



The Role of the Kashgar Rubobi in the Performance of Uzbek Folk Instruments

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Abstract: Our national musical instruments, which are considered the priceless wealth of the Uzbek people, occupy a special place in our national musical culture due to their uniqueness, attractiveness of pattern decoration, variety of voice freshness and incomparable performance possibilities. Musical instruments have been important in the spiritual life of the Uzbek people since time immemorial and are closely connected with their daily life. Even today, they have their own characteristics in the formation of people's worldview. This article also talks about the Kashgar rubobi, an ancient musical instrument, the history of its formation, modern historical forms, etc.

Keywords: gijjak, rubob, nay, sunray, bowl-shaped bowl, soloist, Abu Nasr Farabi, Najmuddin Kavkabi and Darvish Ali Changi.

Instrumental music performance plays an important role in the rich musical culture of the Uzbek people. The great scientist and philosopher who lived in Central Asia, Abu Nasr Farabi, wrote in his treatise on music: "Instruments that produce sounds close to the human voice are the zither, rubab, flute and trumpet, which indicate that these instruments are very close to the human voice. In addition, the instrumental lyrics accompany the song, forming the opening music of the song and the instrumental parts in between." Farabi's definitions have been preserved and developed until the present time.

In the treatises of Najmuddin Kavkabi and Darvish Ali Changi of Bukhara, who lived and created in the 16th-17th centuries, a perfect list of musical instruments, their origin and valuable information about the musicians is given. Darvish Ali Changi himself played the rebab, and the rubab instrument was called rebab at that time. And we are talking about the kashkar rubobi, which is an improved form of the instrument that Darvish Ali Changi called rebeb.

Kashgar rubobi is of special importance in the Uzbek national musical instrument. The history of Kashgar rubob goes back to China, which is a developed country in ancient times and now. The Kashgar rubob originated in the city of Kashgar in the Uyghur region of China. That's why it is called Kashkar Rubobi. However, today this instrument is considered one of the Uzbek national instruments. The length of the Kashgar rubeby is 80-100 cm. The bowl-shaped bowl of Kashkar rubob is made from the wood of the mulberry tree. The top of the cup is covered with skin.

The handle of the Kashgar rubob is long and the end is curved. In front of the calyx there are two horn-like protuberances. They not only give shape, but also serve as a support for the left hand when playing high notes. There are 19-23 veils in a Kashgar rubobi handle. Curtains in old rubabs are made of gut, while curtains of modern rubabs are made of metal.

Kashgar rubobi currently occupies a leading position in Uzbek folk ensembles as a soloist. The range is from the small octave "Iya" sound to the third octave "Iya" sound. The Kashgar rubeby has five

strings. Four are made of a metal mixture, and one is made of gut or silk. Tuning is between a fourth and a fourth fifth, that is, the first string is tuned to the sound of "Iya", the second string is tuned to the sound of mi, and the third string is tuned to the sounds of "Iya" or "si".

In the poetic work written about the court musician Abu Bakr Rubabi, who lived and created in the 11th century, there are some verses about the kashkar rubab. From this we can know that the kashkar rubab is a very ancient instrument. The rubabs of that time were very different from the appearance of the kashgar rubab we use today, but they are basically related to each other. Ancient rubabs had five strings. Four cords are made of silk, and one is made of silver. Here we quote a sentence from Fitrat's work "Uzbek Classical Music and Its History": "In one "History of Music" whose author is unknown, it is written that rubab appeared in Khorezm by Sultan Muhammadshah. That's what I believed when I saw this book. However, I was surprised by the similarity of an instrument called "Sorang" that I brought from India in the 20s. Darvesh Ali's "Musical treatise", which later came into my hands, shows that this instrument was made in Balkh, and flourished in Khorezm during the time of Muhammad Khorezmshah.¹

Uzbek composers Muhammadjon Mirzayev, musicians A.Bobokhanov, N.Kulabdullayev, composers Ibrahim Hamroyev, Mustafa Bafojev and others created works in various genres for the Kashgar rubabi.

Conclusion: Currently, the demand for statuses, folk songs and songs is increasing among our people. In order to meet such demands and needs, educating mature executive specialists is one of the responsible tasks. Studying the rich musical heritage of the Uzbek people and promoting it among the general public should be the responsibility of enthusiastic initiators and skillful performers of our art.

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