian, later in Arabic literature, after the rud (barbat), according to its essence”, writes musicologist A. Nazarov, “it is shown that the “Khurasan tanbur” ranks second, and Abu Nasr Farabi wrote about its most widespread arrangement “Bukharacha...” After al-Farabi, Ibn Sina proposed a new system of classification of musical instruments, in which a special place was given to musical instruments used in Bukharan musical practice: tanbur, barbat, rud, chang, organ, etc”.

In the second half of the 19th century (1886), Kamil Khorezmi, a poet, musician, and composer from Khorezm, created the first “Tanbur line” for the tanbur musical instrument among Eastern scholars.



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Professor Rifatilla Kasimov's book "Traditional Tanbur Performance", dedicated to the 80th anniversary of Turgun Alimatov, mentions a number of tanbur masters whose names have been rarely mentioned in recent years: "The names of great masters of our art, such as Ota Giyos Nazirov, Matyokhob Kharratov, Sultan Khan Khakimov, Shobarot, Kori Siroj, Ustazar Toir, Ruzimatkhon, Asatkoriy Lutfullaev, Rafjan Toshpulatov, Razaliddinov These distinguished individuals, who lived and worked in various regions of our republic, created a unique style and school in performing arts[5, 8]".

The second name of the tanbur was also used in the past as "setor". According to sources, in ancient times, the tanbur had two strings, and it was made of silk. In the Middle Ages, instead of silk strings, silver wire strings were made, and the number of strings increased by three.

"Musical Instruments of Uzbekistan" by the Russian musicologist Viktor Belyayev, who lived and worked at the beginning of the 20th century, published in 1933

In the book "Musical Instruments of Uzbekistan" when discussing musical instruments, several types of tanbur are mentioned. The second name of the tanbur was given by the number of strings. For example: "setor" (three strings), "chortor" (four strings), "panjtor" (five strings) and "shashtor" (six strings).

It is known that we have two types of tanbur, one small, and one large. While the smaller tanbur is traditionally played, the larger one has the names "sato tanbur" and "bom tanbur" and differs from ordinary tanbur in its structure. These three instruments are sometimes called two differently: "Tanbur" when played on the nohin, and "Sato" when played on the bow. In general, it is called "Sato Tanbur" and this instrument has a special place in the historical formation of the tanbur instrument. Another distinguishing feature of the setor from the tanbur is that it is primarily intended for bowstring, and sometimes also for nohun.

The modern sato instrument (sato tanbur, bom tanbur, or big tanbur) used in our country differs from ordinary tanbur mainly in the structure of a bowl. Its bowl chamber is made of a larger size and consists of six parts: the bottom (half cup), the large lateral rib, the small lateral rib, the inner lid (half lids), the upper lid, the throat. The bottom is the lower part of the bowl, made from walnut or apricot tree, that is, flat and shallow from a simple tanbur bowl, in the form of a half bowl, with the inside carved. Two large side ribs made of bent mulberry tree are attached to the base cup. An inner cover (half covers) is installed above the large lateral ribs. The inner lids are called half lids because they are made as if they were divided into two parts by the middle of a whole lid and are installed with the middle part open without completely closing the cup. Above it, a second layer of small side ribs is placed,



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which are completely covered by the upper cover. All of these are collected and made by connecting them to the throat.

Thanks to this perfect cauldron, the sound of the sato tanbur is broad and long, with a thick and imposing sound. The sato are five strings of a tambourine, which are pulled into the ears mounted on a device made in the form of a special groove, similar to that of a violin, at the top of the beating.

Great masters have made a great contribution to the creation, performance, and restoration of this instrument. When talking about Sato, the names of master Umon Zufarov and Turgun Alimatov are always mentioned.

Usman Zufarov (1892-1981), a renowned musician from Tashkent who lived and worked at the beginning of the 20th century, was a skilled artist who had many experiments in creating almost all Uzbek national instruments and creating their previously unavailable forms and types. In particular, Sato created a special form, as well as a new type of tambourine, the bom (bass). Although these instruments were created by Usman Zufarov in the 1940s, they were not put into practice for many years. Nearly twenty years later, the famous musician Tugun Alimatov took these instruments into his hands.

In 1957, Yunus Rajabi, the head of the ensemble, spoke about the forgotten sato instrument to Turgun Alimatov, who was working as a tanburist in the newly-started maqom ensemble. Also, taking into account that T. Alimatov can play not only tanbur and dutar but also bow instruments, he proposes to restore this unique instrument. After that, Turgun Alimatov went to the workshop of the artist Usman and chose one of the new types of instruments created by him, that is, the "bom tanbur" (bass tanbur).

As a result of long-term efforts, T. Alimatov created a unique internal style in this instrument. Turgun Alimatov plays the sato tanbur sometimes with an arrow, sometimes with a peacock in the ensemble. If Turgun Alimatov's sato playing on the bow is special, then his performance with the harpsichord developed as a separate school. When this instrument was played on noah, it sounded more impressive, full, and pleasantly than a simple tanbur. From day to day the popularity of the sato tanbur increased, and the number of people who wanted to play it grew.

Sato is considered the most unique and perfect instrument among Uzbek national instruments. There is no man whose heart has not been stirred by his sad, majestic voice. Today's high-achieving students prefer this instrument and play it with love. Although the demand for this instrument is growing, it has not died down yet. Now the sato tanbur is being mastered by master Usman's grandson, master Anvar



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Zufarov. His tanburs and sagas spread throughout the republic, reaching neighboring republics and even foreign countries.

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