

Uzbek national stringed musical instruments

Xodjabayeva Zuxra Parmanovna

*Teacher of the Department of Music Education, Faculty of Art History,
Navoi State Pedagogical institutes, Uzbekistan*

Abstract: The following article deals with the role of Uzbek national stringed musical instruments in the cultural life of people, their stages of development over the centuries, and the impact on the spiritual world of people through the sound of “mizrab”. In addition, there was studied old musical instrument’s repairing stages and new ones invented periods, and their importance in our modern cultural life.

Keywords: centuries echo, stringed musical instruments, kashgar rubab, prima rubab, metsosoprana rubab, alt rubab, afghan rubab, ud, tanbur.

Nowadays one of the actual issues is the restoration of our national values, as well as the study of our musical heritage. Indeed, in the examples of our musical heritage, the noble intentions, dreams, delicate emotional experiences, and philosophical observations of existence in general, which are stored in the hearts of our ancestors have found a bright expression. Therefore, when we listen to national melodies on instruments, the "voice of the centuries" sung in them, the delicate and human emotions embodied in captivating melodies, excite our hearts and at the same time encourage us to appreciate the traditions inherited from our ancestors. Therefore, it is important to study our ancient words in depth and popularize them among the people.

According to the sources, the Uzbek national words were widely spread among the peoples of Movarounnahr in the II-III centuries AD. Unfortunately, due to the paucity of sources on the culture of the peoples of Central Asia in the pre-Islamic period, we are not able to provide complete information about these instruments.

The rubab word, which belongs to the dynasty of strings, is one of the instruments that adorn the musical life of the Uzbek people. Information about Rubab can be found mainly in pamphlets written in the X-XVII centuries. The great medieval scholar al-Farabi wrote in his treatise on music, “Musical instruments that make sounds close to the human voice are the rubab, the flute, and the trumpet; they mimic the sound very well. The instruments will be accompanied by singing.” The word rubab is said to have originated long ago. It is triangular in shape and is part of the bow. The first rubab had one string.

It is known from historical sources that this word was loved and performed by all the peoples of Mawlawi in the XII century. According to Mawlawi scholars, each corner of the word rubab has a symbolic meaning, meaning the first corner, the second corner, the third corner, and the fourth corner, north. This word is then recreated in the form of a hexagon. The fifth corner and the sixth corner mean the sky. The word is somewhat similar in structure to the rubab dynasty.

A well-known literary scholar of Uzbek classical music Abdurauf Fitrat wrote a book "Uzbek classical music and its history" and said the following about rubab: “In the book "History of music of unknown author" stated that the rubab appeared in Khorezm by Sultan Muhammad Khorezmshah. The day I saw this book, I believed it too. But in the 1920s, I was struck by the fact that an instrument I had brought from India called Sorang was very similar to a rubab. Darveshali's "Musical Risale-i Musik", which I later came across, shows that this instrument was made in Balkh and developed in Khorezm during the reign of Muhammad Khorezmshah. The body of this instrument can be divided into four main parts: the abdomen, chest, neck, head, abdomen, chest and neck. The head is then made and glued to the stalk. The rubab's abdomen and chest resemble have two deep vessels connected by a 2.5-

centimeter neck. The abdomen is also covered with deer or goat skin. The chest and neck are covered with a thin board. The abdomen is 21 centimeters long, 18 centimeters wide, the chest is 28 centimeters high, the abdomen is 10 centimeters wide and the neck is 5 centimeters wide. Harak is four fingers above the root. There are five strings made of gut, and they are as thick as violin strings. There are also twelve "bottoms". These are like tanbur strings. The instrument does not click when the rubab is played, its function is to vibrate by clicking on the original strings, adding their own melancholy, trembling sounds to the original strings". (Page 7.29)

So it is clear from the above ideas and the musical pamphlets of past scholars that the rubab has a long history from our national words.

Rubab began to appear in ensembles around the 14th and 15th centuries. The original appearance of the rubab was smaller than it is today. The bowl is carved and covered with leather. The curtains on the handle are tied with a special device made of silk or gut and tapped with a soft object. The curtains can be slid up or down as needed. It consists of 18 curtains and the vocal cords are diatonic. The rubab is a popular stringed instrument among the peoples of Central Asia, as well as the Uyghurs living in the Xinjiang (Kashgar) province of southern China.

Since 1935, the restoration of traditional Uzbek folk instruments has been a natural necessity of the time. Because in Uzbek instrumental studies, among other words, several types of these instruments were invented in order to show the versatility of the words played with the mizrob (mediator) and to expand their performance. Currently, there are the following types of instruments that fall into the group of mizrab: **kashgar rubab, prima rubab, metssosoprana rubab, alt rubab, afghan rubab, ud, tanbur.**

All of these musical instruments are tempered, that is, the sound series is divided into twelve and a half tones equal to the octave range.

Kashgar rubab has a special place among Uzbek folk instruments. This musical instrument has become one of the favorite words of our people due to its close to the human heart with its resonant, clear voice, and its ease of study and playing. It consists of an elongated bowl and a long handle with two horns, carved in a semicircle. The upper part of the skull is covered with leather.

The Kashgar rubab has been renovated and replaced with a brass curtain, the length of the handle has been reduced, the number of curtains has been increased, and the technique of execution has been simplified. As a result, it was possible to play music of different character and difficulty. It is a word that sounds in the middle register rather than the tone of voice. It has five strands, the first and second pairs are made of steel and the third single thread is made of silk. Each pair is based on a narrow thickness and can be adjusted unison. This means that the thinnest pair of strings is tuned to the **lya** of the first octave, the second pair of strings to the sound of the first octave **mi**, and the third single string to the sound of the minor octave **si**. The wires are placed according to the pure quart interval. (Figure 1)

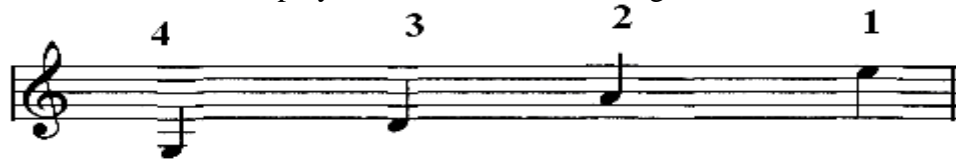
Musical works written for the Kashgar rubab are recorded on a violin key, one octave lower than what is written.

Ovoz kengligi kichik oktavaning **si** notasidan uchinchi oktavaning **lya** notasigacha.

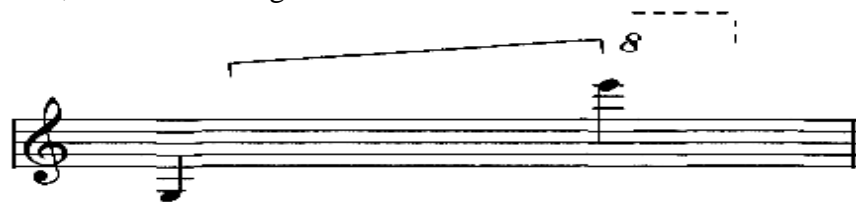
rim
a
rub

ab is a new, smaller musical instrument with four strings. The first string is tuned to the **mi** of the second octave, the second string to the **lya** of the first octave, the third string to the **re** of the first octave, and the fourth string to the left of the lower octave. The distances between the strings are equal to the pure fifth interval. This word is a high-register instrument. (Figure 2)

The notes are written on a violin key, which is heard as it is written. Prima Rubobi's appliqué looks like a guitar or a violin. It is also played with mizrob like kashgar rubab.



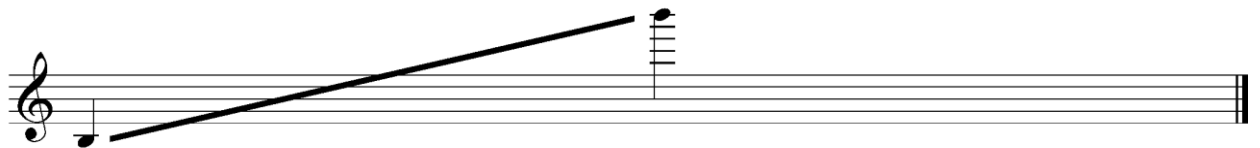
In the fourth octave, the volume ranges from the left octave to the **mi** sound.



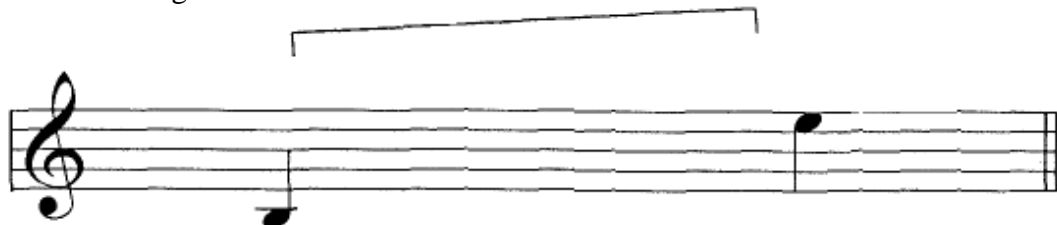
It is a technical instrument used in the performance of all musical compositions of various kinds, both solo and in orchestras.

The Metsosoprano rubab is a new stringed musical instrument with a medium register sound. It is structurally smaller than the Kashgar rubab. It has five strings made of steel, the first two pairs of strings being tuned to the **lya**, the second pair of strings to the first octave, and the third to the minor octave. The grid spacing is equal to the strings quarter interval. (Figure 3)

Sound range from low **si** octave to third **si** octave.



But its voice sounds good in the low octave **si** to the second octave **mi**.

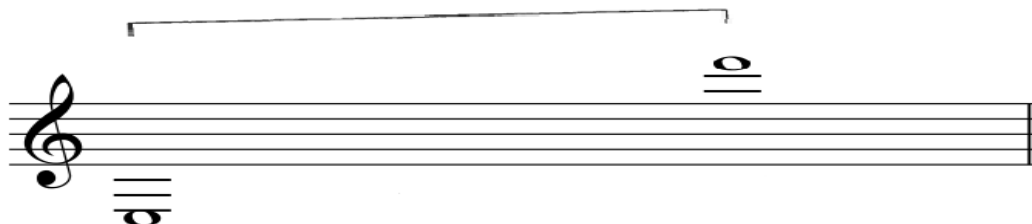


The playing methods are similar to the Kashgar rubabi sozi. His voice is clear, soft, resonant. It is used in solo performances and as part of an ensemble.

The **Alt rubab** was renewed with a middle register sound. It consists of five strings like the Kashgar rubab. The first and second strings are double, and the third string is single. All the strings are made of steel. The first pair of strings is tuned to the first **re** octave, the second pair of strings to the **lya**, and the third single string to the minor **mi** octave. (Figure 4)



The strings spacing is equal to the net quarter interval. The notes are written on a violin key. Sound width **mi** from low octave to **re** third octave.

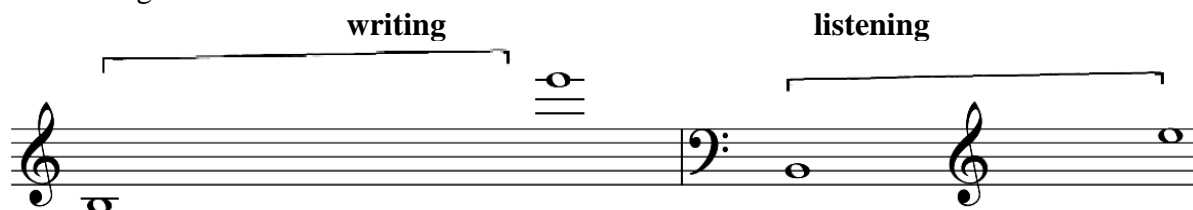


All the possibilities and conveniences of playing in Kashgar rubab, methodical methods also apply to this rubab. In addition to playing the bottom rubab in various ensembles and orchestras, it can also be used as a solo performance. Because it has all the features you need to do that. He is also played with a mizrob.

Afghan rubab. The refurbished Afghan rubab can be heard in the middle register, depending on the sound output. The Afghan rubab also has five strings, which are made of gut or kapron. Its first pair of strings is tuned to **lya** and the second pair of strings to the first **mi** octave, and the third single string to the smallest **si** octave. The note is written on a violin key and gives an octave low sound. The grids are spaced. (Figure 5)



Sound range from low octave **si** to third octave **mi**.



All the features of playing the Kashgar rubab are similar to the Afghan rubab, which can play two or three sounds at once. It is played with the help of a mizrob.

It should be noted that the ancient Afghan rubab was different from the modern Afghan rubab. For example, the traditional Afghan rubab has a small number of curtains on its handle and is tied to the skin of the intestine. In addition to the five main strings, there were a few additional auxiliaries at the top, which served to decorate the music during the performance.

Ud rubab is a popular musical instrument among the peoples of the East. It is one of the oldest stringed instruments and is played by a mediator. It has a large pear-shaped cup and a short and smooth handle, 11 pairs of adjustable silk nets. According to ancient historical sources and other musical works, the narrow and curtain structure of the instruments is explained on the basis of the ud instrument. The

word ud has also been known to exist in the first century AD. 17th-century scholar Darveshali Changi, states in his music treatise that the oud is the king of instruments. Because of his gentle, graceful voice, the breadth of his voice set him apart from any other musical instrument of the day. According to Darveshali opinion, the ud had 12 pairs of adjustable silk strings. It now has eleven strings, the first, second, third, fourth and fifth strings are double and the sixth string is single. (Fig. 6)

All of the strings are made of kapron. The notes are written on a violin key and give an octave low sound. The adjustment of the strings is as follows.

The diagram shows two musical staves. The top staff, labeled 'writing', is in treble clef and contains six pairs of notes corresponding to strings 6, 5, 4, 3, 2, and 1. The bottom staff, labeled 'listening', is in bass clef and contains six pairs of notes corresponding to strings 6, 5, 4, 3, 2, and 1. The notes are arranged to show the relative pitch of each string.

The volume from the **sol** lower octave to the second **re** octave.

The diagram shows two musical staves. The top staff, labeled 'writing', is in treble clef and contains a single pair of notes for string 1. The bottom staff, labeled 'listening', is in bass clef and contains a single pair of notes for string 1. The notes are arranged to show the relative pitch of each string.

It should be noted that Rifatillo Kasimov, a professor at the State Conservatory of Uzbekistan, in his textbook stated that, in order to improve the performance of the **Ud**, the first to the fifth pair of strings should keep the word pure quarter interval between the fifth and sixth strings. The fact that it is tuned to a large second interval is the same for instrumental

The diagram shows two musical staves. The top staff, labeled 'writing', is in treble clef and contains six pairs of notes corresponding to strings 6, 5, 4, 3, 2, and 1. The bottom staff, labeled 'listening', is in bass clef and contains six pairs of notes corresponding to strings 6, 5, 4, 3, 2, and 1. The notes are arranged to show the relative pitch of each string.

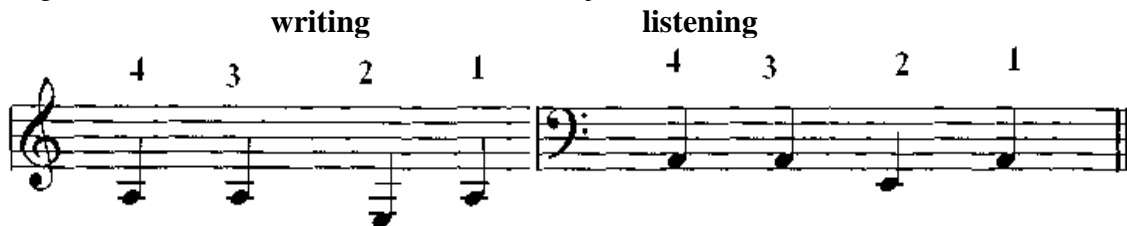
performance.

The word ud is now used in the music of Uzbek, Tajik, Armenian, Iranian, Turkish, Azerbaijani and other Oriental peoples.

The **tanbur** is an ancient stringed instrument is widely used in Uzbekistan, Tajikistan, and the

Xinjiang region of southern China. The bowl of the tanbur is carved in the shape of a pear, with a few thin wooden ribs attached to the top, and a long handle is attached to it. Its total length is 1000–1300 mm. A three-tiered intestinal cord is attached to the handle. In addition to the intestinal membranes, four membranes are attached to the lid to make loud noises (this is called a “has membrane”). The number of membranes are 18-20. (Figure 7)

The refurbished tanbur has a low and medium register sound. His notes are written on a violin key and give an octave low sound. The tanbur is adjusted as follows:



The volume has three octaves. The width of the sound is from the lower octave **mi** to the second octave **re**.



The tanbur can be narrow from three to six. Nowadays, three-stringed tanburs are mainly used, and their wires are thin. The first is basic, pleasant and melodic, the second and third are auxiliary. The tanbur is played with a special nail attached to the index finger of the right hand, with only the first string used and the remaining strings used for additional sound. Sometimes all these strings are hit at the same time, resulting in double sounds.

The tanbur can be used as a soloist or as an ensemble. It will feature instrumental melodies, songs and maqoms. The tanbur is one of the leading words in maqom performance.

The tanbur, along with other Uzbek folk instruments, has undergone some changes, and the curtains are made of straw and firmly attached to the handle. The sound is chromaticized and included in the Uzbek orchestra of folk instruments, creating a relief for the performers.

In short, the place of each instrument in the culture of music, its use and the nature of its repertoire are determined primarily by the performance of the instrument. T. Alimatov (tanbur), Muhammadjon Mirzayev, Ergash Shukrullaev, Abbas Bahromov, Ari Bobokhonov, Kobil Usmanov, Adham Khudoikulov also contributed to the popularity of words belonging to the family of stringed instruments and their place among the national words. Skilled musicians such as Tohir Rajabov (rubob), Sulaymon Takhalov (Afghan rubob), Rifatillo Kasimov (ud), V. Borisenko, A. Malikov (prima rubobi) made a great contribution. The musicians created a unique school of performance in the republic. At the same time, they have made great strides in training musicians and teachers of these instruments in Central Asia.

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