

Techniques for Incorporating National Musical Ornaments in Rubab Performance

Raimjonov Sunnatulla Uktamovich

Associate Professor, Senior Lecturer, Department of Music Education, JDPU

Abstract. *This article analyzes the information about the word rubab, its history, structure, settings, types, ornaments, patterns and uses.*

Key words: *Abu Nasr Faroobi, Najmuddin Kawkabi, Darvish Ali Changhi, Kashgar rubab, Afghan rubab, Pamir rubab, rubab prima, rubab handle, rubab bowl, range.*

INTRODUCTION

The art of instrumental music plays an important role in the rich musical culture of the Uzbek people. The great Central Asian scholar and philosopher Abu Nasr al-Farabi wrote in his treatise on music: "The instruments that make a sound close to the human voice are the gijjak, the rubab, the nay and the trumpet. These instruments are very close to the human voice." Faroobi's descriptions have survived to the present day.

MATERIALS AND METHODS

The treatises of Najmuddin Kawkabi and Darvish Ali Changi from Bukhara, who lived in the 16th and 17th centuries, also provide an excellent list of musical instruments, their origins and valuable information about musicians. Darvish Ali Changi himself played the rebab, and the rubab was called a rebab at that time¹.

The rubab is a stringed instrument. It is played with a peg (mediator). Widespread among Uzbeks, Tajiks, Uighurs, Afghans and other peoples of the East. There are currently three types of rubab: Kashgar rubab, Afghan rubab and Pamir rubab.

RESULTS AND DISCUSSION

Kashgar rubab is widespread in Kashgar. That is why it is called Kashgar rubab. The length of Kashgar rubab is 80-100 cm. The bowl of Kashgar rubab is made of hardwood wood like mulberry. The top of the bowl is covered with leather. In front of the bowl there are two horn-like strings. They form a base and play the role of a base for the left hand when playing the top notes. The handle of the Kashgar rubab has 19 to 24 curtains².

¹ Mirzaev Oktam Oripovich. "Instrumental performance and ensemble" Navoi-2019.

² Mirzaev Oktam Oripovich. "Instrumental performance and ensemble" Navoi-2019.



Fig.1 Design of Kashgar rubab

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 "lyā" sound when open, the second pair of cables is set to a "mi" sound, and the third pair is set to a "si" or "lyā" sound. Range from low octave "si" or "lyā" to third octave "lyā". Uzbek composers Muhammadjon Mirzaev, musicians Ari Bobokhonov, N. Kulabdullaev, composers Ibrahim Hamraev, Mustafa Bafoev and others have created works for Kashgar rubab in various genres.

The modernized version of the Kashgar rubab is rubab prima, which is close to the Russian dombra and can be adjusted between four metal strings³. Used in orchestra and as a solo word. The rubab prima, developed by composer S.E. Didenko (1911-1988), is one of the words played with the 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.



Fig.2 Design of rubab prima

³ Azat Gochbakarov. "Rubab prima instrumental performance" Tashkent-2015.

The Afghan rubab consists of a bowl, a handle and a head⁴. The bowl consists of 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".



Fig.2 Design of Afghan rubab

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 should be the responsibility of the enthusiastic initiators and talented performers of our art. Along with skilled performers, our important task is to educate and train skilled carvers and decorators.

REFERENCES

1. Qobiljon Usmonov. "Primary rubab textbook" Tashkent-2004.
2. Izzatullayeva, G. (2024). ABU ALI IBN SINO VA UNING FALSAFIY QARASHLARI. Решение социальных проблем в управлении и экономике, 3(5), 138-143.
3. Normurotovna, I. G. (2022). THE SPIRITUAL-PHILOSOPHICAL LEGACY OF IBN SINA AS PER NEWLY ESTABLISHED FINDINGS. INTERNATIONAL JOURNAL OF RESEARCH IN COMMERCE, IT, ENGINEERING AND SOCIAL SCIENCES ISSN: 2349-7793 Impact Factor: 6.876, 16(5), 143-147.
4. Обруева, Г. (2019). Об опыте интерпретации выразительных возможностей фразеологических единиц с именами собственными. Иностранный язык: литература, образование, 4(1 (70)), 64-66.
5. Яковлева, С. В. (2018). О ПОНЯТИИ И СПОСОБАХ ОБРАЗОВАНИЯ ЭПОНИМОВ. ББК 66.017. 77 С 56, 89.
6. Костина, И. А. (2020). Фразеологические единицы с именами собственными библейских персонажей в английском и русском языках.
7. Turdiyeva, D. Z., & Kh, O. G. (2022). LISTENING IS AN INTEGRAL PART OF COMMUNICATION PROCESS. Talqin va tadqiqotlar ilmiy-uslubiy jurnali, 3(5), 21-24.

⁴ Gulomkadir Ergashev. "Afghan rubab textbook" Tashkent-2004.

8. KENJAYEVA, G. (2021). INTERPRETATION OF HOUSEHOLD REALITIES IN TRANSLATIONS OF A. KADIRI'S NOVEL "DAYS GONE BY. In E-Conference Globe (pp. 323-227).
9. Hamidov, B. B., & Kamolova, D. O. (2022). TEXNOLOGIK TALIM FANINI OQITISHDA PEDAGOGIK DASTURIY VOSITALARNING AHAMIYATI. Вестник магистратуры, (4-1 (127)), 62-67.
10. Ahmadovna, S. D., Tohirovich, R. E., Dilmurodovna, R. D., & Odilovna, K. D. Methodology of using AutoCAD software in developing technical creativity of students. Galaxy International Interdisciplinary Research Journal, 10(4), 661-671.
11. Gafurov, B. Z. (2023). The main features of kinesthetic style in the learning process. International Journal of Education, Social Science & Humanities. Finland Academic Research Science Publishers Solana, Cagayan Valley, Philippines, 11, 61-69.
12. Журакулов, Р. (2018). Об особенностях фразеологии узбекских народных сказок. Иностранный филология: язык, литература, образование, 3(2 (67)), 47-51.
13. Касимова, Д. А., & Нематов, А. А. (2019). ПОДХОДЫ К ОЦЕНКЕ ЭФФЕКТИВНОСТИ ИММУНОПРОФИЛАКТИКИ НА ПРИМЕРЕ ГРИППА. Интернаука, 15(97 часть 1), 38.
14. Хамраев, А. А. (2005). Некоторые механизмы рубцевания язвы желудка при применении различных схем противоязвенной терапии. Самарский мед. журн, (1-2), 75-76.
15. Akhmedova, N. A., Valijonov, A. F., & Valijonova, S. A. (2023). Early diagnosis and adequate treatment of hepatopathy in systemic lupus reduction. Open Access Repository, 4(2), 248-252.
16. Sadikov, E., & Xodjayeva, M. (2024). Iltifotni Ifodalovchi Nutq Aktlarini O 'Qirishda Psixodidaktik Omillarning Ahamiyati. Академические исследования в современной науке, 3(16), 44-47.
17. Tursunovich, S. E. (2024). Iltifot Va Etiketning Ijtimoiy-Madaniy Me'Yorlari. Gospodarka i Innowacje., 43, 413-418.
18. Azat Gochbakarov. "Rubob prima instrumental performance" Tashkent-2015.
19. Gulomkadir Ergashev. "Afghan rubab textbook" Tashkent-2004.
20. Mirzaev Oktam Oripovich. "Instrumental performance and ensemble" Navoi-2019.