

Structure of Kashkar Rubob and Music Performance Skills in It

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Abstract

One of the oldest instruments that is still in our people's hands today is the rubob, and performance skills are getting better. It will be necessary to carefully master such a complex process as developing mature specialists for the future, continuing musical education in Instrumental Performance, teaching student-young students, the requirement to acquire theoretical and practical knowledge, learning Kashkar rubobi to form the skill of correctly positioning left-handed fingers, strengthening positions, and thorough mastery of bars in order to advance this process. This article provides insights and reflections on the structure of the Kashgar rhubarb and the musical performance in it.

Keywords: Kashkar rubobi, music, performance skills, structure, complex process, musical education, development, pedagogical skills, style, musicians.

Introduction

Rubob Kashkar a leather-covered bowl about 80–100 cm in diameter and fashioned from mulberry and various hardwood logs. The handle is long, the tip is angled back, and there are two ram's horns where it begins from the bowl. A chromatic sound line is created by the curtains on the stem (numbers 19 to 23), which were once made of gut but are now made of metal. The standard tuning for the Kashkar Rubobi's five strings is a quarter-fifth of a step. The range is roughly three octaves. The sound is resonant. The ease of mastering the performance, the development of skilled rubob musicians caused the popularization of this song among amateur and professional musicians in Uzbekistan and Tajikistan since the 1940s.

Rubob prima, a reworked modern type of Kashgar rubob, is close to the Russian domra in terms of its capabilities, and is tuned in the range of 4 metal strings of fifths. It is used in an orchestra and as a solo piece. Uzbek composers M. Mirzayev, musicians A. Bobokhanov, N. Kulabdullayev, composers I. Khamroyev, M. Bafoyev and others. Kashkar created works in different genres for Rubobi. Performance skill in Kashkar rubob includes many complex issues of performance art. The formation process of different movements and styles in left and right hands is quite complicated. Therefore, when working on the performance technique of kashkar rubob, it is necessary to subdue each hand separately and both hands together to a certain goal and task.

It takes a lot of time and effort for different movements and hand styles to develop in the left and right hands. Therefore, it's important to control both hands simultaneously as well as each hand separately when practicing the kashkar rubob performance technique. This article is the outcome of the author's extensive pedagogical experience, educational challenges encountered while teaching the Kashkar rubob to young children, and theoretical and practical



considerations surrounding the theoretical underpinnings of musical literacy instruction. The primary task of teaching playing the Kashkar rubob, as a rule, includes a number of components on which it is necessary to focus, including: the development of hearing, the formation of methods and styles of sounding on the rubob, learning the basics of musical literacy, etc.

But one of the shortcomings that is always encountered by students is to hold the Kashkar rubob (pastanovka) correctly, to learn how to make a sound correctly. In this regard, it is necessary to divide the tuning and mastering period in playing the Kashkar rubob into a number of elements, on which it is necessary to practice separately. Thus, we can call the exercise "a task offered to the student to achieve a specified goal".

The exercises that the learner will do in the first lessons are chosen by the instructor. The exercise is defined as "Different melodies, variations, and fragments intended for the technical training of the performer" by Bulachevskiy and Fomins in their "Brief Musical Dictionary". In the initial stages of the training, we assigned a different task for our topic. In this regard, it was vital to pinpoint the key challenges a beginner has when learning to play the Kashkar rubob. For example: If the student does not practice how to properly hold and use the mediator when playing Rubob, we "cannot play a continuous note extension during the duration of the tremolo bar".

Slow hand motions are used to begin the strokes on the strings before being gradually increased to quick motions. Another instance is when a student plays an instrument and picks it up; in this case, they learn it through their own observations. However, it is normal for the student's shoulders and arm muscles to tire of those unused shoulder and arm muscles as soon as he positions his hands in a professional manner and adopts a posture directed at the instrument. It should be kept in mind that the teacher should consider exercises based on the student's level of preparation.

During the first lessons in the study of Kashkar rubob, it is recommended to consider three important components involved in the formation of rubob, based on many years of theoretical and practical research, experience:

- The status of the Kashgar ruby (pastanovka)
- The mediator's role in voicing. (mediator)
- Development of left and right hand techniques.

Having considered these, we recommend exercises based on personal practical and pedagogical experience. Pastanovka (proper holding of the rubab) in Kashkar rubob, to the playing position, you need to do the following: To perform the performance correctly and freely, put your feet shoulder-width apart. The shoulders should be down and relaxed. Mentally, without equipment, raise the left arm bent at the elbow joint, so that the arm is at shoulder level. In this case, the fingers of the left hand should be bent in the form of a semicircle. It is suggested that the handle part of the rubab should be near the thumb, that is, under it, and not far from the handle. The right hand, bent at the elbow joint, should not be pressed against the performer's body and should be at a distance of about 10 cm or a fist.

In this situation, it is important to examine the rubab's body, which has three places of contact when grasping the handle: the elbow, the shoulder joints, and the lower region of the chest. When performing this exercise again with Rubob in the future, be mindful of how your left



hand is positioned on the handle. Of course, this activity should connect to the student's physical qualities. All of these pre-play activities can be considered the first types of play in the Kashkar rubob. It is important to reduce the muscle fatigue of the student in the development of this skill of correct posture. Therefore, if this exercise is not repeated several times, then the first lessons of playing the rubob may be short term.

Taking into account the above circumstances, it is necessary to divide the training time in the course of the lesson in such a way that there are also moments of rest. First of all, it is necessary to consciously form the skills of the performance process, to correctly understand the task of working with the mediator, and to analyze a number of factors that affect the quality of sound production in the rubab. These include: the quality, what the mediator is made of, shape, where the sound is coming from, the correct holding of the mediator, the development of the speed of movement, knowing from which angle to make the sound. On plectrum instruments, especially on the rubbe, conteline is performed by playing with a tremolo technique to create a melodic sound.

In the Kashkar rubob, it is easier to play down with the mediator according to its own arrangement, and in addition, the quality of the sounds, in terms of strong audibility, is slightly different from the blow given from the bottom up with the mediator. When developing tremolo playing technique, we recommend that students begin by playing the ruby strings slowly and then gradually speeding up. Even if the student has not completely mastered the rubab handle, it is advisable to start practicing the tremolo technique on open strings. In practice, it is observed in practice that it is not possible to play all the strings with the same difficulty.

When the sound starts, or when it develops and finishes, is a crucial time in making a seamless tremolo sound. Unjustified accents frequently emerge when there is no executive control over these two variables. Of course, in this situation, the mediator should be removed from the wire by lifting it up in order to prevent an accent during the exercise. In order to enhance performance abilities in the Kashkar rubab and understand the role of the mediator in sound generation, we shall approach the issue of how the left and right hands interact while playing the rubab logically. Here, it is necessary to pay attention to the fact that the student's mind is actively focused on the development of the coordinated movements of the fingers of the left and right hand.

The problem of developing the musician's ability to play according to the note and the instructions aimed at solving it occupy a special place in music pedagogy. Prominent performer-teachers believe that note-taking should be part of a musician's daily routine.

In conclusion, if the student is regularly engaged in playing according to the notes, he will get acquainted with various musical works of different eras. Not all musical works that are performed according to the score are necessarily memorized by the student in the future, but they are performed to satisfy the need of the student to think, discover new things and get acquainted with new, unknown impressions. The thinking of the musician who plays according to the notes becomes somewhat more active, his reception of musical instructions is sharpened to a certain extent. This process enters the state of automation. As the skill in the execution process develops and increases movements it is necessary to adhere to the aesthetic sides, the fingers should not move away from the dasra part of the instrument from the high butt-mass and the left hand rubob strings from the blow of the mediator.



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