



HISTORY OF THE CREATION OF RUBOB PRIMA

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Annotation: this article will talk about the history of the creation of prima rubob. At the same time a detailed description of the instruments of the rubob, the Kashgar rubob, the dutor.

Keywords: Prima rubob, music, instrument, Kashgar rubob, dutor, orchestra, octave, note.

The art of music plays an important role in a person's life. In music, subtle experiences of the human soul, anguish-it is reflected in joy, ideas, thoughts through a certain rhythm and a harmonized tone. The origin of music in the world is caused by the ground on which we live, the nature that surrounds us, the colorful processes in our life, circumstances. It is these situations and the processes we perceive, the feelings we feel that turn into music and come into our lives again and again, helping us to live life with pleasure. Or rather, music is able to change a person's attitude to life, give him a positive touch, colorfulness, and has the same divine power as connecting spiritual power, ascendancy to the human soul.

The Performing Arts of instrumental music have a significant place in the rich musical culture of the Uzbek people. The great scholar, philosopher Abu Nasr Farabi, who lived in Central Asia, wrote in his treatise on music: "the instruments that make a sound close to The Voice of Man are the Thunderbolt, the rhubarb, the flute, and the trumpet, which emphasize their extreme proximity to the human voice. In addition, the strings also go to the accompaniment, forming the opening music of the accompaniment and the instrumental parts between it". Farabi's interpretations have been preserved and developed into the present.

The pamphlets of Najmiddin Kavkabi and Darwish Ali Changiy, both from Bukhara, living in the 16th and 17th centuries, also give a perfect list of the instruments, their origins and valuable information about the musicians. Darvish Ali Changi himself also played rubob, the rubob instrument being referred to as rubob in that era.

From the mid-30s of the 20th century, work began on the systematic improvement of Uzbek instruments. In 1940, an art figure who served in Uzbekistan in the experimental-experimental laboratory under the Research Institute of Art Studies, professor A.I.A group of masters of sound under the leadership of Petrosyans-Master Uthman Zufarov, V.A.Romonchenko, S.Y.Didenko, A.A.Kexvoyans, X.Muhiddinov, N.Ryukhin, A.Abdugafforov, B.B.Relying on the positive research and experiences of the andreevs, many instruments, such as the dutor, tanbur, are reconstructed, creating a prima (small) rhubarb.

Uzbekistan allows you to perform samples of World compositional creativity along with compositional works. While the traditional brown rhubarb Cup was carved out of mulberry tree wood, the newly created cup of rhubarb began to be made by combining wooden ribs. The Rubob prima Bowl is also made of wooden plates, and the handle is made of apricot tree wood. The bowl is covered with fish skin. Four loops are installed at the base of the bowl to keep the strings of the instrument in place. At the junction of the bowl with the bundle, on

both sides of the STEM, there is a horn-shaped pheasant ear, which serves as a kind of decoration. Strings are worn on mechanical ears that are mounted on the head of the rhabarb, and transferred to the intermediate loops of the devil's harrack at the head of the instrument, and the harrack ("Harrack"-a device that holds the string of the instrument), which is placed over the skin of the fish covered in a bowl. The Shaitan harrak and the harrak on the skin ensure that the strings are placed at a certain height on the pile. Harrack should not be made of soft wood, but rather hard-baked and of good quality. Because harrak has a huge impact on sound quality. The rubob prima handle is divided by 24 metal plates, the distance between which is referred to as a curtain. The curtains are counted from the head of the saucer towards the cup. 2, 5, 7, 10, 12, 14 distinctive to the digital curtains are decorative - marks made of plastic or Sadaf of different appearance, which help to determine the location of the notes on the handle.

The Rubob is a string instrument. A click is played with Noxun (mediator). It is common among Uzbek, Tajik, Uyghur, Afghan and other Eastern peoples. There are currently three different types of rhabarb: Brown rhabarb, Afghan rhabarb, and pomir rhabarb. Brown rhabarb is distributed in Brown. Hence the name Kashgar rhabarb. The brown rhabarb is 80-100 cm long. The ladle bowl of Brown rhabarb is made from the wood of hardwoods such as Mulberry. And the top of the bowl is covered with skin. The stalk of the brown rhabarb is long and the end is recurved. In front of his bowl are two gajagi that look like a horn. They act as a support for the left hand when playing high notes while giving shape. The brown rhabarb stalk contains 19 to 24 veils. While the curtains on the old rubbers are made of gut, the curtains on the current modern rubbers are made of metal. The brown rhabarb has five cables. They are tuned in the quart-Quinta range. The low first two pairs of strings are tuned to make a "lya" sound when played open, the second pair of strings is tuned to a "mi" sound and the third string is tuned to a "si" or "lya" sound. The range ranges from a small octave "si" or "lya" sound to a third octave "lya" sound. Muhammadzhan Mirzaev of Uzbek composers, Ari Bobokhanov of musicians, N. Qulabdullaev, composers Ibrahim Hamraev, Mustafa Bafoev and others have created works for qashqar rubobi in various genres.

The reworked modern type of Brown rhabarb, the rubob prima, is tuned in its capabilities close to the Russian domra, in the range of four metal tori Quinta. It is used in orchestra and as a solo sound. Master S.E. The rubob prima instrument, worked by Didenko (1911-1988), has high-register sounds, a large sound range and wide performance possibilities, and is part of the mizrob-playing range. The Rubob prima Bowl is made of wood, and the handle from wooden plates is made of oak wood. The bowl is covered with fish skin. Four loops are placed at the base of the bowl to hold the strings of the instrument. At the junction of the bowl with the bundle, on both sides of the STEM, there is a horn-shaped pheasant ear, which serves as a kind of decoration. The rubob prima handle is divided by 24 metal plates, the distance between which is referred to as a curtain. The four strings of Rubob prima-all of which are made of metal-also make it possible to play samples of Uzbek folk music on the instrument, samples of the work of Uzbek composers.

The Afghan rhabarb is made up of a bowl, a pile, a headpiece. The bowl consists of several planks glued together, a lower and an upper lid, loops designed to strengthen the strings. The top cover is covered with fish skin. The pile is tightly attached to the bowl, on which 19 curtains are installed. Currently, the handle is made of walnut wood. The length of the handle will be 8-10 CM. After the refinement of the Afghan rhabarb, the five open strings became

adjustable to a pure quart interval. The strings of the strings are gutted and the first pair of strings is worn with a 0.8 mm cross-section, the second pair of strings with a 1.2 mm cross-section, and the third narrow (single) cross-section with a 1.8-2 mm long. The range ranges from a small octave "lya" sound to a third octave "mi" sound.

Harrack's position is important in tuning the instrument. In this, the 12 curtains on the instrument's handle are heard with strings pressed and the string ringing at an octave interval. If an open narrow Octave is sounded high relative to the interval Kharrak towards the hook, and only then it is advisable to proceed to the tuning of the instrument. Because the skin of the fish covered in the cup of the rubob prima instrument is very sensitive to the temperature of the air, causing the sound to fluctuate. This means that at first the second string is tuned to the sound of the Lya of the Camerton or piano. It is then tuned to the first narrow MI, the third narrow RE, and the fourth narrow SOL tones. The instrument's sound is checked by pressing the fifth and seventh curtains to hear the strings are tuned in an octave interval between them. Also, the quality of the strings plays a role in the tuning of the instrument. Poor quality strings quickly become unusable, and the rubob prima instrument becomes unstressed in the curtains. In such cases, of course, timely attention as strings is required. Today, the rubob prima instrument has a strong place in performance practice.

Among his new musical instruments, prima rubobi originally played a.I. Under the direction of Petrosyans, he was tested in the educational instrumental Orchestra of the musical educational institution in Tashkent. The Uzbek folk instruments orchestra of the Uzbek State Philharmonic at that time serves as a truly experimental instrument in this regard. Thus, improved Uzbek folk instruments, including the prima rubobi, took a worthy place from the new type of Orchestra of the Uzbek State Philharmonic.

In 1943, a unique experimental work on the improvement and reconstruction of folk instruments was conducted by the Philharmonic Orchestra of Uzbekistan, which included 45 performers. The orchestra formed 5 independent groups of reconstructed instruments. Among them, a group of stringed non-stringed (mizrobli) instruments, including the rubob-primalar I, II, Kashgar rubobi I, II, Afghan rubobi I, II, dutor, bass and double bass dutors, became leading and important.

The Rubob prima is a high-register instrument with a range that allows the violin to play sounds ranging from a small octave of sol to 4 octaves of mi. In the Uzbek folk choir orchestra, rubob prima has a number of special significance and is a leader among other choirs. Rubob prima folk instruments greatly enhance the performance, skill, voice of the band of mizrobli and click strings in the orchestra. Due to the great potential in terms of art and performance, the rubob prima sound can also be performed with high skill classical samples of World Music, Works of famous composers, Uzbek folk songs, complex large-scale works created by composers of Uzbekistan.

The position on the rubob prima instrument is somewhat more significant compared to the Uzbek folk instruments, the Kashgar rubob, the Afghan rubob, the dutor. Because the size of the performance diapason of the rubob prima instrument, the fact that the strings are all made of metals, their tuning in the Quinta interval allows the instrument to be played from string to string at will. This requires the student - student and any musician to master positions, methods of replacing them, and the skills of putting the right applicator well. Such skills, on the other hand, help the performer to master the position of the notes in the strings well, read notes and cultivate performance skills.

By our time, the rubob prima instrument was being made with high skill by the Masters of the sound of Andijan, Kozimjon Nizamiddinov, the Madrahimov dynasty of Abduma and their disciples. The instruments they made are worthy of the rise of the Performing Arts of Uzbekistan. In all regions of our country, specialists in this instrument are being trained in children's music and art schools, colleges of music and arts, lyceums, conservatories. B. At the lobaratorium of instruments, which continues its work at the Uzbek State Conservatory today. Inoyatov, A. Islamov, H. This sauce is being made and delivered to specialists by such masters as Rahmatov.

Conclusion: currently, the demand for statuses, folk songs and songs in our country is increasing among our people. In order to meet such demand and need, the upbringing of mature executive specialists is one of the responsible tasks. The work of studying the rich musical heritage of the Uzbek people and promoting it within the general public should be entrusted to the ardent initiators and skillful performers of our art.

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