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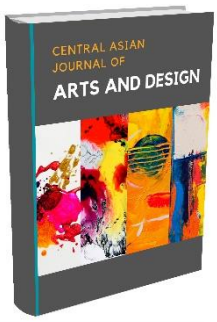

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The Structure of Kashkar Rubab, And Methods of Their Execution

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Abstract

This article provides detailed information about the history of the creation of the kashkar rubob, the structure of the kashkar rubob and the strings and their tuning, and the methods of performing the kashkar rubob.

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Kashkar rubab is spread from Kashkar. That's why it is called Kashkar rubabi. The length of the Kashkar rubab is 80-100 cm. The bowl-shaped bowl of the Kashkar rubab is made from the wood of hardwood trees such as mulberry. The top of the cup is covered with skin.

The handle of the Kashkar rubab 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 to 23 veils in a Kashkar rubab bundle. Curtains in old rubabs are made of gut, while curtains of modern rubabs are made of metal.[1]

The Kashkar ruby has five strings. The 5 strings of the Kashkar rubab are usually tuned in the interval of a quarter-fifth. The bottom two strings are played in pairs. It is tuned to produce a "lya" sound when played open. The 3rd and 4th strings are also played in pairs. These strings are tuned to produce a "mi" sound when played open. The 5th string is usually a nylon string and is tuned to make a "si" sound when played open. The range of the Kashkar rubab is about 3 octaves.

Rubab's voice is resounding. The ease of mastering the performance, the development of skilled rubabchi-composers (Mukhammadjon Mirzaev and others) caused the popularization of this sound among amateur and professional musicians in Uzbekistan and Tajikistan from the 1940s.

Rubab prima, a reworked modern type of Kashkar rubab, is close to the Russian domra in terms of its capabilities, and is tuned in the range of 4 metal tori fifths. It is used in an orchestra and as a solo piece.[2]

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Uzbek composers Mukhammadjon Mirzaev, musicians A. Bobokhanov, N. Kulabdullaev, composers Ibrakhim Khamroyev, Mustafa Bafoev and others created works in various genres for the Kashkar rubabi.

The structure of the Kashkar ruby, strings and their adjustment.

The structure of Kashkar rubab can be divided into 3 parts. Head, handle and bowl: Ears are mainly located on the head of the Kashkar rubab, which serve to pull and adjust the wires.[3] 2 different types of Kashkar rubab are found in practice.

1. Wooden ears in concert kashkar rubab.

2. Mechanical ears made of wood or metal are installed in technical kashkar rubab.

The concert kashkar rubab has 5 main and one additional ears, and this ear is made to install a metal wire on the 5th string of the kashkar rubab, that is, an octave.

There are mainly 24 metal curtains in the handle part of Rubab. They are arranged chromatically in 0.5 tones and are numbered in order from the head part to the bowl part. An upper hook is installed by the head of the handle, and the wires are attached to the ears through this upper hook. The upper bar is the support of the open strings, so it is very important that its height is normal. At the junction of the handle with the cup there are shaped ears.

The bowl of Kashkar rubab can be carved from solid wood or made by connecting wooden ribs. The bowl is mainly made of mulberry wood, and the handle is made of apricot wood. The loops for pulling the strings are also located in the bowl, and they are also made of wood and metal.

The rubab bowl is covered with fish skin and a harrak is placed on it. Harrak should not be made of soft wood or plastic, on the contrary, it should be solid wood and compact. In addition, the height of the harrak and the location of the strings relative to each other are also very important. The distance between the strings cannot be too narrow or too wide, because if the strings are too close to each other, they will stick to each other when pressed with the fingers, and on the contrary, if the distance between the strings is wider than the norm, the strings can come out from under the fingers. [3] The mutual distance between the strings is approximately as follows, that is, if the distance between the pairs of strings is 0.3 cm, then the distance between the first and second strings, i.e. the distance between the first string and the second string, and the distance between the second string and the third string is 10 - 12 cm is desirable. The height of the fretboard is different for each instrument, it should be at a comfortable level for pressing the strings with the left hand, otherwise it is too uncomfortable if it is high, and if it is low, the quality of the sound will change. There are mainly 5 strings in the Kashkar rubab, 4 of which are made of metal and 1 of which is made of silk. The metal strings are tuned in pairs and the silk strings individually.

In practice, the thickness of the 1st pair of strings is 0.23-0.24 mm, and the 2nd pair of strings is 0.25-0.28 mm thick. But taking into account that each instrument is unique, it is appropriate to choose these measurements in the best condition of the sound quality and tuning of the instrument.[4] Kashkar rubab is a transport instrument, which sounds one octave lower than it is written. Kashkar rubab is adjusted according to pure fourth interval and fourth-fifth and fifth-fourth intervals. That is:

1) According to the quarter interval;

1st narrow minor octave Lya

2nd narrow minor octave Mi

3rd narrow major octave Si

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2) According to the quarta-quinta interval:

1st narrow minor octave Lya

2nd narrow minor octave Mi

3rd narrow major octave Lya

3) On the interval of a fifth - fourth:

1st narrow minor octave Lya

2nd narrow minor octave Re

3rd narrow major octave Lya

This is the only way to achieve spiritual maturity and a rich cultural and spiritual heritage.[5]

When tuning the Kashkar rubab, first the Lya string is tuned, then other strings are tuned accordingly.[6] Hearing the tuning of the strings by pressing the Mi note on the 1st string (RE if the fifth-fourth is tuned) and playing the open strings of the 2nd string the octave and vice versa by pressing the 5th fret of the 2nd string (the 7th fret if the fifth-fourth is tuned) and hearing the unison tuning can be checked. Wire 3 is adjusted in the same way.

In addition, it is necessary to check the octave of some frets in each string. Because if you limit yourself to checking the octave of the open strings, other frets (i.e. notes) may be out of tune due to wear of the strings or changes in the fish fret at different temperatures. In this case, the sound can be corrected by pushing the harrak back and forth (if the curtains are high compared to the open string, the harrak is pushed towards the loops and vice versa).

If one of the pairs of strings is broken, it is necessary to put new pairs of strings, because the degree of stretching of the broken string and the unbroken string is different, and the strings are not in tune with each other:

Executive status:

Kashkar rubabi is a very widely used instrument in performance practice. Many can be found in orchestral, ensemble and solo soloist performances. That is, kashkar rubab is one of the songs played while sitting and standing.

It is known that holding the instrument correctly during performance is important for the student to master the instrument well.[7] It is very important for the student or performer to have a beautiful appearance during the performance, and to keep the body and limbs free.

It is necessary to pay a lot of attention to the position of catching the ball from the first training. In this case, the position of the right and left hands, the placement of the rubab, the correct grip, the correct grip of the handle, and the correct grip of the mediator interact with each other. Ensuring that it is one of the main tasks of a pedagogue. In some cases, there are students with an incorrect executive status, which causes their executive skills to be at a low level and even the bones of the body to be formed incorrectly.

The correct performance condition allows the performer to play for a long time without getting tired. This helps the student to regularly practice independently. If the student has cases of stiffness of the hands and parts of the body, he will get tired quickly and will definitely exercise less.

Executive status is not a process that can be mastered in one or several lessons. Experience shows that it is necessary to constantly work with a pupil or student on the state of performance, so that it does not

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become incorrect. Because the state of execution is good at first, and later there are cases of violations. In addition, performance status is one of the main factors in making the student-performer act in harmony with the instrument during the performance of the concert, especially when performing as a soloist, revealing the essence of the musical work and leaving an artistic and aesthetic impression on the audience.

Position of hands, mediator and sound production.

The right hand holds the cup part of the kashkar rubab at 3 points;

1. chest part of the body,

2. the upper part of the wrist holding the cup by the loops,

3. the part of the elbow, which is closer to the paws, holding the cup of rubab from the bottom.

The elbow part of the right hand is the part that holds the rubab bowl from the bottom. Therefore, it is necessary to place the rubab on the edge of the cup so that the mediator is located 7-8 cm away from the rubab. Such a situation ensures the free movement of the right hand up and down and the creation of quality sound. In practice, mostly plastic mediators are used with schoolchildren in the initial stages of education. It is larger size and softer feel make it a bit more comfortable for beginners. Ebonite mediators are definitely better than plastic mediators in terms of hardness and sound quality.

The fingers of the right hand are bent in a semicircle to hold the mediator. In this case, the end joints of the fingers should be bent evenly. The mediator is held with the thumb and forefinger. The middle finger should be held closer to the nail. Thumb joints must be bent.

No matter how diverse the sound production methods are, their basis is the downward and upward percussion. In other words, the sound is created by striking down and up with the mediator in the kashkar rubab, and we can create different ways of sounding from different combinations of these strokes.

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