

WESTERN ART, CULTURE AND MUSICAL INSTRUMENTS

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Annotation: Arabic music is the musical culture of the Arabs. Its historical roots are connected with the cultural traditions of the Bedouin tribes. The poet of the tribe performed his poems in the form of songs and musical tones. Many musical-poetry genres were formed in connection with everyday living conditions, family and religious ceremonies. This article provides information about Western musical culture, particularly the musical instruments of the Arab people

Key words: Jahiliyya period, music, tradition, art, vocal genre, Mansur Zalzal, ensemble, performance, nasb, sinad, hazaj, hanafi, khimyari, rukbani, hamriyat.

Аннотация: Арабская музыка – музыкальная культура арабов. Его исторические корни связаны с культурными традициями бедуинских племен. Поэт племени исполнял свои стихи в форме песен и музыкальных тонов. Многие музыкально-поэтические жанры сформировались в связи с бытовыми условиями, семейными и религиозными обрядами. В этой статье представлена информация о западной музыкальной культуре, в частности о музыкальных инструментах арабского народа.

Ключевые слова: период джахилии, музыка, традиция, искусство, вокальный жанр, Мансур Залзал, ансамбль, исполнение, насб, синад, хазадж, ханафи, химьяри, рукбани, хамрият.

Pre-Islamic (Jahiliyyah) Arabic music developed mainly in the work of professional women singers, the so-called “qiyān”. The contribution of singers from non-Arab (non-Arab) nations is significant. At the beginning of the 7th century, with the growing political and cultural influence of the Sassanid state, the musical traditions of Central Asia and Iran spread widely in the Arabian Peninsula. In music performance, stringed musical instruments of the peoples of Arabia, Central Asia, Iran – mizhar, barbat, muvattar, tanbur, vann, rubob, kiron, chang (sanj), wind instruments – flute, sur-pipe, mizmar, percussion instruments – tab-la, dalib, daff, darabukka are common. In the 7th century, the unification of Arab tribes, the adoption of Islam and the emergence of the first Arab state (Caliphate) caused the growth of Arab culture. The methods of calling the call to prayer and reciting the Qur’an enriched the ways of performing music for beginners, and also the Arab music of this period developed on the basis of the creative mastery of the high art of the peoples of the countries conquered by Islam. The founders of the professional vocal genre – “gina al-mutqan” were Saib Khasir (? – 683), Noshit Farsi (8-a), Tuwais (? – 710), Ibn Misjah (? – 715), Ibn Surayj (630-726), Jamila (? – 720) and others were originally from Central Asia and Iran, and brought elements of the musical art of their people to Arab music. 9th-11th centuries Arab culture, especially music, reached a high level. On the basis of the critical study of the practical music of the peoples of Central Asia and Iran and the ancient Greek music theory, the great thinkers Kindi, Farabi, Ibn Sina, Ibn Zayla, Abu Abdullah Khorezmi, “Saf Brothers” (“Ikhwan Ussafa” scholar association) and other high level of music science in Arabic created samples. The translation activity of scholars of “Bayt ul-Hikma” (“House of Wisdom”), founded in Baghdad in the middle of the 9th century, played a big role in the development of the science and aesthetics of Arabic music. At the end of the 12th century and the beginning of the 13th century, Arabic music began to develop within the framework of the Twelve Status System. In the later period, the genres of Muslim religious music – zikr, madh an-Nabawiya and others appeared. In the second half of the 19th and 20th centuries, Arab musicians aimed to restore national musical traditions. During this period, the tradition of “tahtka” ensemble-performance spread widely. Multi-part instrumental genres – bashraf (or peshrav), taq-sim, samoi, tak-mila, longa, vocal-instrumental genres – nuba,

dor, muvashshakh, lyrical song genres – du-bayt, layali, mauvval acquired a new secular meaning. Arabic musical instruments can be divided into three groups: string instruments (chordophones), wind instruments (aerophones) and percussion instruments. They are descended from ancient civilizations in the region.

String musical instruments, chordophones – a group of musical instruments; mopnap is used as the sound source. Guitar, sitar, bass guitar, violin, cello, alto, banjo, mandolin, harp, balalaika are among the widespread stringed instruments. The most common stringed instruments in Uzbekistan are rubob, dutor, tor, gizjak, chan and kamus. Depending on the method of sound production, it is divided into the following main types: torlikamonli (such as a violin played with a bow or smichok), torlimezrobli (tanbur, oud, rubob played with a mezrob or nohun), torlichertma (dutor, dombira, law), torliurma (chan, piano)

Sintir player in Rabat, Morocco

The sintir (Arabic: ري تنس), also known as the guembri (يربم كالا), gimbri, hejhouj in Hausa language, is a three stringed skin-covered bass plucked lute used by the Gnawa people. It is approximately the size of a guitar, with a body carved from a log and covered on the playing side with camel skin. The camel skin has the same acoustic function as the membrane on a banjo. The neck is a simple stick with one short and two long goat strings that produce a percussive sound similar to a pizzicato cello or double bass.

A qanbūs (Arabic: سوبنق) is a short-necked lute that originated in Yemen and spread throughout the Arabian peninsula. Sachs considered that it derived its name from the Turkic komuz, but it is more comparable to the oud. The instrument was related to or a descendant of the barbat, a (possibly) skin-topped lute from Central Asia. The qanbūs has 6 or 7 nylon strings that are plucked with a plectrum to generate sound. Unlike many other lute-family instruments, the gambus has no frets. Its popularity declined in Yemen during the early 20th century reign of Imam Yahya; by the beginning of the 21st century, the oud had replaced the qanbūs as the instrument of choice for Middle-Eastern lutenists

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