



THE SIGNIFICANCE OF RUBOB INSTRUMENT WORD IN UZBEK NATIONAL MUSIC ART

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<https://doi.org/10.5281/zenodo.12564821>

Abstract: This article is about the sozi of the rubob instrument, which is famous and has its place among Uzbek musical instruments. In this article, the historical development of rubab soz, formation processes, performance styles and performers will be discussed in detail.

Key words: Rubob, harp, dutor, tanbur, flute, gijjak, music, rhythm, tradition, status, curtain, method.

Introduction:

It is assumed that folk musical instruments appeared in very ancient times, in the years before our era. Percussion instruments first appeared from musical instruments, because the oldest work songs and hunting songs were directly related to each other in terms of method (rhythm) structure. Later, noisy musical instruments appeared. The performers clapped, emphasized the method (rhythm), and intensified the effect of noisy instruments. Later, folk craftsmen made trumpets, whistles, and a little later flutes, flutes, rattles, and chiltor (harp) from reeds and bamboo stalks. The flute instruments of that time were slightly different from the modern multi-hole flutes of today.

Uzbek folk musical instruments were formed in the embrace of ancient Eastern culture. They have preserved their unique characteristics and sound color during centuries of development. Due to their unique structure, nay, trumpet, tanbur, dutor, rubob, gijjak, kobyz have reached us in traditional forms.

In the development of music created in the Middle Ages and later, there is a lot of information about musical instruments and musical works performed on them. This is what Abu Nasr al-Farabi, a great scientist who lived in Central Asia, wrote in his treatise on music. Instruments that produce a sound close to the human voice are the harp, flute, and trumpet; they imitate the human voice very well, musical instruments accompany the song, create the opening music of the song and the instrumental part between it.

The function of musical instruments described by Farabi has been preserved until the present time. Based on Farabi's musical works, "Kitabul musiqi al-kabir" has special importance. The work consists of an introduction and three parts, in the second book he writes about the strings and range of instruments such as Oud, Tanbur, Nay, Rubab. It is mentioned that the Rubab is a bowed instrument in the Arabs and played by tapping or scratching in Central Asia.

In his treatise, Farabi describes in detail the rubab that existed in his time. The rubob of that period was also similar to the current Kashgar rubob, the curtains were similar to dutor curtains, the handle was much longer, the main part was made of wood with a wooden decal, and the lower part was made of leather, and the decal was a musical instrument.

Abu Ali ibn Sina (980-1037) divides the musical instruments of his time into two groups: Mizrobs, nakhuns, (Borbab, tanbur, rubab) and open instruments drawn along the entire resonator cover (shahrukh, chiltor, lyre), powder (harp). The scientist described in detail the oud and rubob, musical instruments whose tone is close to the human voice.

Darvesh Ali Changi's famous treatise of the 18th century contains a complete list of musical instruments, their origin, and also information about the musicians. Darvesh Ali Changi himself knew how to play the rebab (as the rubab was called at that time), and at that time, the rubab had five strings, four of which were made of silk and one of which was made of silver wire.

Among the musical instruments described by Darvish Ali: tanbur, chang, oud, ganon, rubob, qobiz, gijjak, nay were very common at that time. The treatise mentions the names of duster Dilorom, pipers Abduqadir and Khoja Abdullahilori, Maulana Merik Changi Bukhari, Maulana Qasim-Rabbani, Sultan-Ahmadi "Devonah", brothers Sheikh Shamsi-Rabbani and many other famous teachers [1].

People who were amazed by the unique performance of the rubob played by Shaykh Shamsi-Rabbani from Bukhara gathered from around the square.

The information given in the works of Alisher Navoi helps us to know many sources. In some of Navoi's works, some features of sounding of words are masterfully and figuratively drawn. *"Flute makes a charming sound, Gijjak's sound is crying, Tanbur's is heart-rending, Oud and Chang's words are heartbreaking, Rubab is pleading, Kobiz is pleasant, and the sound of Law and Chagana sounds like a cry, like a fig."*

Later, the rubab was used in the music of many eastern peoples, developed and changed. Various copies of the Rubab instrument are used in music performance in the Kashgar region of China, India, Pakistan, Afghanistan and many regions of Central Asia, in the mountainous Badakhshan Autonomous Region of Tajikistan.

Abdurauf Fitrat (1886-1938) expresses the following opinion in his book. "I was surprised by the similarity of an instrument named "Soran" brought from India in the twenties to the rubab, and then in Darvesh Ali Changi's "Risalai music", which came into my hands, this instrument was made in Balkh, Muhammad It is shown that it flourished in Khorezm during the time of Khorezmshokh (A. Fitrat Uzbek classical music and its history). But this given information may not be the present-day rubob, but a rubob instrument similar to the Afghan rubob or Badakhshan rubob. The art of music developed in those times, and the lyrics developed in accordance with the requirements of the time.

The modern kashgar rubob originated from Kashkar (China) and got its name from there. It was one of the percussion instruments of the Uyghur people. But it is very difficult to know the origin of the word rubob. In the sources and music pamphlets, instruments played mostly with bows, i.e. Rabob - Rebab - Rebek, are described. There is little information about RUBOB played with Nohun [2].

In the works of the researcher Mironov, it is also written: *"Rubob is a very ancient Afghan instrument."* It is also found in India. In Kashkar, it is called Rabob. There is information about the use of the Kashgar rubobi since ancient times in the book *"Musical Instruments of Uzbekistan"* (1933) by V. M. Belyayev. He writes: *"The recently discovered kashgar rubobi means the discovery of the ancestor of this instrument, that is, the Persian classical musical instrument."*



It was also known to Al-Farabi (15th century) that Persian tori and Khurasan tanbur have a seventeen-step scale. In this regard, the presence of a 12-step chromatic gamma in the Kashgar rubob indicates that it was created several centuries before the Khurasan tanbur.

Farabi in his "Big Book of Music" states that rubab is close to the Khurasan tanbur in terms of the arrangement of the strings and the arrangement of the strings.

Now, you can find kashkar rubo everywhere in Uzbekistan. It is currently one of the most favorite musical instruments of the Uzbek people, and it is widely used in professional performance at home and in amateur circles.

At the beginning of the 20th century, Usta Umar Ali put a lot of effort into the development of folk music in the creation of musical instruments. made in workshops. His first student was Toshboy Sultanov, and they did a great job in making Uzbek musical instruments. Usta Toshboy's student is Usta Usman Zufarov.

In 1936, the ensemble "Uzbek Folk Instruments" was established under the Uzbek State Philharmonic. The ensemble was led by the famous composer, musician and pedagogue Tokhtasin Jalilov. In the ensemble there are flute, gijjak, chan, dutor, circle instruments, and the rubob was added to it later. Because at that time, little attention was paid to the rubob and some features of the rubob did not fit the ensemble.

The great composer and musician Mukhammadjon Mirzayev played an incomparable role in the deep roots of rubab in the art of Uzbek music. This person joins the ensemble of Uzbek folk instruments, and the conversation with Tokhtasin Jalilov makes a sharp turn in his life. At the suggestion of T. Jalilov, M. Mirzayev starts studying Kashkar rubo. A Uyghur musician played this instrument in Tashkent, it is said that M. Mirzayev saw circus performers from Kashkar and fell in love with it when he heard the Kashkar rubo [3].

In fact, the rubob of the Uyghurs had a sharp voice, the strings were rich in diatonic style, and the handle was similar to that of the tanbur. In order to adapt the technical aspects of the instrument and the sound system to the requirements of the modern instrument, he turned to the famous musician Usman Zufarov from Tashkent, and together they improved the instrument and reworked it in a modern style.

Today, the structure of the rubab is as follows; Rubob sozi mainly consists of two parts, a bowl and a handle, the head of the rubob is attached to a long handle and the ears are placed. At the junction of the head part with the handle, there is a shaytan kharak, and on the long handles there are twenty-four to twenty-six custom-made curtains of the necessary metals.

At the junction of the bowl and the lower handle, the horn-shaped wood that decorates the bowl is made, the bowl is carved, and a fish or calf's heart membrane is pulled over it and covered. There is a wire rack on the curtain, loops are placed at the back of the bowl, and two pairs of steel strings and one gut string are pulled to these loops towards the ears. Rubob is mainly made from mulberry, apricot, walnut trees.

A mizrob (mediator) made of materials such as ibonite is used to produce sound by tapping the rubob strings. The length of the mediator is 1.5-2 cm, the width is 4-5 mm, and the thickness is 0.8-1 mm. Traditional music performance includes unique national ornaments and styles suitable for their oriental interpretation. It is animated only by the movement of the fingers. In traditional performance, a number of rules are required for the perfect interpretation of these factors.



First of all, this is a rubab song, and its performance is slightly different from other songs does.

Second, finger movement; considered to be one of the most important factors of the rubab word, and others the fingers play the most important role in music, but in the rubab instrument, the fingers need to feel the frets perfectly in order to achieve the rhythm of the moans. For example, if we take the tanbur instrument, which is one of the leading sounds of the maqam, it is not difficult to make many moans on one part, but on the rubab, on the contrary, the movement of the fingers is of great importance.

Thirdly, right hand strokes; Finger strokes complement each other and enrich the work even more. If the right-hand beats are played in unison with the left-hand fingers, this is a sign of professionalism.

Adjustment of the ruler.

The strings of the rubab are tuned mainly in two ways according to the position of the fingers characteristic of traditional performance; the first even string, the second even string, and the third odd string. Another widely used tuning method on the rubab is that the first pair of strings is *lya*, the second pair of strings is even, and the third odd string is tuned according to the essence of the tunes, in some places the third odd string is the left hand. It is performed in a position held by the thumb [3].

In the traditional rubab performance, the 1st, 2nd and 3rd fingers are mainly used for the full expression of various moans and chants. The 3rd and 4th fingers are great for playing more *forschlags* and similar ornaments. When folk tunes, works of composers, and maqam branches are performed individually on the rubab instrument, it is appropriate to start with the proper and suitable tone of the rubab, rather than the required pitch.

The tunes written according to Rubab's voice are mainly performed on the first string, "*lya*". Tunes up to two octaves can be played on this string, but makam tunes and chants include musical examples of two octaves and more. Therefore, it is possible to start melodic phrases on other strings as well. It is also worth mentioning that in some points, when creating the ornaments characteristic of the performed tunes, it is natural for the fingers of the left hand to change their position on the frets, as this is required by the traditional performance process.

Rubab is one of the leading musicians in the folk ensemble and orchestra. Its pleasant sound is soft, mellow, and melodious, different from other sounds. There are several types of rubab, they are called rubab prima, rubab second, rubab tenor.

In fact, the services of master artist Muhammadjon Mirzayev in popularizing the sound of the rubab instrument in Uzbekistan are incomparable. In addition, the beautiful tunes he created, the works he played as accompaniment on the rubab with his sons, Shovkat Mirzayev, are known to all Uzbek people. entered a household and occupied a deep place in the hearts of Shinavandas. Until now, these performances are widely used in radio and television broadcasts and shows. The new types of "*Jonon*", "*Ufori Sanam*", "*Tanavor*" created by M. Mirzayev are a clear proof of our opinion.

Among the master performers of rubab sound, we can mention Ergash Shukurullayev, Abbas Bahromov, Kabiljon Usmanov, Sulaymon Tahalov, Ari Bobohonov, Adham Hudaykulov, Tahir Rajabi, Rifatilla Kasimov and several other musicians. Yunus Rajabi Uzbek National Institute of Music Art "Rifatilla Kasimov, professor of the Maqom instrument performance department, performed a complex series of Rubobda Shashmaqom works at the 1st

Republican Maqom Performers Competition held in 1983. With this, she proved that it is possible to perform such large works as Shashmaqom in Rubob music with her non-stop songs. For example, Tahir Rajabi, an artist who served in Uzbekistan, created a unique innovation on the rubob instrument. He performed pop tunes on the rubob accompanied by a pop symphony orchestra. And in Ntija, we saw that the rubob has a wide range of possibilities and witnessed the creation of soft pop tunes that bring peace to the listener [4].

Conclusion:

To sum up, the rubob instrument is considered one of the most leading sounds in the Uzbek national music art, and it is widely used in professional music performances, from artistic amateur circles. There are rubab instrument classes in higher and secondary special educational institutions, and the young generation is being taught by qualified teachers and professors in the rubab specialty. We hope that in the future, talented musicians such as Muhammadjon Mirzayev, Shavkat Mirzayev, Takhir Rajabi, Rifatilla Kasimov will develop.

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