

## FOLKLORE MUSICAL INSTRUMENTS

Playing in the majority of instruments, which are used in national performance art, requires skill, experience, knowledge and practice. There were some simple,

widespread musical instruments, which do not require special knowledge for their performance. We call these instruments as "Folklore Instruments".

**Changqobiz** — it was prepared in the past from bones and wood, at present it is made only of metal. In different regions it is prepared in different shapes and size. It is obvious that any sound in the nature is made of vibration of some object. The faster the vibration, the louder the sound and vice versa. While vibrating the changqobiz's tongue nothing is audible, in order to strengthen its sound and to make it audible the oral cavity plays the role of resonator.

At present changqobiz is widespread in the Republic of Karakalpakstan, Qashqadarya and Surkhandarya regions. Changqobiz performances of Bobokhonova Jorqin-

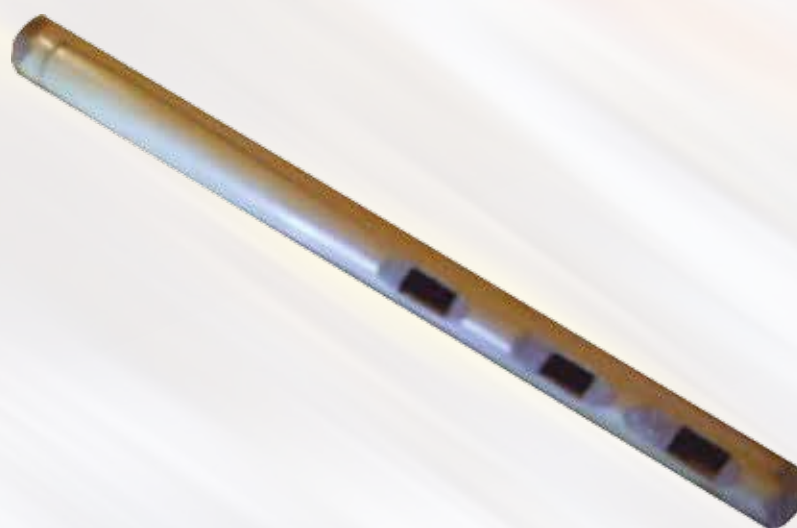
momo, Nurmatova Sofiyamomo from Sho'rchi district, Naziramomo Ramazonova from Muzrabod district are distinct with their unique sound. Their tones of melodies are very peculiar and they are called with such names as "Yorga Salom" ("Greetings to the beloved"), "Sevgi" ("Love"), "Yorkelur" ("The lover comes"), which express inner feelings and "Shabboda" ("Breeze"), "Toshqin Soy" ("Floating River") natural occurrences.

Changqobiz is played individually or with the changqobiz ensemble which gives the opportunity to listen to its sound completely and with quality. Apart from this, it sounds best in the accompaniment of drum, sibizga or with ceramic flute.



**Sibizga** (fifes) — the sound of sibizga reminds about the nature, entity and latitude. While listening to it, mountains, stones, deserts, hills and uplands appear in one's imagination. Sibizga, which is able to create such magical tunes, is constituted as one of the most ancient musical instruments. Sibizga, which is the simplest instrument

that was created by human and which sounds like a human, had been made and played by the people. Sibizga is produced of thick walled reed, which is called "gharov". In order to change the volume of the sound, which is made inside of it, 3 or 4 holes are made inside sibizga. It is possible to play quart, fifth, sixth spectrums in sibizga.



**Shullovuq** (Ceramic flute), also known as "shipillak", "shullovuq", "hushtak" is the most ancient types of wind instruments. It is made of ordinary clay, which is brought to the form of ceramics by refining with fire. It can be met in almost all frontiers of the country. Ceramic flute's types vary from the types of children's toy (in rural areas) that is able to make only

one sound, until the ones, which can make a tune of one and a half octave spectrum. Their shape, size and spectrums significantly differ from each other. Creating a sound in ceramic flute is fulfilled without any difficulties. Its different types; egg-shaped, in the shape of animals and birds are being created by the potters and oven makers.



**Ghajir nay** — in some sources this instrument is also called shepherd nay. In reality, the flutes that were used by shepherds were made of bones or reeds. Ghajir nay's name is associated with a bird's name because this instrument is made of the wing bones of a desert eagle which is called "Ghajir". Once Gajirs' bones and meat (which is considered as haram) are separated, it was buried to a swamp for 40 days. This is called in the people's language "making chilla". During the 40 days, it will be easier for the meat to rot and bones get rid of unnecessary meat.

The bone's two sides are opened and cleaned. As an outer side plane and wider side is chosen; and from this side 3 or 4 holes and from the other side only one hole is made. The hole which was opened from the backside is placed near the blowing side; outer side holes are placed far from the blowing side. The sound is made by compressing the flute between the teeth, covering it with mouth and by blowing to it.



**Bolaman** (balabon) much smaller than sunay (type of oboe), is made of solid wood body, in majority of cases made of mulberry and apricot wood, its sound making system differs from that of sunay's. In bolaman instead of "nay pachog", reed in which sibizga tongue was opened, is used. Even though the bolaman's body becomes wider as it goes down, its inner hole remains unchanged. There are some

holes in bolaman too which were made in order to make sound; 7 of them are placed on its outer side, and only one of them is placed on its downside. Bolaman's sound timbre is much lower than that of sunay. For this reason, the instrument is used for accompanying instrumental ensembles and their performers. This instrument almost disappeared from Karakalpakstan Republic and Khorezm regions.



**Surnay** (type of oboe) — also has its own ancient history. This instrument was mainly used in the accompaniment of drum, nogora, and karnay in the weddings, celebrations and in happy occasions. As surnay's sound is very loud, it is played in open squares. Melody direction performed with surnay, and its playing place makes it distinct from other instruments. Surnay's usage conditionally can be divided into the following types:

1. Sunraymaqom directions and the songs which are very close to maqom direction. For instance, in Khorezm such sunray directions as Nadramiddin, torghay, shokochdi, khonchiqar and others;

2. Dance directions;
3. Rope walker directions;
4. Humour directions;
5. Wedding ceremonial directions.

Usually sunray is made of mulberry, nut or apricot wood. Its main components are-body, barrel, miyl, miyl chop, sadaf, naypachoq (dudik in Khorezm). Main body is in the form of widening pipe of 450–500 mm of length. In the main air circulating part of surnay, there are 8 holes from which the air exits. 7 of them are placed in the outer side; one of them is in the downside.



**Karnay** — is the Uzbek wind instrument, which possesses biggest and strongest sound timbre. As it is very big, it is prepared from thin copper in the form of three constructable separate parts, so that it was easy to lift. This instrument is used in the ensembles, in the accompaniment of sunray, drum, nogora and

others, which are played in open places. In the past karnays were also used in military moves and their straight and elbow types existed. In order to make sound in it mundshtuk (blowing adaption of karnay made of tin) was used or European copper instruments' (pipes, baritone) mundshtuks are used.



**Ud** — findings in the territories of Afrosiyob ruins, ancient Naysa and Marv, as the result of archeological excavations conducted in Ayritom and Dalvarzintepa, preservation of the image of ud in the terrakota, friz and other findings, evidence that this instrument is very ancient.

During the centuries Ud had been considered as the most perfect and as the king of all the instruments. Pleasantness and closeness of the sound of ud to the person's sound has always astonished listeners.

Ud is one of the instruments which had been changed the least during the development process. Together with keeping its appearance, ud is the instrument which triggered evolution of other instruments. Ud is used in solo performances and in the content of traditional instrumental ensembles.

**Noghora** (kettledrum) — is in the form of two ceramic pots covered with animal skin. Musical style is made by hitting to the pot one of which makes ringing sound, another



hoarse. Requires the usage in "karnay-surnay" ensembles. In recent times nog'ora is being used in national instrumental and maqom ensembles.



**Qayroq** — The existence of this instrument in the nature, moreover constituting that it is the first “artificial” percussion instrument testifies that qayrov is one of the most ancient instruments. Four fingers (index, middle, nameless and little fingers) hold one of the stones and the thumb holds the second stone. The rhythm which is made by their collision depends on the efficient work

of those fingers. Holding per qayroq stones on both hands, it is observed the usage of hard metals of the same size. In this case it would be easy to hold the metals with fingers and easy to direct. Nowadays Qayroq is mostly used in Khorezm songs. The usage by both male and female Khorezm dancers during the performance is also observed



**Qobiz** — is one of the most ancient bowed string instruments. Instruments, which are alike to qobiz, can be met in the Chinese and the Mongolians under the names of “hu kin” and “xur” respectively. Invention of qobiz in some sources is associated with the name of legendary name “qorqut”. Regardless by whom it was invented, western researchers proposed that origins of western bowed string instruments should be looked for from East, and qobiz may be such an origin for

violin or similar instruments. Both strings of qobiz, and the string of the bow are made of horse’s mane. The animal skin is covered only to the carved part of the instrument and kharrak is installed exactly to this place. The rest of the carved part will be left blank. In performance both of its strings participate simultaneously. Overtones are very actively used in the performance and make an impression like many sounds are being made at the same time.

