



Article

Transcultural Distribution of Central Asian String-Bow Instruments and Structural Similarities in Euro-Asian Musical Traditions

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Abstract: This article provides a scientific analysis of the role of stringed and bowed instruments formed in Central Asia in world musical culture, their influence on the development of foreign instruments, and their structural and performance similarities. Based on historical sources, archaeological findings, and comparative musicological approaches, the study examines the relationship between instruments such as the ud, gijjak, and kobiz with their analogues in Europe, Asia, and the Caucasus. The results show that the instrumental culture of Central Asia played an important role in the formation of world musical civilization.

Keywords: Central Asia, stringed and bowed instruments, gijjak, kobiz, ud, violin, erhu, comparative musicology, instrumental evolution

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1. Introduction

In the development of world civilization, the East, particularly the Central Asian region, is of particular importance as one of the centers of ancient culture. This region made a great contribution not only to the development of trade and science, but also to the development of musical art [1].

In the process of historical development, every nation has formed a musical culture corresponding to its aesthetic views, traditions, and social life. In this process, musical instruments have also become an important means of cultural identification [2].

There are scientific views that stringed and bowed instruments formed in Central Asia influenced the formation of instrumental types that later became widespread in Europe, the Middle East, the Caucasus, and Asia. The purpose of this article is to provide a comparative analysis of these historical and cultural ties [3].

2. Research methodology

This study employed several scientific approaches, including historical and cultural analysis, a comparative musicological method, examination of archaeological sources, structural and acoustic analysis of musical instruments, as well as synthesis of relevant scientific literature.

The classification systems proposed by scholars such as V. Bachmann, E.M. von Hornbostel, and M. Sachs, along with archaeological evidence discovered in Central Asia (including Ayritom and Afrasiab), were examined as primary sources [4] [5].

3. Results

The analysis indicates that widely used Central Asian instruments such as the gijjak, and kobyz have deep historical and cultural roots, reflecting an ancient layer of musical tradition in the region.

The issue of influence on European instruments. There are scientific hypotheses regarding the influence of Eastern instrumental culture on the formation of instruments such as the violin, cello, and double bass. In particular, the narrowing structure in the middle part of the kosakhana developed the technique of performing with a bow [6] [7].

Similarity with Asian and Caucasian instruments. Instruments from the territories of Azerbaijan, Turkey, and Armenia (the kamancha, variants of the qobuz) have a genetic and structural affinity with Central Asian instruments.

The Chinese instruments erhu and banhu are also very close to the gijak in their two-string structure and bowed performance technique [8] [9].

Arab and Indian instruments The Arabic rabab and Indian sarangi may also be part of the system of bowed instruments and have historical connections with Central Asian instruments [10] [11].

4. Discussion

The most important common feature of bowed string instruments is that the handle is not divided into frets and is played using a bow. This state provides the performer with micro-intonation, delicate tone, and deep emotional expression [12]. Although the Central Asian kobyz and gijak have undergone changes in different regions, their primary structure has been preserved. The number of strings, resonance elements, and performance techniques evolved depending on the cultural environment [13] [14].

There are also scientific hypotheses about the formation of the guitar instrument, and cultural exchange processes during the Andalusian period may have played an important role in this. The introduction of the ud instrument to Europe through the Arabs intensified this process.

Similarities between the Caucasian chagane and the European violin family also show that the global evolution of the instrument has a single system [15] [16].

5. Conclusion

The research results confirm that Central Asian stringed instruments played a significant role in the formation of world musical culture. Their structural, acoustic, and performance characteristics share a genetic link with many foreign instruments. Central Asian instrumental culture is considered an integral part of not only regional but also global musical heritage.

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