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HISTORY OF KARAKALPAK NATIONAL MUSICAL INSTRUMENTS

*Jumaniyazov Iskander Rozumetovich*¹

¹ Nukus branch of Tashkent State Conservatory, Uzbekistan

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Abstract

The purpose of research: Learning traditional musical instruments of every nation is very important, thus in this article given information about the history, origin and methods of playing musical instruments of Karakalpak people. In this article we focus on the methods of making and materials used for the process of musical instruments as; Dutar, Kobyz, Gidjak, Sunray, Nay, Balaban, Shynkobyz, Ushpelek, etc.

Research methods: The study of origin and classic play of Karakalpak national musical instruments.

Research results: To develop significance of Karakalpak national musical instruments among youth.

Keywords: *traditional musical instruments, Karakalpak people, Dutar, Kobyz, Gidjak, Sunray, Nay, Balaban, Shynkobyz, Ushpelek*

Introduction

Karakalpak people have a number of musical instruments which are emerged in early times, gradually developed over time and met the aesthetic requirements of the nation. In general, they are very similar in shape, construction and performing methods of the instruments of the peoples of Central Asia. However, the technique of performing on Karakalpak folk instruments (especially in the Dutar) is very various. Among typical Karakalpak musical instruments, the Kobyz is evolved in early times. The Shinkobyz must have been created later, because iron is used to construct the instrument.

Materials and methods

The Dutar instrument was created later than the Kobyz instrument, due to the fact that the performance technique in the Dutar is much more complicated than in the Kobyz. Recently the Balaban, the Girjek instruments began to spread among the population. These instruments entered from neighboring Khorezm and Turkmenistan. Except these, the instrument named the Shinkobyz, which is played by women is widely known among the Karakalpak people. Among the instruments mentioned, musical instruments such as the Surnay, the Balaban, the Doyra were common in the 19th and 20th centuries. Below we give information about the history of the origin and structure of these musical instruments.

Figure 1. *The Kobyz*



The Kobyz is considered one of the most ancient musical instruments of the Karakalpak, Kazakh, Kirgiz peoples. In Kazakh it is called the Kilkobyz. It is still considered to be the main musical instrument of the storytellers (jyrau). According to encyclopedia sources, the Kobyz is originated approximately in the 6th century. The Kobyz's creation was directly related to the name of the poet, lyricist and creator Korqyt ata, who made a great contribution to the creation of the epic and wisdom words of the written literature of that time, music and melodies, including musical instruments. This can be evidenced by the written poems by Korqyt ata and legends about him that are stored among the people. The Kobyz is considered to be very simple in its structure and limited in technical capabilities. In accordance with the demand of that time, the body of the Kobyz was made of wood in the jaw, the lower side was covered with the skin of a camel or a young calf, and the strings and pulley were made from the horse's tail fin. The Kobyz stands out from the main two pieces: body and handle. The body of the instrument alike a leaf of a tree and the lower side of it becomes thinner. The middle of the body is carved, the lower part of which is covered with animal skin. The skin is pulled in a wet state and tightened after drying. On top of the leather is placed a tiyek (bridge, support) made of 'suw qabaq'. Two narrow pulls are put on the tiyek, which are tightened and adjusted using two ears put on the surface of the handle. With finger presses on the special areas of the strings, and with the vibration of the strings,

sounds of different heights are produced and melodies are played. The bow is a tool that vibrates the strings, it is processed from hard stick (Elaeagnus, apricot). Stick is pulled by one tuft of hair about 1cm thick from the tail collar of the horse. By slightly moistening the hair of the bow and drawing the strings across will bring a vibration. From this vibration, a musical sound is produced, and it vibrates the leather with the help of the tiyek. As the leather vibrates, the body produces a gurgling sound from the carved area. Due to the low (large) volume of the voice of the Kobyz, it causes the listener to experience the feeling of being stately, dangerous, thoughtfulness. Storyteller (jyrau) performs musical fiction by holding a bow with his right hand while playing the Kobyz and pressing the strings with his left hand's fingers. The Kobyz has contiguous and structural types. The body and handle of the structural the Kobyz are assembled by placing the handle in a groove in the body. This type of Kobyz was made to put it in a "khurjun" (bag) when the storyteller (jyrau) roam the distances on a horse.

Figure 2. *The Dutor*



The Kobyz is tuned to a quarto, but the high pitch of the strings will depend on the

high pitch of the storyteller's (jyrau) voice. The range (volume) of the Kobyz is up to one and a half octaves. It is played mainly in accompaniment to songs told by the storytellers (jyrau). However, there are single solos made for Kobyz. Despite of its very simple structure, the Kobyz has been meeting the aesthetic demands of our people for centuries.

The Dutar is a musical instrument used widely among the peoples of Central Asia and the Karakalpak people. If the Kobyz was played only by the storytellers (jyrau), the Dutar was played by the bakhshis, musicians and people who are interested in it. Researchers who have collected and researched Uzbek and Turkmen folk music V.A. Uspensky and V.M. Belyaev cites some legends about the origin of the Dutar. According to their saying, the instrument is reached to us from the time of the Plato, who lived in the 4th– 5th centuries before us, and Noweti Áli, the friend of the Prophet Muhammad, who lived in the 8th – 9th centuries of our era. According to the Legends, it can be assumed that the instrument of the Dutar as the Kobyz has existed since ancient times. There are references to the Dutar in the works of the noble scholars of Central Asia (Dárvisĥ Áliy-changi, Kavkavi, Farabiy). The word Dutar is derived from Persian: duw means two, tor means string. Karakalpak people have two types of the Dutar. The first is carved Dutar, the second is structural Dutar. The groove of the Dutar is made of monolithic Mulberry wood. The body of the structural type of Dutar is made from by attaching the ribs which looks like a slice of melon with glue. Dutar's neck is decorated with patterns made of bone. Consequently, such Dutar are called "Ala moynak dutar". Dutar's outer wrist is look like a pear. The surface of the Dutar is often covered with Elaeagnus or Mulberry wood. There will be sound-producing holes on the surface. The handle of the Dutar is attached to the body with glue. The handle will have 13–18 lads. The lads are connected from the gut. Two narrow strings on the lower side of the body are pulled into two ears on the head of the handle and adjusted to a quart interval. The tiyek (bridge, support) above the cap holds two strings. The strings are vibrated with the right hand of the performer. The vibration of the strings passes through the "tiyek" (bridge) into the cover and a sound comes out of the

groove of the Dutar. The volume (range) of the Dutar sound will be equal to approximately one and a half octaves.

Figure 3. *The Gidjak*



The Gidjak is considered to be a wide-ranging stringed bowed musical instrument among the peoples of Azerbaijan, Turkmen, Uzbek, Tajik, Uygur and Karakalpak. Researchers of the musical folklore of Turkmen and Uzbeks V.A. Uspensky and V.M. Belyaev reports that the Gidjak entered the Turkmen people from the Azerbaijan people at the end of the 19th century. There is a possibility that it later spread to the neighboring Karakalpak people. The reason is that during the 19th and 20th centuries, Karakalpak, Uzbek and Turkmen "Bakhshi" (storyteller) traveled around the country, exchanging their art and skills through self-contact. It is known, that literature, culture and music develop under the influence of neighboring countries. The Gidjak mostly served as a band performance of music along with other musicians. In addition, there are songs and music special for the Gidjak. In terms of their construction, the Gidjak stands out from two pieces: a rounded body made of pumpkin or wood and a handle. One side of the body is cut off as a hollow inside. It is covered with the skin of the catfish. Three ears are fixed on the head of the handle, and three wires (strings) are pulled into them and the Gidjak is set up. The strings are held by a "tiyek" (bridge) placed

on the leather surface. The strings are vibrated by using a bow. The bow is made of a more curved hardwood and a horse tail is used for it. The length of the bow will be about two clamps. The Mi (E) – Lya (A) – Re (D) strings of the Gidjak are tuned in the quarto interval as follows:

1. Gidjak's first Mi string is octavo-harmoniously tuned to the Dutar's first open Mi string;
2. Gidjak's second Lya string is octavo-harmoniously tuned to the Dutar's second open Lya string;
3. The thinnest string Re of the Gidjak is tuned in octavo-harmony to the Dutar's second string Lya in the fifth lad.

Figure 4. *The Balaban*



All strings are tuned one octave higher than those of Dutar. Such a tuning is convenient when a melody is played by the Gidjak adding the Dutar. The volume (range) of the instrument is about two octaves. Since performance technique of the Gidjak is highly developed, various decorations on this instrument are easily performed.

The Balaban is a blowing musical instrument, which is common among the peoples of Central Asia. This instrument is found among Uzbek, Dagestan, Tajik, Azerbaijan

and the Karakalpak peoples, but there is a hypothetical identity each of them. The Balaban is made from wood, the clip is made of iron, there is also the balaban-made from large reeds. The Balaban of Karakalpak people, is made from wood, and the side that produce sound is thicker, and there are nine holes to change the height of the sound. It sounds soft and pleasant to the ear. The Balaban is often played in conjunction with the Gidjak. There are also solo melodies special for the Balaban.

Figure 5. *The Doira (drum)*



The Doira is considered to be a percussive instrument. It is widely known among

Central Asian people. Karakalpak people started to use this instrument later. It tra-

ditionally has a round wooden frame (although in the modern era it may also be made of metal), jingles, and a thin, translucent head made of fish or goat skin (or, more recently, a synthetic material). The

Doira is mainly used in ensembles, it also can be used as an instrument for solo performances. Furthermore, the instrument is used for various rhythmic works of art for dance.

Figure 6. *The Surnay*



The Surnay is considered a common double-reed wind musical instrument among the peoples of Central Asia. In most cases, it is played by joining ensembles. The Surnay is larger than the Balaban and is made of wood.

The lower part is thicker, where there are holes that change the height of the voices. Its volume is arranged in two octaves in the middle and upper registers.

Figure 7. *The Nay*



The Nay is the most common musical instrument among wind instruments. It is made of bamboo or wood. The Nay has 9 holes to change the volume of the sound. Its difference from other wind musical instruments is the Nay is a transverse instrument.

From the technical side the Nay is a very refined musical instrument. The Nay has is thin and cheerful voice. The Nay is applied in solo performance, in ensembles and in the folk orchestras. The instrument has a volume of around two octaves.

Figure 8. *The Shinkobyz*



The Shinkobyz (scientific “Vargan”) is an iron-reed wind musical instrument found in Central Asia and other nations. It is commonly played by women. The instrument is made of iron and it looks like a horseshoe. On the edge there are two small parts which the performer bites to produce a sound. Between the two small parts is placed a sound-producing tongue made of steel. In order to produce music, the performer grabs the in-

strument with his teeth and lips, and vibrates the tongue of the instrument with the index finger and blows. By changing the shape of the mouth and blowing, the pitch of the voices can be changed. The Shinkobyz’s voices consist of overtones with the volume in the Quinta range. Nowadays, the Shinkobyz instrument is processed and its sound is amplified through a microphone and played with ensembles.

Figure 9. *The Ushpelek (wind instrument)*



Result and discussion

The Ushpelek is one of the wind instruments of Karakalpak people. It has a round shape which is similar to a jar. This musical instrument is made of clay and it has two holes to change the sound. It has a thin sound which is similar to the sound of the Nay. Mainly, the Ushpelek is used to be played by shepherds. Only several melodies exist which can be played by the Ushpelek. Technically, the instrument is very simple and can produce only three sounds, so there are just a few melodies that can be produced.

In addition to the so-called Folk Instruments of the Karakalpak people, musical instruments such as the Qashhgar rubab, the Tar instrument from Azerbaijan, the Mandolina-Bayan instrument from Russia, the Guitar from the Spanish people, the Dombra from the Kazakh people have been used among the people and meeting its aesthetic requirements.

The reworking of folk musical instruments and improving their technical and performing capabilities began in 1936 in the Hamza musical knowledge country, located in Tashkent. In the same year, the first Folk Orchestra of the Uzbek State Philharmonic Orchestra was formed and its leader was the well-known musician Toktasin Jalilov. In 1937 N.N. Mironov initiated the transition of the orchestra to a note system. In 1943, a special laboratory was opened to re-make national instruments. In the laboratory, he transferred several musical instruments from a diatonic structure to a chromatic one.

In addition, the sound scales of the instruments expanded, the technical capabilities increased. In 1948, the Department of folk music was opened at the Tashkent State Conservatory, and in 1949 it was transformed into a department. Such a historical event gave the opportunity to organize many folk music orchestras in Uzbekistan. Work on the re-development of Karakalpak folk music began in 1956, this work was led by a professor of the Tashkent State Conservatory. A.I. Petrosiants.

Conclusion

In short times, the Dutar of Karakalpak national instrument was remade, following by the Gidjak and the Kobyz. In October 1957, the government made a decision to establish the Karakalpak folk orchestra under the Karakalpak Philharmony. The organization of the Karakalpak folk music orchestra was entrusted to Abdireyim Sultanov, who graduated from the Tashkent State Conservatory in 1955. In a short period, A. Sultanov established an orchestra from musicians and talented young people who graduated from the Nukus School of music, and since the summer months of 1958, the orchestra begins to go to the cities and districts of Karakalpakstan and give concerts. In 1963, the orchestra was moved to the Karakalpakstan radio broadcasting and television committee. In Karakalpakstan, there are now orchestras of different composition in the branches of knowledge of culture and art, in schools of music and ostentatious arts.

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© Jumaniyazov I. R.
Contact: goodluck_0714@mail.ru