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History Of Rubobs

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Annotation: Information about the word rubab, its origin, structure, setting, types and current significance.

Keywords: Abu Nasr Farooobi, Najmiddin Kavkabi, Darvish Ali Changhi, Kashgar rubab, Afghan rubab, Pamir rubab, rubab prima, rubab handle, bowl, range.

The art of instrumental music plays an important role in the rich musical culture of the Uzbek people. The great scholar and philosopher Abu Nasr al-Farabi, who lived in Central Asia, wrote in his treatise on music: In addition, the words of the instrument accompany the song, forming the initial music of the song and the parts of the instrument in between. " Farooobi's descriptions have survived to the present day. The treatises of Najmiddin Kavkabi and Darvish Ali Changi from Bukhara, who lived in the 16th and 17th centuries, also provide a comprehensive list of musical instruments, their origins and valuable information about the musicians. Darvish Ali Changi himself played the rebab, and the rubab was called a rebab at that time. The rubab is a stringed instrument. It is played with a peg (mediator). Widespread among Uzbeks, Tajiks, Uighurs, Afghans and other Eastern peoples. There are currently three types of rubab: Kashgar rubab, Afghan rubab and Pamir rubab. Kashgar rubabi is widespread in Kashgar. That is why it is called kashgar rubabi. The length of the Kashgar rubab is 80-100 cm. The Kashgar rubab bowl is made of hardwood wood such as mulberry. The top of the bowl is covered with leather. The handle of the Kashgar rubabi is long and has a curved end. In front of the bowl are two horns. They form and support the left hand when playing high notes. The Kashgar rubab handle has 19 to 24 curtains. In the old rubabs the curtains were made of gut, while in modern rubabs the curtains are made of metal. The Kashgar rubab has five wires. They are set in the quarter-quintet range. The low is set so that the first two pairs of cables emit a "lya" sound when open, the second pair of cables is set to a "mi" sound, and the third pair is set to a "si" or "lya" sound. Range from low octave "si" or "lya" to third octave "lya". Uzbek composers Muhammadjon Mirzaev, musicians Ari Bobokhonov, N. Qulabdullaev, composers Ibrahim Hamraev, Mustafa Bafoev and others have created works in various genres for the Kashgar rubab. A modernized version of the Kashgar rubab, the rubob prima, is close to the Russian domra in its range of four metal strings. Used in orchestra and as a solo word. The rubob prima, developed by composer S.E. Didenko (1911-1988), is a mizrob with high register sounds, a wide range of sounds and a wide range of performance possibilities. The rubab prima bowl is made of wooden plates and the handle is made of apricot wood. The bowl is covered with fish skin. There are four loops under the bowl to hold the strings. At the junction of the handle with the bowl, there are branched ears on both sides of the handle, which serve as a kind of ornament. The rubab prima handle is divided into 24 metal plates, the distance between which is called the curtain. The four strings of the rubab prima are all made of metal, which allows you to perform samples of Uzbek folk music, as well as works by Uzbek composers. The Afghan rubabi consists of a bowl, a handle and a head. The bowl consists of



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several glued boards, bottom and top lids, and loops to strengthen the strings. The top cover is covered with fish skin. The handle is firmly attached to the bowl and has 19 curtains. The handle is currently made of walnut. The stems are 8-10 cm long. As the Afghan rubab improved, the five open strings were adjusted to a pure quarter interval. The strings of the strings are made of intestine, the first pair of strings is 0.8 mm thick, the second pair of strings is 1.2 mm thick, and the third string (single) is 1.8-2 mm thick. Range from low octave "lya" to third octave "mi". Conclusion: Currently, the demand for maqoms, folk melodies and songs in our country is growing among our people. One of the important tasks is to train leading executives to meet such needs and requirements. The study of the rich musical heritage of the Uzbek people and its promotion among the general public is the responsibility of the enthusiastic initiators and talented performers of our art. should.

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