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### STUDYING UZBEK LEXICOGRAPHIC ART AS INTANGIBLE CULTURAL HERITAGE

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#### Abstract:

This article highlights the art of the master of Uzbek musical instruments. In particular, some information about the science of music and musical instruments of historical figures is provided. The work of the Andijan master of musical instruments Abdumalik Madraimov is also highlighted.

**Keywords:** master of musical instruments, music, ud, chang, rubob, flute, surnay, trumpet, drum, doira.

In Uzbekistan, culture and art have developed since ancient times. Consequently, traditional musical instruments and their performance styles have been refined over the centuries. Folk instruments are not merely means of musical expression; they are also vital cultural assets that reflect the spiritual values, lifestyle, and mentality of the people.

The musical ideas recorded in al-Farabi's scientific works should not be regarded solely as products of his personal intellect. Rather, they should be seen as theoretical conclusions of a musical culture that had evolved over several centuries before him. Abu Nasr al-Farabi, who articulated these conclusions with great erudition, is considered one of the founders of Eastern music theory.

During al-Farabi's time, the study of music had already emerged as a distinct theoretical field in the Turanian lands. In subsequent centuries, scholars such as



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Abu Ali Ibn Sina (10th century), Safi al-Din Urmavi (12th century), Abdurahman Jami (15th century), Alisher Navoi (15th century), Kavkabiyyi Bukhari (16th century), Darvish Ali Changiy (17th century), and many others provided not only scientific and theoretical information about music but also detailed accounts of existing musical instruments in their works.

This tradition, of exceptional scholarly importance, continued during the Timurid period. Under the reigns of Timur and Ulugh Beg, a number of treatises dedicated to music were written in Samarkand and Herat. During this period, instruments inherited from ancestors—some modified over time—such as the oud, chang, rubab, ney, sunray, karnay, nagara, doira, shahrud, and mezzmar, were widely used [1].

A.Semyonov, who studied the musical culture of Alisher Navoi's era, lists various instruments of the 15th century, including the twelve-string oud, thirty-two string chang, ney, twenty-four string qanun, four-string rubab, two-string tanbur, ghijjak, nagara, and others.

Zahiriddin Muhammad Babur also records in his "Baburnama" instruments such as the qanun, oud, ghijjak, nagara, and ney, along with the names of their players [2].

Notably, nearly five centuries earlier, Abu Nasr al-Farabi had already described these very instruments in his work *Kitab al-Musiqa al-Kabir* ("The Great Book on Music"). This should not be interpreted to mean that musical craftsmanship in the Turanian lands stagnated and was incapable of innovation. On the contrary, it demonstrates the enduring nature of musical traditions and the perfection of instruments developed based on that heritage. Indeed, the national music of Central Asia, including that of the Uzbek people, as well as its instruments, are deeply intertwined with the region and reflect the lifestyle, customs, and broader national culture of its peoples.



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In subsequent centuries, Turanian instrument makers continued to craft sophisticated instruments based on this living tradition. During these periods, the region of Turkestan established economic and cultural connections with neighboring Afghanistan, India, China, and distant Russia. Cultural exchanges with Russia are particularly noteworthy. T.S. Vizgon's monograph, *The Development of Musical Art in Uzbekistan and its Connections with Russian Music* [3], focuses on the interactions between Uzbek and Russian musical cultures. In the 16th century, instruments such as the karnay, sunray, doira, nagara, and tulumba were exported from Central Asia, particularly Turkestan, to Russia.

It is important to emphasize that the instruments sent to Russia were highly refined in terms of craftsmanship. Even instruments made in the 15th–17th centuries, including tulumbas, were decorated with gold and engraved in the Islimi style by Turkestani masters.

The first efforts to adapt traditional instruments to modern performance standards date back to the 1920s–1930s. This initiative was pioneered by the famous Tashkent artist and hafiz Shorahim Shoumarov, the renowned Tashkent instrument master Usmon Zufarov, and the Khorezmian master Matyusuf Harratov. Their work focused on enhancing the resonance of musical instruments and expanding their tonal range (from the lowest to the highest notes) using frets. A training program for instrument-making masters was also established in laboratories, engaging skilled local craftsmen. This laid the foundation for a school of craftsmanship dedicated to the creation, repair, and maintenance of musical instruments. National instruments serve as mirrors of the people's spirit, spirituality, art, and culture, and therefore, crafting each instrument requires a master's careful and responsible approach [4].



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The work of Andijan-based instrument maker Abdumalik Madraimov is particularly noteworthy in the preparation of musical instruments adapted to contemporary demands. Since 1970, the master has been engaged in repairing and inventing national musical instruments. As a result of years of research, he discovered copies of classical musical instruments created between the 9th and 16th centuries, which had later been forgotten, and produced their modern versions.

Madraimov's interest in this field was further inspired by the works of thinkers such as Abu Nasr al-Farabi, al-Khwarizmi, Abu Ali Ibn Sina, Abdurahman Jami, Alisher Navoi, and Zahiriddin Muhammad Babur, as well as by the depiction of musical instruments in Kamoliddin Behzad's miniatures. The instruments he created—including the “Ghijjak Boburiy,” “Ghijjak Boburiy” alto, “Ghijjak Boburiy” bass, “Ghijjak Boburiy” contrabass, “Dilrabo,” “Dilnavo,” “Meros,” “Khushnava,” “Qoshtor,” and “Yangi Chang”—have been positively evaluated by experts.

The master's work has also been featured in films such as “*Andijan That Appears in My Dreams Today*”, “*Yurtdoshlar*”, “*Master of Instruments*”, “*Echoes from the Past*”, and “*Usta*”. His classical instruments are preserved not only in museums across Uzbekistan but also in the Royal Museum in England and the Museum of Art in Japan. He has participated in numerous competitions, festivals, and exhibitions at both national and international levels. Following the traditional master-apprentice system, he has trained around fifty students. For many years, he has been engaged in the refinement and modernization of 37 types of musical instruments used in Uzbekistan.

In summary, instrument-making masters play an invaluable role in the development of music and performance art. Contributing significantly to the rapid advancement of craftsmanship, these artisans continue traditional methods in



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making instruments such as the dutar, tanbur, oud, Afghan rubab, Qoshgar rubab, soz, ghijjak, chang, surna, and others. This craft, passed down from generation to generation, has been further refined and perfected in recent years.

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