

RUBAB – AS AN ANCIENT INSTRUMENT IN TRADITIONAL AND MODERN ART

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Abstract

This article scientifically analyzes the historical origin, structure, role of the rubob instrument in traditional and modern performance. Rubob's importance in the cultural heritage of Uzbekistan, his function in the art of status, as well as his promotion internationally are currently covered. Also, through the teacher-disciple tradition, the continuation of rubob performance and its role in the work of modern composers have been analyzed. The article is intended for musicologists, art historians and researchers interested in National Instruments.

Keywords: Rubob, traditional performance, status art, National Instruments, musical heritage, master-disciple tradition, contemporary art, Uzbek music, string instrument, folk music.

Introduction

The musical heritage of the Uzbek people has been gaining ground for centuries. Within this rich heritage, the rubob instrument occupies a special place. The rubob is an ancient string instrument that plays an important role mainly in the performance of maqam, epic and folk tunes. Throughout the article, a scientific analysis of rubob's background, place in performance, and expression in contemporary art is carried out.

The origins of rubob go back to the Times of BC. His earliest appearances are found in ancient Bactrian and Khwarezmian culture. In Eastern musical culture, rubob is widespread among the Afghan, Persian, Tajik and Uzbek peoples. The rubob is mentioned in historical sources as a popular instrument among Court musicians in the 10th and 12th centuries. Ibn Sina, Al-Farabi and other scholars have commented on rubob in their works on music.

The rubob is made of wood and is part of the string instrument range. While its strings were previously made of animal intestines, artificial materials are now used. The resonator part of the instrument is semi-oval in shape and serves to produce a strong and resonant sound. The sound range of the rubob is wide, which gives a wide range of possibilities in the expression of melodies, complex ways of status.

Rubob mainly plays an important role in shashmakom, Fergana-Tashkent and Khorezm Maqam schools. In shashmakom ensembles, the rubob is considered one of the main instruments, along with the circle, flute, fiddle. Through this instrument, deep emotional layers of music are revealed. In traditional performance, rubob execution requires not only technical skill, but also mental state, aesthetic taste and cultural experience.

Rubob's performance continues in many cases through the master-disciple tradition. Teachers teach not only how to sound, but also the content of status and melodies, their philosophy. In rubob schools, aspects such as devotion to art, patience, constant exercise are especially

valued. Among the major rabbis of Uzbekistan are such teachers as Turgun Alimatov, Tarkhash Rasulov, Saodatqul Kasimova.

Scholarly articles and books written about Rubob shed light on various aspects of rubob. Incl. Rashidov's "history of Uzbek music" provides an in-depth analysis of rubob's place in Maqam art. I. Tadjibayev's scientific work "Oriental instruments" extensively describes the formation, construction and timbre characteristics of the rubob. And the practical activities and executive heritage of turgun Alimatov are a valuable resource in the field. This literature reveals on a scientific basis the historical progress of rubob, the technique of execution and his prestige among the people.

The article uses historical, analytical and comparative methods. The origins of rubob were illuminated on the basis of historical sources, and his place in performance was compared with the current state of affairs. Scientific conclusions were also drawn, studying practical musical samples, the activities of teachers and cases in the system of art education. The methodological approach served to reveal the topic of the article in more depth

Nowadays, the rubob instrument is also widely used in modern music. Compositions enriched with rhubarb sound are being created in pop, symphony orchestra and even electronic music. Rubob classes operate in conservatories, art institutes and music schools. Modern composers are creating new musical styles using the timbre of rubob

Rubob has found a place not only in Uzbekistan, but also in the international musical scene. World ethnomusics rate the rhubarb as one of the unique instruments of the East. International festivals in Europe, Asia and the United States have successfully featured rubob performers. This serves to promote Uzbek musical culture through rubob.

The results of the study show that rubob is distinguished among Uzbek national instruments by his unique voice, performance techniques and musical capabilities. Its place in the art of status has deep historical roots and still retains its relevance today. In addition to the traditional performance of rubob, the active use of the modern stage, variety and experimental musical directions testifies to its universality. The discussion process also determines that the preservation of the master-disciple tradition in rubob performance and the continuous transmission of this heritage to the younger generation is an important factor. In addition, it is also noted that there is an increasing emphasis on rhubarb performance internationally.

The rubab is a unique instrument that has an ancient history, but has not lost its relevance even today. In traditional and Modern Art, rubob serves not only as a musical, but also as an expression of national identity, aesthetic taste and cultural heritage. And it is our duty to preserve it and bring it to future generations.

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