



THE HISTORY OF UZBEK FOLK MUSICAL INSTRUMENTS IS AN EXAMPLE OF THE AFGHAN RUBAB

Shafoatov Fazliddin Fayzulloevich¹

Republican College of music and arts

KEYWORDS

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ABSTRACT

In this article covers the history of Uzbek folk musical instruments on the example of Afgan rubobi, its structure and the history of the use of Rubab.

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¹ Republican College of music and arts, Tashkent, UZB

Introduction. History has shown that Uzbek folk instruments are colorful and unique. All musical forms are formed according to directions and developed over the centuries.

Our great scientist Abu Nasr Al-Farabi (10th century) in his book "The Book of great notes", Safiuddin Urmavi (12th century) in his musical treatise, Abdulkadir Maragi (14th century) in his treatise "Al-alkhon Fi-ilm al-musicals", Ahmadi (14th century) in his treatises, Zaynullobiddin Hussaini (15th century), Abdurahman Jami (15th century), Amuli (16th), Darvesh Ali changi (17th century) in his book "The Century) in the pamphlet" The Law of storytelling and Applied Music", he described the classification of musical instruments of his time and drew attention to various aspects of the research questions. Great poets of the past used in their works the names of musical instruments and their talented performers. In particular, the works of the great thinker and poet Alisher Navoi, who achieved the level of enlightenment with his creativity, pay special attention to the most subtle and classical sections of musicology. In the creativity of khusrav Dehlav, Afgan rubobi was recognized as the poet's favorite musical instrument. In the second half of the 20th century, this musical instrument entered the executive culture of our republic and the modern, new music education system as a solo or as a solo instrument. For the first time special Afgan rubobi class was opened in 1960 at the Republican secondary special music school named after Glier and in 1964 at the Tashkent State Conservatory. And this was the first bold step in the preparation of performers - musicians in the modern (on the basis of written sources) direction in public education. By the twentieth century, scientists such as Eichorn, Abdurauf Fitrat and Victor Belyaev studied musical instruments and their games effectively. Historical manuscripts, literary works and musical treatises contain the names of instruments that appeared in the musical practice of the peoples of Central Asia. It provides information about musical instruments (the form, structure, ratio of wires, set criteria, trees and materials used in the manufacture of instruments). Navha, Nuzha, Low, Dust, Afghan Rubab, Tanbur, Dutor;

Those who are blowing: ruhafzo, Shammoma, Organun, Sibizgi, Naya anbon, Chagon, Boulamon, pipe, Flute, flute, pipe; percussion instruments: buben, circle, drum, safoil, etc.

Relevance of the topic. The words Afganistan rubobi and Kurdish also occupy a special place with the specific charm of the instrument. The definition, forms, structure, composition and data of the performers of musical instruments have been published in artistic and musical treatises since the Middle Ages. This means that folk instruments, formed and improved since ancient times in the Middle Ages, have found their place in the practice of execution.

Afghan rhubarb consists mainly of bowls, handles, head parts. The bowl consists of several boards that are glued together, the bottom and top cover, the loops for fastening the strings. The top cover is covered with a fish skin, to which the herringbone is fixed. Currently, our masters are also working on carving or roasting the bowl from the mulberry

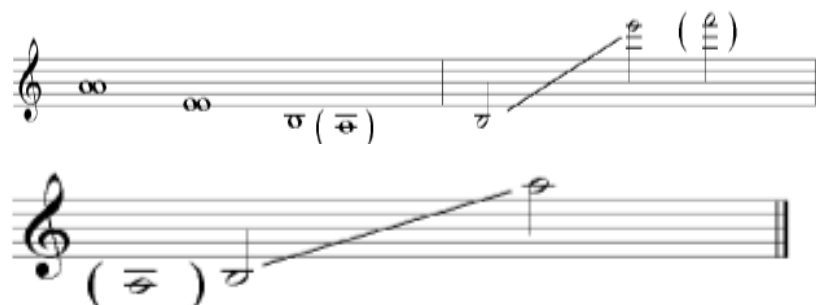
tree. The bottom cover is made of wood and densely attached to the bowl.

It is convenient for the musician to place his fingers on the handle of the instrument and change them in a reasonable way, freely conveys the contents of his works to the listener without any pain, and he himself takes a rest. The musician, who is learning to play on the Afghan rub, along with the correct placement of his fingers on the handle of the pitcher, must know that the sound is located on the fingers of the left hand in rows so that it can move along the handle. The position of the fingers of the left hand of the musician on the handle of the instrument is called the position. There are 9 positions in the Afghan Rubab. We give a link to how the positions are located on the three strings of the Afghan rhabarb. The distance from the index finger of the performer to the silent finger with the index finger is one position. As an example, the notes of the first Tord si-do-re are played with 1, 2, 4 fingers of the left hand. Fa-di-sol-lya notes on the second grid play with 1, 2, 4 fingers are. The third string do-si-re-mi notes are played with the fingers I, 2, 4 of the left hand.

When receiving a broad sense of the state of execution of the instrument, the performer gives him a sitting position, the position of the instrument, the position and movement of the left and right hands. Holding down the Noxun (mediator), the strings are pressed to produce a tone. In general, sat in the carp rubob of afghon pounds. The performer should sit in half of the course and settle well. The right leg should be placed on the ring of the rub, with the left leg attached to the ear.

Settings.

Diapazon



In the orchestra, the middle register is performed by Afgan rubobi. There is an affinity for Bass groups. In the case of adding Afghan rubies to the tunes performed by Bass groups, each of them will be specific in terms of tone. In other words, a low-pitched melody is filled

with a medium-pitched afgon rhubarb soundushlari. Gives a richer tone to the work. In the orchestra, Afgan rubobi also made a great contribution to this genre. In the orchestra knows how to play *rr*, *ff*, interval, arpedjio.

Afghan lute + qashkar lute + dutor + tambourine.

Afghan rubob + bas dutor

Afghan rubob + Wrinkle alt

The Afghan rhubarb + Wrinkle head forms an excellent integrity. One octave lower than written is heard.

Afghan rubab is a very ancient musical instrument of the peoples of the East. This word is peculiar. According to its appearance, Uzbek plays a special role in the family of folk musical instruments. Drum timbre differs from other musical instruments by the number of percussion instruments. Afgan rubobi this word, which is widely used among the peoples of Afghanistan, India, Pakistan, Egypt, Uzbekistan and Tajikistan in countries such as China, as well as in Central Asia, is now difficult to determine the origin of Tashkent, Bukhara, Samarkand, Khiva, Termez, Fergana Valley, rubob of Afghan, because it is described differently in different sources.

Conclusions. A deeper and more thorough study of our national music culture than ever before, its wide promotion in the people is one of the pressing issues of this day. Consequently, the Uzbek musical culture and musical instruments and musical instruments, which are one of its main parts, have rich and complex visual opportunities since ancient times.

Among the many musical instruments in Uzbek music, Afgan rubobi also holds a special place. This musical instrument has become one of the favorite musical instruments of our people with its resonability and proximity to the human soul, ease of learning and playing. By the twentieth century, the study and study of folk instruments in the art of Instrumental Performance is developing rapidly.

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