



## “QASHQAR RUBOB” HISTORY AND TYPES OF INSTRUMENT

Abdullayev Dostonbek

Karshi State University teacher

Independent researcher of the Institute of Art Studies of the Academy of  
Sciences of the Republic of Uzbekistan  
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**Annotation:** Everything in life has a story. If today something is discovered by the work of a scientist, then his history begins to take shape. This article is about one of the Uzbek national musical instruments “Kashkar rubobi” and we bring to your attention our readers, using the information presented in historical sources, about the history and development of this instrument.

**Keywords:** Kashgar rubob, Uighur Kashgar rubob, Dolan rubob, Bass rubob, shepherd (postoral) rubob, cumul rubob, master rubob Pilol, Metso - soprano rubob, alto rubob, rubob prima.

“Qashqar rubob” although its origin is related to the name of a place called Kashgar in East Turkestan (now China's Uighur Autonomous Region), it is one of the ancient and popular musical instruments among the peoples of Central Asia, Uzbeks, Tajiks, and Uighurs. There is no exact information about when and where “Qashqar rubobi” appeared. It is the most widespread and popular among Uzbek national instruments, and it is known that more than 50 percent of those who are just learning music use this musical instrument. “Qashqar rubob” has a very sonorous and pleasant sound, and is among the instruments that can be mastered relatively quickly. This instrument is used individually and in musical ensembles.

In historical sources “Qashqar rubob” - “rabob”, “rebab”, “rubob” named The great scholars from Central Asia were Abu Nasr al-Farabi (10th century), Abu Ali ibn Sina (10th-11th centuries), Qutbuddin Shirazi (13th-14th centuries), Safiuddin Urmavi (13th-14th centuries), Abdul Qadir Maroghi. (15th century), Abdurahman Jami (15th century), Alisher Navoi (15th century), Ahmadiy (15th century), Kavkabi (16th century), Darvish Ali Changi (17th century) applied some topics of their works to the science of music. devotees. Most of the above-mentioned scholars left information about instruments in their musical works and proved their views on music theory by means of instruments.

Among the information about the composers, there is also mention of the famous rubobists. In particular, “Shaykh Shamsi Rabbani from Bukhara is known as a skilled rubab player and a famous musician. His performance had such a powerful impact on the audience that it left no one indifferent. Hearing Rubab's melody, people who were amazed by his unique performance gathered from all around.”<sup>1</sup>

But in these historical sources, there is no clear information about whether the rubob instrument is the current one or another version of the “Qashqar rubob”. There is a type of “Qashqar rubob” called “Dolan Rubob” spread among Xinjiang Uighurs, and this instrument also belongs to the group of songs performed with mizrab.

<sup>1</sup> A. Odilov "History of performance in Uzbek folk instruments" T., "Teacher" 1995. p. 13.

"Dolan Rubob" is an ancient musical instrument of the Dolan tribes who lived in the oases along the ancient Torin and Yorkent Rivers, and it is said that it was used before 4 centuries BC..<sup>2</sup>

In the 33rd volume of the book "Important Accounts of the Tang Dynasty" written by Chinese historians, "Pilol, a master of the five-stringed rutab from Kashgar (called Pei Shin Fu in China) played the rutab with a mizrab, and later his ancient playing method spread to many places and many nations. , accepted by countries" are mentioned.

Toshvoy rubobchi (1864 - 1898), one of the famous rubobists who lived in Kashgar, made a great contribution to the popularization of "Qashqar rubob". Many of his students have grown up and his music called "Toshvoy" is still popular among Uyghur musicians.

Today, in the performance of Uyghur folk music, 4 types of rubob instruments called "podachi rubob" (postoral rubob), "Qashqar rubob", "dolan rubob" and "bas rubob" are widely used..

The Uyghur "Qashqar Rubob" is the most popular musical instrument of the Uyghur people, spread from cities to small villages. Its first string has four to six resonator strings tuned to the note of octave C, 1.

Dolan rubob is also known as "Qumul rubob" and the three main strings are tuned like lya - re - lya, lya - mi - lya. In addition, there will be up to ten resonator strings.

Bass rubobi is widely used in orchestras tuned to the notes of re - lya - re, re - sol - re..<sup>3</sup> In addition to these, there is information that the Uygurs also have an 8-string type of rubob.

According to the information, this instrument was one of the diatonic stringed instruments that was rare in Uzbekistan at the end of the 19th century and at the beginning of the 20th century.

According to experts, in 1936, during the popular election held in the remote village of Shahimardan of the Fergana Valley, the famous rubob player M. Mirzayev bought a rubob instrument from a musician from "Qashqar" and played this instrument together with master Osman Zufarov from Tashkent. improves again. As a result, the length of the rubab is lengthened, and the handle is divided into curtains with brass pens, creating the current look of the rubab. The recorded copy of Rubob is still kept in the house of teacher M. Mirzayev.

From the 40s-50s of the 20th century, an experimental laboratory under the leadership of professor A.I. Petrosyans was established under the Tashkent State Conservatory for the study and improvement of musical instruments, where Uzbek folk instruments were processed. In particular, "Qashqar Rubob" was processed, and prima, alto and mezzo-soprano types based on the tempered sound line were created. As a result, in "qashqar rubobi" there was an opportunity to perform Uzbek folk music along with the tunes of many other peoples and works of composers. Rubob-prima is currently used in practice in orchestra and solo performance, while the alto and mezzo-soprano types of "Qashqar Rubob" are partially used in schools and orchestra performance.

The rubob prima has four strings, the first string is tuned to the second octave E, the second string to the first octave L, the third string to the first octave D, and the fourth string to the minor octave left. Metso - soprano rube, the first pair of strings is tuned to the notes of the first octave, the second pair of strings is the first octave, and the third string is tuned to the notes of the minor octave..

<sup>2</sup> Ne'matillo Mozhasi "Tavorihi muzikin". Beijing Nations Publishing House. 1982.

<sup>3</sup> "Uyg'ur cholg'u asboblari". Tursunjon Latip. Shinjon Universiteti nashri. 1997.

Metsso - soprano rube, the first pair of strings is tuned to the notes of the first octave, the second pair of strings is the first octave, and the third string is tuned to the notes of the minor octave.

And the alto ruby has five strings, the first and second strings are double strings, and the third is a gut string, tuned to the notes of the first octave D, minor octave L, minor octave E. If the sound of the "Kashkar rubob" is heard one octave lower than the written one, the newly created rubobs will sound according to the pitch of the note.<sup>4</sup>

In order to start the large-scale production of rubobs created as a result of improvement in the factory, the bowl of these rubobs began to be worked by attaching wooden ribs. Later, masters also created improved types of bowls with carved bowls. Today, ribbed and traditional carved "qashqar rubobi" types of rubob are widely used in practice. The length of the handle of the ribbed rubob is shorter than that of the traditional carved "qashqar rubob", and it differs in that instead of wooden ears, mechanical ears made of metal are installed.

The rib cage is relatively convenient mainly for the initial training period due to its compactness and ease of adjustment. The traditional carving "qashqar rubob" is distinguished by its sonorous sound and clear sound due to the length of the mensura.

There are mainly 24 metal curtains in the head part of the "Qashqar Rubob", which are arranged chromatically in 0.5 tones of the Rubob sound line and are numbered according to the order from the head part to the bowl part. An upper harrak is installed by the head part of the handle, and the strings are worn on the ears through this upper harrak. The upper hark is the support of open nets. At the junction of the handle with the cup there are shaped ears.

The bowl of "qashqar rubob" is mainly made of mulberry wood, and the handle is made of apricot wood. Loops for pulling the strings are also located in the bowl, and they can be made of wood or metal.

The rhubarb bowl is covered with fish skin and a harrak is placed on it. Harrak should not be made of soft wood or plastic, on the contrary, it is desirable to be made of solid wood and compact. In addition, the height of the harrak and the location of the strings relative to each other are also very important. The distance between the strings cannot be too narrow or wider, because if the strings are too close to each other, they will touch each other when pressed with the fingers, and on the contrary, if the distance between the strings is wider than the norm, the strings can come out from under the fingers. If the distance between the pairs of strings is about 3mm, then the distance between the first, second and third strings should be 10-12mm.

The height of the curtain is chosen mainly according to the sound of the instrument and the precise adjustment of the curtains. In this case, it is better that the strings are not too high or too low from the handle, but at a comfortable level for pressing the strings with the left hand. Because if the noise is high, it is very uncomfortable, and if it is low, it causes the quality of the sound to change. There are mainly five strings in "Qashqar rubob", four of which are made of metal and one of them is made of silk. Metal strings are tuned in pairs, and silk strings are tuned separately.

In practice, the thickness of the 1st pair of strings is 0.23-0.24mm, and the 2nd pair of strings is 0.25-0.28mm thick. But taking into account that each instrument is unique, it is advisable to

<sup>4</sup> "Инструментоведение" А.И.Петросянц. Т., F.Фуллом номидаги санъат ва адабиёт нашриёти. 1990.

choose these measurements in the best condition of the sound quality and tuning of the instrument. As we mentioned above, “qashqar rubob” is a transport instrument, and it sounds one octave lower than it is written. “Qashqar rubob” is adjusted according to pure fourth interval, fourth-fifth and fifth-fourth intervals as follows:

1) By quartal interval;

1st narrow minor octave lya

2nd string minor octave mi

3rd is a narrow major octave

writing

hearing



2) According to the quarta-quinta interval:

1st narrow minor octave lya

2nd string minor octave mi

3rd narrow major octave lya

writing

hearing



3) Quinta — according to the interval of the fourth:

1st narrow minor octave lya

2nd narrow minor octave d

3rd narrow major octave lya

writing

hearing



When tuning the “qashqar rubob”, first the lya string is tuned, then other strings are tuned accordingly. The tuning of the strings is confirmed by pressing the E note on the 1st string (re if the fifth-fourth tuning is done) by playing the open strings of the 2nd string and playing the octave and vice versa by pressing the 5th fret of the 2nd string (the 7th fret if the fifth-fourth tuning is tuned) by hearing the unison tuning. can be seen and checked. 3-string is checked in the same way.

In addition, it is necessary to check whether some frets in the strings are sounded in the octave range. Because if you limit yourself to checking the octave of the open strings, other strings may be out of tune due to wear of the strings or changes in the frets at different temperatures. In this case, it is possible to correct the sound by simply pushing the harrak back (if the curtains are high compared to the open string, the harrak is pushed towards the loops and vice versa).

If one of the pairs of strings is broken, it is recommended to put a new pair of strings, because the degree of stretching of the broken string and the unbroken string are different, and the strings are not in tune with each other.

The master Usman Zufarov, who has been conducting creative research for many years in the experimental laboratory of the State Conservatory of Uzbekistan, has created various examples of "qashqar rubob". These are "Tashkent Rubob", "Tamara Khanim" and "qashqar Rubob".

In today's Uzbekistan and Tajikistan, the "qashqar rubob" is widespread, and this instrument has the ability to play from shashmaqom works and folk tunes to complex, large-scale works belonging to the works of composers.

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