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UZBEK FOLK INSTRUMENT CHARACTERISTICS OF AFGHAN RUBI

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Abstract:

This article provides information about the history of the origin of the Afghan rubob, its difference from other Uzbek folk instruments, and the specific characteristics of the Afghan rubob.

Key words: Mizrobli, tembiri, Afghanistan, India, rabob, classical, Khorezm, Balkh, Reconstruction, chromatic, corpus, quarta, climate, concubine, Bukhara, Samarkand, Afghan.

According to the information, it is assumed that the first folk instruments appeared in the 13th millennium. The fact that Uzbek folk instruments are among the most ancient instruments has reached us in written sources left by our ancestors and through various pictures in archaeological finds. One of these ancient instruments is the Afghan rubobi. The Afghan rubobi belongs to the group of stringed - chertma (mizrobli) instruments. With its unique sonorous voice and very rich timbre, it has taken pride of place among Uzbek folk instruments. There are no specific facts about the origin of the Afghan rubob. Different sources provide different information about this. People of Central Asia, Afghanistan and India love to play this instrument since ancient times, and it is one of the popular instruments among the people. It is also known that the Afghan rubab was found in India by N. N. Mironov, and that it is called rabob in Kashgar. Professor Fitrat in his work "History of classical music" narrates that this instrument was made by an unknown person in the city of Balkh during the time of Khorezim emir Mohammad Khorezimshah. Afghan rubob has been widespread among the Uzbek people since ancient times, especially in Bukhara and Samarkand. Our people love to listen and play the songs that are played by him. In addition to the pleasant voice, full and melodious voice of the Afghan rubob,



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according to some stories, it is still revered by our people because it has the ability to heal sick people.

In the 30s and 40s of the 20th century, Ubek folk instruments were improved, i.e. reconstructed, by A. I. Petrosyans. The Afghan rubob instrument is no exception. Changes were made to its handle, belly, ears, strings of skin covering it, and curtains. For this reason, chromatic sound strings were installed on the handle of the instrument, and the performance range of the instrument was extended from the small octave "Lya" to the third octave "mi". The handle is much shorter compared to the kashkar bubobi, and three sides are turned back a little. The bowl and the handle are made of solid wood (usually mulberry). The handle is divided into curtains, the lower part of which expands and connects to the cover and covers the top of the case up to the grooves. The rest of the body (part from the grooves) is covered with leather. The total length of the tool is 70-80 centimeters. The Afghan rubobi differs from other musical instruments in terms of appearance and style of performance. In the performance of large high-pitched tunes, 6, 7 khaspardas, which are installed on the upper part of the resonator cover in addition to the main 4 frets, are the basis of the continuation of the rubob handle. Afghan rubab has five main and diatonically tuned 10, 11 resonating strings, from the main ones 1 - 2 -, 3 - 4 -, 5 - strings are tuned in the interval of a quarter. The difference of Afghan rubab from other songs is that all strings are widely used in performance.

Afghan rubab is very difficult and complicated to play, so we see it in the hands of professional musicians like some other instruments. Not only the Afghan ruby, but also the position of all songs, their role in performance depends on the musicians. Nowadays, it is known to everyone that the Afghan rubob produces talented musicians, and the winners of national and international contests, including state awards, receive honorary titles. The fact that our young people are reaching this level is definitely the result of the hard work and efforts of our teachers.

For example: Masters Muhammad Umar (1906 - 1981), Tovur Jumayev (1918 - 1983), Ergash Shukrullayev (1922 - 1995), Umarjon Khomidov (1919 - 1985), Associate Professor Ilkhom Azimov, Associate Professor Gulomkadir Ergashev (1946 - 2007) , professor Azatgul Toshmatova, Anvarjon Khojinazarov, Nikhol award winner Fazliddin Shafokatov and one of our young talented teachers Dilshodjon Meliboyev. Various narratives and stories about the creation of the Afghan rubob have been handed down to us by our people. In one of these narrations, it is said: "One day, the daughter of the Khan of Bukhara fell ill. Then the khan



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invited wise doctors and scientists from India and seven different climates to his palace and asked for advice on how to treat his daughter one by one. But all his efforts were in vain. Then he went to an unknown musician in Bukhara, born in the city of Balkh, and got permission to try to cure his daughter. Then Khan; "Whoever cures my daughter, I will give half my wealth and my daughter," he promised. But it was not possible to see and talk to her daughter directly. In those times, it was allowed to see women only behind the veil. Thus, the princess had a confidant concubine, whom she loved. The guy asked the girl what interests her, why she doesn't like anyone and why she fantasizes a lot. Then the concubine told the young man that the prince finally liked the peacock, especially when he spread his wings and showed his beauty: "If only this peacock could sing, it would cure my pain." After that, a young man from Balkh makes a rubob similar to a peacock in his workshop in Bukhara and takes it to the honzoda. Then he charms her by playing a rubab behind the curtain. The khonzoda comes to her senses enjoying the melody coming from the rosary, her nerves are restored and she becomes more beautiful than before. Seeing this, the khan kept his promise and gave his daughter and half of his wealth to the musician. Then when they asked who this rubob belongs to, people said that it belongs to this Afghan. With the passage of time, the young man and the lady lived a happy life for many years, had a child, and their children, like their father, became skilled craftsmen and musicians, developed and played tunes in Bihor for several years. So, as I mentioned above, we learned from the narration that the Afghan rubobi cures the pain of patients as an example.

As long as the sound of national instruments, national tunes and songs enter every Uzbek home, art is not a tool for tricks, but a human essence, and it is a shame to sing or dance from the heart. We will have the right to think about the achievements of the Uzbek national music art and its bright prospects, and be proud of it only when an incalculable cultural--ethical environment is created.

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