



## **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.

### **Introduction**

In the long history of each musical instrument, the role of certain musicians and artists in its formation is special. In one of the famous hafiz of the last century, Marufkhoj Bahodirov, speaking about the tanbur instrument, explained that only a few artists have the right to introduce innovations and changes to the instruments and the maqams played on them, dividing musicians into three categories.

The first, that is, the highest, are those who have a high level of Divine talent given by Allah, the second, is one who can perform skillfully in art mainly through imitation and following, and the third is an amateur, one who can perform only by relying on a teacher. The first category includes musicians of the highest level. The instrument is tuned to their heart, and the heart is tuned to the Divine. Based on their Divine inspiration, they could change the frets, strings, even the shape and even the positions of the instrument when necessary. In doing so, they could subjugate all the elements of music to themselves.

The tanbur instrument has also reached us as a result of the sincere efforts of such people, that is, the hearts of great talents who are worthy of the highest blessings

of the Creator, who love the fine arts. The tanbur has traveled a very long historical path before it reached its present form. The consistent research conducted by outstanding scientists is a source of evidence for this.

The musical culture of the peoples of Central Asia is associated with the images of musical instruments found in cave paintings, various dishes, household items, precious jewelry, sculptures, architectural monuments, and works of fine art found during historical and archaeological excavations. Archaeological excavations show that musical culture, especially instrumental and vocal music, has been developing in our country since ancient times.

The most ancient types of musical instruments include stringed instruments, which are closely related to the traditional musical creativity of local peoples, their social lifestyle, both solo and ensemble, amateur and professional. Among these stringed instruments, the most famous musical instrument, the tanbur, which was first mentioned in the Zarafshan, Fergana, and Khorezm oases 3000 BC, occupies a special place<sup>1</sup>.

**LITERATURE ANALYSIS:** Many sources say that the tanbur consists of two Greek words, "tan" - heart, soul, "bur" - tickler, tickler, that is, tickling the soul. At the same time, some literature on instrumental music also gives other ideas. According to Henry George Farmer<sup>2</sup> and Kurt Zaks<sup>3</sup> "The word "tanbur" comes from the ancient Sumerian instrument called pantura, which means "small bow." Alain Danielou<sup>4</sup>, However, studying the tanbur from another perspective, he concludes that it originated from ancient Indian languages. The author of the Onomasticon, Julius Pollux of Alexandria<sup>5</sup> According to the author, the word panduros entered the ancient Greek language through the Assyrian language. The tanbur appears in Athens in the form of panduros. Some ancient authors claim that

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

<sup>2</sup> britaniyalik musiqashunos va dirijyor, Arab o'rta asr musiqasi va musiqa nazariyasining eng taniqli tadqiqotchilaridan biri.

<sup>3</sup> Kurt Saks (nemis Curt Sachs; 1881-1959) - nemis va amerikalik musiqashunos, etnograf va balet mutaxassisi [1]. Zamonaviy asbobsozlik asoschilaridan biri, Hornbostel-Sachs tizimi deb nomlanuvchi musiqa asboblari tasnifi mualliflaridan biri.

<sup>4</sup> Alen Danielou (fr. Allein Daniélou; 1907 yil 4 oktyabr, Neuilly-sur-Seine, Seine - 1994 yil 27 yanvar, Lonet [d], Vod) - fransuz tarixchisi, ziyoli, musiqashunos, indolog, taniqli ekspert hinduizmning asosiy yo'nalishlari - shaivism.

<sup>5</sup> Yuliy Polluks (Ilosnos nanos) yoki Yuliy Polluks II-asrning ikkinchi yarmidagi mashhur lug'atshunos, sofist va ritorik bo'lib, yunon tilida ijod qilgan.

the origin of this word is in the Lydian language. The Slavic words pandora and bandurria, pandor, mandor, mandol are also said to be derivatives of pantur.

Vasily Abayev<sup>6</sup> According to him, the name of the Caucasian pandur instrument comes from the Scythian language. These Caucasian instruments, which have similar names and shapes, are known as fandir in Ossetia, pandir (bambirn) in Armenia, and pondur in Chechnya. Approximately the same instrument is called chongur 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 tanbur and instruments close to it 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 musicology and wrote down some information. Among them, Al-Farabi, Abu Ali Ibn Sina, Al-Khwarizmi, Ashl-Sherazi, Alisher Navoi, Husayni, Jami, Al-Maroghi, Kavkabi and Darvesh Ali Changi in their musical treatises on music science, word, voice, musical instruments, as well as ancient copies of the tanbur instrument: yaktor, dutar, tanburi kuchak (small tanbur), tanburi buzruk (large tanbur), nay tanbur (bowed tanbur), Shirvan, Baghdad, Khorasan, Turkish tanburs. In recent years, scientific research conducted by our scientists has shown that 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 artistic works of famous poets and writers. From this we can learn that the tanbur has been an instrument worthy of special attention in every era and in every period. In particular, the poet Boborahim Mashrab wrote a ghazal, indicating that the tanbur was more beloved than other instruments in his time, and that it was a very old instrument, and that ordinary 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...***

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<sup>6</sup> Vasily Ivanovich Abayev [3] (oset. Abayti Ivana fyrt Vaso; 2 (15) dekabr 1900, Tiflis guberniyasi, Kobi qishlog'i — 18 mart 2001, Moskva) — filolog olim.

In the book “Uzbek Traditional Instruments” by S. Begmatov and M. Matyokubov, the following quote is given about the tanbur: “In Sogdian and later Arabic literature, after the rud (barbat), in its essence, it is indicated that the “Khorasan tanbur” is second, as Abu Nasr Al-Farabi wrote about its most common “Bukharacha” tuning... After Al-Farabi, Ibn Sina proposes a new system of classification of musical instruments, in which a special place is given to the musical instruments used in Bukhara music practice: tanbur, barbat, rud, chang, organ, etc.”

Khorezmi poet, musician and composer Kamil Al-Khwarizmi created the first “Tanbur line” notation system for the tanbur musical instrument among Eastern scholars in the second half of the 19th century (1886).

#### **RESEARCH METHODOLOGY:**

In the book "Traditional Tanbur Performance", published by Professor Rifatilla Qosimov on the occasion of Turgun Alimatov's 80th anniversary, a number of tanbur masters whose names have been rarely remembered in recent years are commemorated: "It is no exaggeration to say that the names of mashaks such as Ota Ghiyos Nazirov, Matyokub Kharratov, Sultankhon Khakimov, Shobarot, Qori Siroj, Usta Toir, Ruzimatkhon, Asatqori Lutfullaev, Ma'rufjon Toshpulatov, Risqi Rajabiy, Otavali Nuriddinov, Fazliddin Shakhobov, Shonazar Sokhibov, Bobokul Fayzullaev, Maqsudkhodja Yusupov, and Yakub Davidov, who have passed on the rich expressive potential of the tanbur to the current generation and ensured its continuous continuity, are imprinted in the memories and hearts of older music lovers." It will not be. These noble figures who lived and worked in different parts of our republic created a unique style and school in the art of performance. ”

The second name of the tanbur was also called “setor” in the past. According to sources, in ancient times the tanbur had two strings, which were made of silk. By the Middle Ages, instead of the silk string, a silver wire string was made, and the number of strings increased to three.

In the book “Музыкальные инструменты узбекистана”

(“Musical Instruments of Uzbekistan”) by the Russian musicologist Viktor Belyaev, who lived and worked at the beginning of the 20th century, published in 1933, several types of tanbur are mentioned in it, while talking about instruments. The second name of the tanbur is said to be based on the number of strings it has.

For example: “setor” (three strings), “chortor” (four strings), “panjtor” (five strings) and “shashtor” (six strings).

As you know, there are two types of tanbur today, one is small and the other is large. The small tanbur is the traditional tanbur that has been played since ancient times, while the large one is also called “sato tanbur” and “bom tanbur” and differs from the ordinary tanbur in terms of its structure. These three instruments are sometimes called two different things: “tanbur” when played on a nohun, and “Sato” when played on a bow. In general, it is called “Sato tanbur” and this instrument has a special place in the historical formation of the tanbur instrument. Another difference between the setor and the tanbur is that it is mainly intended to be played on a bow, and sometimes it is also played on a nohun.

## **DISCUSSION AND RESULTS:**

The current sato (sato tanbur, bom tanbur, or katta tanbur) instrument used in our country differs from the ordinary tanbur mainly in the structure of the bowl. Its bowl chamber is made larger and consists of six parts: Base (half bowl), Large side rib, Small side rib, Inner cover (half covers), Upper cover, Bogiz.

Base - the bottom part of the bowl, made of walnut or apricot wood, that is, a half bowl, that is, a flat and shallower than the ordinary tanbur bowl, in the shape of a half bowl, and carved inside. Two large side ribs made of mulberry wood are glued on top of the base bowl. Inner covers (half covers) are installed on top of the large side ribs. The reason why the inner covers are called half covers is because they are made as if one whole cover was divided in two in the middle and the middle part is installed without completely covering the bowl. On top of it, a second layer of small side ribs is placed, which are completely covered with an upper lid. All of this is assembled and connected to the throat.

Thanks to this perfect bowl, the sound of the sato tanbur has a wide and long-spreading, thick and powerful sound. The sato tanbur has five strings, which are pulled to the ears installed in a special recessed device at the top of the handle, similar to that of a violin.

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

The famous Tashkent sozgar master Usmon Zufarov (1892-1981), who lived and worked at the beginning of the 20th century, was a master craftsman who made almost all Uzbek national instruments and experimented with their previously non-existent forms and types. In particular, he created the sato in a special form and the bom (bass) type of tanbur in a new form. Although these instruments were created by Usmon Zufarov in the 40s, they were not used for many years. Twenty years later, the famous musician Tugun Alimatov took over these instruments.

In 1957, when Turgun Alimatov was working as a tanbur player in a newly established maqom ensemble, Yunus Rajabi, who became the leader of the ensemble, told him about the forgotten sato instrument. Also, considering that T. Alimatov can play stringed instruments in addition to the tanbur and dutor, he offers to restore this unique instrument. After that, Turgun Alimatov goes to the workshop of the sozgar master Usman and chooses one of the newly created instruments, namely the “bom tanbur” (bass tanbur).

As a result of long experiments, T. Alimatov creates his own unique style of playing this instrument. Turgun Alimatov plays the sato tanbur sometimes with a bow, sometimes with a nail. While Turgun Alimatov’s playing of the sato with a bow is special, his playing with a nail developed into a separate school. When this instrument was played as a tanbur on a nail, it had a very powerful, full and pleasant sound compared to a regular tanbur. Day by day, the fame of the sato tanbur grew, and the number of people aspiring to play it began to increase.

## **CONCLUSIONS AND SUGGESTIONS:**

The sato instrument is considered the most unique and perfect among Uzbek national instruments. There is probably no person whose heart is not moved by its mournful, majestic sound. Today's young maqom students also prefer and love playing this instrument. Although the demand for this instrument is increasing, it has not yet died out. Now the sato tanbur instrument is being produced to the highest standards by Master Usman's grandson, Master Anvar Zufarov. The tanburs and satos he made are spreading beyond the borders of the republic, to neighboring republics, and even foreign countries.



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