




---

**Spectrum Journal of Innovation, Reforms and Development**

---

Volume 04, June, 2022

ISSN (E): 2751-1731

---

Website: [www.sjird.journalspark.org](http://www.sjird.journalspark.org)

---

**KASHGAR RUBOBI INSTRUCTION TEACHING METHODS IN GRADES 5-7  
MUSIC CLUBS**

---

Kuldoshev Umidbek  
Terdupi Masters

---

**Annotation**

This in the article about the method of teaching the Kashgar rubab instrument in the lessons of music clubs for grades 5-7 complete information you get possible .

**Keywords:** 5-7 grades, rubobi instrument teaching methodology, music teacher, music culture, Kashgar rubobi, folk music, composition, silk and steel strings.

**Introduction**

The radical social changes taking place today are also having a positive impact on the public education system. In particular, in the context of the newly adopted Law of the Republic of Uzbekistan " On Education " , special attention should be paid to music education in secondary schools and a creative approach to this work. At the same time , important tasks are on the agenda, such as educating young people who understand their national spirit and can feel the spirit of the people. Kashgar rubab is loved and performed not only in our country, but also in many regions of Central Asia and the Middle East, in particular, in the CIS countries of Tajikistan, Turkmenistan, Kyrgyzstan and Kazakhstan. After all, on this musical instrument can be skillfully performed melodies and songs of all nations, as well as complex works in all respects, which belong to the composer's work. Music lessons in all secondary schools of the country are conducted almost to the accompaniment of Kashgar rubobi.

Training a qualified music teacher is a very complex process. Because a music teacher is not only a teacher who teaches music and songs to students, but also a teacher and coach who introduces them to the world of music, encourages beauty, develops musical and aesthetic taste, gives great meaning to the spiritual and cultural life. In addition to musical-theoretical knowledge, a music teacher must have a thorough knowledge of the secrets of playing a musical instrument, the secrets of revealing the nature and character of musical works of various complexity in terms of form and content. It is also necessary to know the techniques of using barcodes (single, double, reverse strokes, tremola, tie and short tremola, staccato, pizzicato, glissando) and other musical ornaments required for the performance of works of art in the Kashgar rubabi .

Musical treatises written in the Middle Ages and later contain a great deal of information about musical instruments and the musical works performed on them. Al-Farabi, a great scholar of Central Asia, wrote in his treatise on music : They imitate his voice very well. Musical instruments accompany the song. It forms the original music of the song and the instrumental part between it. ” The function of musical instruments described by Al-Farabi is preserved to



this day. Darvish Ali's famous treatise XVII contains a complete list of musical instruments, their origins and musicians. Darvish Ali himself played the rubab (then called rebab). In the past, the rubab had five strings. But four of its strings were silk and the fifth was silver. Thus, the rubab is one of the most ancient musical instruments, which, as mentioned above, is still in the hands of the people. Muhammadjon Mirzayev, who joined the ensemble of folk instruments in 1936, later made a significant contribution to filling the gaps in the rubab - changing the number of rubab curtains (sound interval) by replacing rubab strings with silk and steel wire strings and adapting curtain sounds to the ensemble. shdi. During the decade of Moscow in 1937, the number of rubab musicians in the ensemble also increased.

Musicians such as M.Mirzaev, T.Jumayev, E.Nurullayev, M.Yusupov took part in the decade as rubab players. Like all Uzbek musical instruments, the rubab was improved in the laboratory. The silk curtain attached to the rubab handle was replaced with a brass curtain. Because it was difficult to play music played on a long-handled rubab. The technique of playing the improved rubab has been updated, and the opportunity to play the melody of several nations has been created. Kamil Khorezmi, Feruz Shah, A. Fitrat and later BAUspensky, NN Miranov and folklorist EERomovskaya have research methods on the traditional performance of this rubab. In the book "Uzbek classical music and its history" by A. Fitrat in the book "History of Bukhara and Khorezm by H. Vanberi" the talented scientist F. Karamatov in his book "Musical instruments of Uzbekistan" about the place and classification of instruments in Angana These researches have made a significant contribution to the emergence of a new direction in Uzbek ethnography, which describes his approach to instrumental performance and the art of instrumental music. Based on the above considerations, there was a need to conduct a monochromatic (solo instrumental) research, a comprehensive classification of some musical words, the culture of Uluman music. In art criticism, SBSayri has a large scientific book on percussion instruments in Central Asian culture (on the example of Uzbek and Tajik traditions). Here we can see the morphology, history and significance of the instruments, the stages of special systematic classification, and even the classification and variation of modern world terms.

Rubob -muzrob is a musical instrument that belongs to the group of chordophones in the classification and variation of instruments from world terms. This instrument is widely used by Uzbeks, Tajiks, Uyghurs, Turkmens, Karakalpaks, Pamirs, Afghans, Pakistanis and Indians living in other Central Asian and Eastern countries besides Uzbekistan and Tajikistan. is one of the instruments. In the right hand of the performer he holds a mizrab and strikes the strings. The left hand acts as a sound barrier. The names of some of its parts have a very special original meaning. For example, the terms "ear", "harrak", "kosakhona", "satan harrak" and so on have the same meaning. From time immemorial, masters have made rubab mainly mulberry, and those who made it from walnut trees, and later plum trees, became their own. The dervish Ali writes about this in the part of his work "Risolaiy musiqa" dedicated to the tariff of rubab chakgu: That is why the sound of the instruments is melodious and soft, which is the result of the fact that the harmony of mulberry and silk is connected with invisible bonds and is ultimately the product of one being. " For example, if the same wood product is used in the Fergana Valley, it is also used in Surkhandarya and Kashkadarya. In Bukhara-Samarkand there



are two types of wood: mulberry and walnut. However, at present the master from Bukhara Karomat Mukimov uses two types of wood. For example, the bowl chamber and horns are made of walnut, the vulture is made of plum, and the ear chamber is made of Balkh-tut. The ears are made of apricot.

The most important thing in the technology of making rubab is the choice of wood. It is dried in special conditions and waited until the expiration date. Then it is processed. Many pinch masters wait for years to dry the nuts. In this case, the instrument has a compact and clear sound. Some masters, for example, master Narzullo (Bukhara) try to knock the product for making "cups" and "handles" with a dry stick - hipchin, if it sounds resonant, clear and dry, it means that it meets the requirements. will be known. The bowl of the instrument is excavated with a machine and then processed, and the same bowl carving is emphasized, which depends on the skill, endurance, intelligence, patience and knowledge of the master. At present, there are special laboratories of masters Karomat and Otabek Mukimov. They make a variety of national instruments, especially traditional ones, with great care and precision. For example , the methods of making sato , tanbur dutor, shashtor and rubab are examples. The masters of Badakhshan use the sweetest fruit tree in winter and November, December, especially the sweetness and abundance of mulberry wood. Of course, first a goat is slaughtered in the room after the tree is cut down and the root is cut off . SBSaidi 's research shows that the traditional rituals include tree felling and special folk dances and figurative (acting) actions.

Typically, pearls are used to decorate the rubob handle. Many of them were made using sea shells , and nowadays they use special glass and plasticizers, which decorate the sound of the instrument. In Chinese Uyghur, the product is made from the horns of rubabs, a real animal horn. There are, for example, copies of sheep, goats and even young cattle and deer. Simply put, it is a copy of a scene that dates back to the time of the worship of animals and birds and is immortalized in the tradition of art.

The technology of making rubab instruments shows that each master has his own style in different countries. The choice of raw materials, the elegance of processing and attention to form, as well as the ability of each of the masters to create a clear sound, make it clear which master made it and the secret in it is known to the masters. In particular, in the study of folk words, we found it necessary to study the features of the system we used - the ethnophonic method, the structure of the instrument, as well as its various musical words and melodic aspects in different styles as the most important organological phenomenon. In this regard, each student should know in detail about the instrument in his hand, which depends on the instrument in his hand, ie the history of the instrument, the technology of production, the raw materials used and the variety. products and methodological practice and products and methodological practice and theory, as well as their classification and diversification. They should also be aware of the differences in their application in national and local styles.

Encouraging the student to collect and listen to audio and video recordings of musicians' performances, and to reflect on and discuss their performances, will inevitably have a very good effect on education. It is especially important for the reader to listen to the magnetic recordings of works performed by famous performers, to go to concerts and enjoy live performances.



## References

1. Uralovich TF Conducting classes on fine arts based on information and communication technologies // International Engineering Journal For Research & Development. - 2021. - T. 6. - S. 3-3.
2. Toshpulatov FU, Norqochqorov REO, Maxmudova XNQ Academic research in educational sciences. – 2021. – T 2. – No. 2. – C. 138-1
3. Toshpulatov F. USE OF GEOMETRIC PATTERNS AND THEIR TYPES FROM ELIMINATIONS OF DRAWING AND APPLIED ART IN ARCHITECTURAL FACILITIES // English - English snowboarding \_ – 2022. – T 1. – No. 1.
4. Toshpulatov FU et al. Games that develop children's interest in the profession based on game technology // Science and Education. - 2021. - T. 2. - №. 4. - S. 487-491.
5. Toshpulatov FU, Norqochkarov REO, Mahmudova KNQ THE RELATIONSHIP OF FOLK APPLICATION ART WITH THE SCIENCE OF DRAWING // Academic research in educational sciences. - 2021. - T. 2.
6. Toshpulatov FU, Norkochkarov REO, Mahmudova HNQ THE RELATIONSHIP OF FOLK APPLIED ARTS WITH THE SCIENCE OF DRAWING // Academic research in educational sciences. - 2021. - T. 2. - №. 2.
7. DRAWING SCIENCE WITH NATURAL PHENOMENA // Физико - Технологического education . - 2022. - T. 1. - №. 1.
8. Urolovich TF DRAWING SAMPLES WITH APPLICABLE ART ELEMENTS IN DRAWING CLASSES // Eurasian Journal of Law, Finance and Applied Sciences. - 2022. - T. 2. - №. 2. - S. 158-162.
9. Urolovich TF et al. USE OF PERSPECTIVE POSITION AND METRIC ISSUES IN PRACTICAL DRAWING IN DESCRIPTION OF NUMBER LESSONS // Innovative Society: Problems, Analysis and Development Prospects. - 2022. - S. 41-44.
10. Tashimov NE, Toshpulatov FU Activating Students in Building Intersection Line by Quadratic Transformations Method // www. auris-verlag. de. – 2018. - 2018.