To Provide Higher Education Students with an Understanding of the History and Place of the Advanced Afghan Rubab

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Abstract: Afghan rubab is widespread among the Uzbek and Tajik peoples in countries such as Afghanistan, India, Pakistan, Egypt, China, as well as in Central Asia. It is loved in the Fergana Valley, and it is difficult to determine where the Afghan rubab came from, as it is described differently in different sources. In this article, the author provides students with insights into the history and origins of the advanced «Afghan rubab» based on sources.

Keywords: Afghan rubab, Uzbek folk instruments, Uzbek classical music, sounding, timbre, music, brochure, history

Introduction. Afghan rubab is a very ancient musical instrument of the eastern peoples. The word has a special place in the family of Uzbek folk instruments due to its unique appearance and sound. The percussion instrument differs from other musical instruments in its timbre. The Afghan rubab is widespread in Afghanistan, India, Pakistan, Egypt, China, as well as in Central Asia among the Uzbek and Tajik peoples. Loved in the native valley, it is difficult to determine where the Afghan rubab came from, as it is described differently in different sources.

Al-Farabi (10th century) described the musical instruments of his time as one of the advantages of the rubab: “The rubab has other good qualities. These are unique to him. It can be played loud and soft.” Darvesh Ali (17th century) in his treatise on music describes the structure of musical words: “The rubab is a stringed musical instrument. It spread in Central Asia during the reign of Sultan Muhammad Khorezmshah (1200-1220). At that time, Mahmud, a master of the rubab, lived in the palace of Khorezmshah. There are five strings in the rubab. Four of them were made of gut and one of silver.”

Information about the ancient use of rubab can be found in the works of N.N.Mironov. He writes: “The rubab is a very ancient Afghan instrument. It is also found in India. In Kashgar it is called rabab. Professor Fitrat in his pamphlet "Uzbek classical music and its history" tells the story that this musical instrument was made by an unknown person in the city of Balkh during the reign of the Khorezm emir - Muhammad Khorezmshah (XV century). In his book, V. Belayev called this word Indian rubab.

Afghan rubab has been popular among the peoples of Movarounnahr and Khorasan since ancient times and has been skillfully played by performers. Such performers were known by the pseudonym "Rubab".

During the reign of Amir Temur, Abdul Qadir al-Maraghi was a master musician and singer in music. writes Ibn Arabshah.

The fourteenth and fifteenth centuries were a new and prosperous stage in the development of music and art in Central Asia. New melodies and songs, musical instruments and rare works on music theory were created during this period. Luda is home to many talented musicians, composers and singers. Abdulkadir Nayi, Kulmuhammad Sheikh, Hussein Udi, Shahquli Gijjaki, Qasim Rabbani, Darvesh Ahmad Qanuni, Haji Yusuf Andijani, Ustad Shadi, Najmiddin Kavkabi and others are among them. Along with talented musicians, thinkers and poets such as Ulugbek, Navoi, Jami and Binoi are also involved in the field of music and make a significant contribution to its development. For example, Ulugbek composed the melodies "Bulujiy", "Shodiyyo",
"AkhlAQiy", "Tabriziy", "UsuliRavon" and "UsuliOtlig", and Navoi "Isfahani". Jami and Binoyi create a work on music theory.

Duvozdah (Twelve) maqom, which originated in the IX-XII centuries with the creative activity of the masters of music, during this period rose to a new level of development, improved and enriched with new melodies. This means that the art of music also developed in the XIV-XV centuries in close connection with other forms of art and poetry. Skilled masters, composers and hafiz grow up. Rare and priceless musical works have emerged.

There are various legends about the creation of the Afghan rubab. According to a legend, one day the daughter of the Bukhara khan fell ill. The khan then invited a wise doctor and scientist from China, India, and the seven climates to his palace, and gave advice on how to treat his daughter one by one. But all his efforts were in vain.

Then a talented lyricist, who was born in Balkh and settled in Bukhara, was allowed to go to the khan and try to cure his daughter. Then the khan; "Whoever treats my daughter, I will give half my wealth and my daughter," he promised. But it was not possible to see the girl directly, to talk to her, because in those days women could be seen through the veil. Next to the girl, Alballa would have a concubine whom she loved and trusted. Then the young man called the maid and asked her what she was interested in, why she did not like anyone and dreamed a lot. Then the maid told the young man that the prince was very devoted to the peacock, especially when he spread his wings and showed off his beauty:

"If only this peacock could sing, it would cure me," she told him. After that, the young man from Balkh made rubab-like rubab for the first time in his workshop in Bukhara, and went to the prince and played rubab behind the curtain, charming him.

The prince regained his composure by enjoying the pleasant sounds of the rubab, his nerves were healed, and he became more beautiful than before. Seeing this, the khan kept his promise and gave the musician his daughter and half his fortune. (When asked who this rubab belonged to, people said, "This rubab belongs to this Afghan.") In time, the young man and the prince lived happily for many years and had children, and their children also developed and performed the rubab invented by their father in Bukhara for several years. Professor Fayzulla Karamatov, an honored scientist of Uzbekistan, described the Afghan rubab as Bukhara rubab in his book. The old Bukhara or Afghan rubab consists of four parts: the head made of mulberry, the handle part, the lower part of the abdomen, and the upper part of the abdomen. It is made of mulberry wood.

Deer skin is drawn over the abdomen. The Afghan rubabi had 17-20 tor. Of these, six are basic, five are made of gut and one is made of silver. The remaining eleven to fourteen strings were steel wire, ie resonant strings. The 6 main strings are connected from the upper abdomen to the ears at the top of the vocal cords, and the remaining eleven to fourteen strings are connected to the ears on the left side of the vocal cords through the holes under the vocal cords. The swamp is infested with a wooden animal bone or a horn-shaped mezrob:

1. Adjustible.
2. Echoing strings.

Teachers Najmiddin Nasriddilov in Bukhara, Master Muhammad Umar in Afghanistan and their students Tovur Jumayev, Ergash Shukrullaev and Umarjon Hamidov performed melodies in Tashkent.

In 1920, the Oriental Music School was opened in Bukhara. Ota Jalol, a well-known musician and a scholar of the Bukhara Shashmaqom, was instrumental in the opening and management of the Uzbek Folk Instruments Department.

Gulom Garmon and N. Nasriddinov taught Afghan rubab or Bukhara rubab. At that time, they learned melodies by memorizing melodies without hearing the notes, and by hearing the fingers pressed against the handles of the instrument. The melodies of Munojat, Eshvoy, Giryoni-
Kazakh, Mirza-Daviat are more popular. At the same time, they performed the Bukhara shashmaqom "Mushkilot", which means music. The Afghan rubab arrived in Tashkent from Bukhara in 1935-1937 and began to be performed in the ensembles of the State Philharmonic of Uzbekistan.

Now, we come to the part where we talk about the middle ground.

**Rubab** is a stringed instrument. It is played by clicking on the nail (mediator). Widespread among Uzbek, Tajik, Uyghur, Afghan and other eastern peoples. According to some scholars, the modern violin originated in ancient times from a two-stringed bow rubab. There are now three types of rubab: Kashgarrubab, Afghan rubab and Pamir rubab.

**Types.** There are three types of rubab: Kashgarrubab, Afghan (or Tajik, Bukhara rubab) and Pamir rubab. Below we will talk about one of these three types of rubab, the Afghan rubab.

The handle of the Afghan rubab is shorter. The length of the handle is 8-10 cm. The sound bowl or resonator is wide and deep. The resonator is up to 80 cm long, 20 cm wide and 30 cm deep. The abdomen and the handle are made of a single piece of wood.

The Afghan rubab has the same gajaks as the Kashgarrubab. The lower part of the resonator is covered with skin, the upper part is covered with a thin plate. There are 4-5 main curtains in the main part of the handle and 6-7 additional curtains on the board.

In addition to the 5 main nets, the Afghan rubab has 10-11 auxiliary nets. The processed versions of the Afghan rubab will be compact and will not have auxiliary strings. The Afghan rubabi has a diatonic sound in the range of 2 octaves. It is mainly used by professional musicians as a solo word and in various ensembles.

**Afghan rubab** is a short string attached to a leather case (4 tied, with 6 or 7 additional curtains above the handle), the strings of which are played by a plectrum. The quartet's 5 main strings tuned to the quartet resonate 2 octave-sized diatonic speakers, while the 10-11 auxiliary side ear wires sound as resonators. Among the people it is also called "Bukhara rubab", "Indian rubab". It is mainly played by professional musicians as a soloist ("Koshchinor", "Mavrigi" melodies, etc.) and as an ensemble of folk instruments. Kashgarrubab is a string-plector instrument with a long handle connected to 2 wooden horns. Curtains of 19 and more on the handle cover a volume of more than 2 octaves. The first two of the five strings are mostly tuned, and they are tuned to the quartet relative to the third string, and to the fifth to the fourth and fifth strings. In Kashgarrubab, folk melodies, samples of master music ("Rohat", "Jonon", "Jigarpora", etc.) and dance melodies are performed in solo and ensemble forms.

The Afghan rubab has long been an instrument of the peoples of the East. This Afghan rubab is widespread in India, Pakistan, Iran, Afghanistan, Uzbekistan, Tajikistan and is an ancient instrument that has survived to our time. There are several names for this rubab. Also known as Tajik rubab, Bukhara rubab, Badakhshan rubab. In some pamphlets it is called Indian rubab.

Musicologist Al-Farabi and Darwish Ali have described this Afghan rubab in their treatises. The soft sound of the Afghan rubab is similar to the sound of an oud, but in a different form.

In Uzbekistan, this instrument is called the Afghan rubabi. This instrument has a unique shape and belongs to the group of percussion strings. As for the making of this instrument, a large and deep carved bowl covered with leather has a thin lid glued to the top from the narrowed sides. Normally, only four membranes of the intestine are attached to the body by a thick handle, which is oriented as a whole, and the rest are glued to the wooden lid with chopsticks.

Typically, an Afghan rubab has five main strings (including 1-2 pairs of adjustable strings and 3-4 pairs of adjustable strings) and 10-11 resonant strings attached to the side ears. lib, the main tunic strings are adjusted to the interlocking quartet. The resonant wires are the seconds that rise step by step. Although the range of the Afghan rubab is two octaves, it is widely used by almost all professional folk musicians in ensembles and solo performances.
A reworked type of Afghan rubab is called a rubab tenor. It has five strings, all from the intestines. Sozi is in the quarter interval. The 5th string is set to the si, lya sound in the major octave, the 4th and 3rd pairs of strings are tuned to the mi sound in the minor octave (unison), and the 2nd and 1st strings are tuned to the lya sound in the lower octave (unison). The total volume ranges from the si sound in the major octave to the do, lya sound in the second octave. The octave relative to the sound of the notes is written above the violin key.

The Afghan rubab consists mainly of a bowl, a handle, and a head. The bowl consists of several boards glued together, bottom and top lids, hooks for fastening the strings. The upper bouts featured two cutaways, for easier access to the higher frets. Nowadays, our masters also carve the bowl out of mulberry wood or make ribs. The bottom lid is made of wood and is tightly attached to the bowl. The handle is firmly attached to the bowl and has 19 curtains. Round signs will be placed on curtains 2, 5, 7, 10, 12, 14, 17, 19 for the convenience of learner musicians. The sap is now made by masters from walnut trees. At the top - ears to fasten the strings.

**Afghan rubab strings and their adjustment.** After the improvement of the Afghan rubab, the 5 open strings were adjusted to pure quarter intervals.

The strings are made of intestines, 1 pair of strings is 0.8 mm, 2 pairs of strings are 1.2 mm, and 3 strings are 1.8-2 mm thick. Over time, the performance skills improved, and in 1972-80, for experimentation, the 3rd single thick net in the rubab was adjusted to be unison by adding a narrow piece of metal wire. Then a thick string and a thin steel wire were added to create a pleasant (loud) and loud sound. If you don't need that 6-wire to play the tune, you can drop it next to the harp. Over time, this experience was used by Kashgarrubabchi.

Since then he has been playing the Afghan rubab on 6 strings, and this year he and his teacher ErgashShukurullayev brought the rubab bowl closer to its old state, adding 8 resonant strings next to it. Shape was processed. Taking into account the best aspects of the rubab, both old and reworked, a full-bodied, pleasant-sounding Afghan rubab was created. The 8 steel wires that pass under the 6 main strings from the harpoon are the resonant strings, which are attached to the 8 ears next to the bowl. These strings are attached to the ears next to the bowl.

**Conclusion.** Based on my performance, practical, theoretical and pedagogical experience, I have witnessed that words change and improve, but at best, they are played by performers and further developed. Therefore, in this field, our teachers Borbad, Al-Farobi, Usta-UsumonZufarov, A.Petrosans, M.Mirzaev, E.Shllkurullayev and a number of scientists and performers have learned from the rare words created by them and meet the requirements of their reflection and modernity. I am writing my thoughts on afghan rubabi. That doesn't mean it's the highest level of Afghan rubab, because there's still a lot to do. This word is developed and enriched by the students by the requirements of the period. With this in mind, this article discusses the word used in a special Afghan rubab class in all higher education institutions, based on the Afghan rubab developed by designer S.E. Didenko and Professor I.A.Petrosans.

**List of used literature:**