

The Importance of Teaching Methods for Rubob

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Abstract: This article discusses the Rubob. Its unique features and rich history are highlighted, emphasizing the special importance of teaching Rubob. Attention is given to the methods of teaching Rubob, with a focus on the initial stage.

Keywords: Rubob, mediator method, interactive, traditional.

Introduction: Rubob – a stringed musical instrument played with a plectrum.

The art of folk music performance holds an important place in the rich musical culture of the Uzbek people. In the treatise on music by the great scholar and philosopher of Central Asia, Abu Nasr Farabi, he wrote: "The musical instruments that produce sounds close to the human voice are the violin, rubob, ney (flute), and surnay, and these instruments are noted for their similarity to the human voice." According to Farabi, "Music is a rare art and a force that leads to goodness". [1.P.7] Furthermore, stringed instruments are also associated with singing, forming the initial music of the song and the instrumental parts in between. Farabi's definitions have been preserved and developed to this day.

In the treatises of the Bukhara scholars Najmiddin Kavkabi and Darvish Ali Changiy, who lived and worked in the 16th-17th centuries, there is valuable information about the perfect list of stringed instruments, their origins, and musicians. Darvish Ali Changiy himself played the rebab, and during that time, the rubob was commonly referred to as the rebab. The Rubob is a stringed musical instrument played with a plectrum. It is widespread among the Uzbek, Tajik, Uighur, Afghan, and other Eastern peoples. In the Middle Ages, it was widely spread across the East, Iran, Afghanistan, and the peoples of Central Asia. According to some scholars, the modern violin evolved from the ancient two-stringed bowed rubob. Currently, there are mainly three types of rubob: Kashgar, Pamir, and Afghan rubobs. The length of the Kashgar rubob is 80-100 cm, and its scoop-like body is carved from tough

woods such as mulberry, with a firm leather covering. The neck is long, and the tip is turned backward, with two pegs resembling the horns of a ram at the point where the neck begins. The neck of the Kashgar rubob has between 19 and 23 strings, which were originally made of gut, but are now made of metal, forming a chromatic scale. The 5 strings of the Kashgar rubob are usually tuned in the intervals of a fourth and a fifth. Its range is close to 3 octaves. The sound is resonant. The ease of mastering the instrument and the emergence of skilled musicians, such as M. Mirzayev, contributed to the popularization of this instrument among both amateur and professional musicians in Uzbekistan and Tajikistan from the 1940s onwards. The modernized version of the Kashgar rubob, called rubob-prima, is similar in its capabilities to the Russian domra, with 4 metal strings tuned in a fifth interval. It is used in orchestras and by solo singers. Among Uzbek composers, M. Mirzayev, musicians such as A. Boboxonov and N. Qulabdullayev, and composers like I. Khamsroyev, M. Bafoev, and others have created works for the Kashgar rubob in various genres. In the old rubobs, the strings were made of gut, but in modern rubobs, the strings are made of metal. The Kashgar rubob has five strings, which are tuned in intervals of a fourth and a fifth. The first two lower pairs of strings are tuned to produce the note "la" when played open, the second pair is tuned to the note "mi," and the third string is tuned to either "si" or "la." Its range extends from the "si" or "la" note in the small octave up to the "la" note in the third octave. Among Uzbek composers, Muhammadjon Mirzaev, musicians such as Ari Boboxonov and N. Qulabdullayev, and composers like Ibrohim Hamraev, Mustafo Bafoev, and others have

created works in various genres for the Kashgar rubob. The modernized version of the Kashgar rubob, called rubob-prima, with its capabilities, is similar to the Russian domra. It has four metal strings tuned in intervals of a fifth and is used in orchestras and as a solo instrument. The rubob-prima, created by the master craftsman S.E. Didenko (1911-1988), is a stringed instrument that produces higher-pitched sounds, has a wide range of notes, and offers broad performance possibilities. It is played with a plectrum and is classified among the instruments played with a plectrum.

The body of the rubob-prima is made from wooden planks, and its neck is crafted from apricot wood. The body is covered with fish skin. To hold the strings in place, four loops are installed at the bottom of the body. Where the body connects with the neck, there are horn-like ear-shaped decorations on both sides of the neck, serving as decorative elements. The rubob-prima neck is divided into 24 metal frets, and the space between these frets is referred to as the "parda" (fret). The four strings of the rubob-prima, all made of metal, allow the instrument to perform examples of Uzbek folk music and compositions by Uzbek composers. The Afghan rubob consists of the body, neck, and head. The rubob is a traditional musical instrument from Central Asia and Afghanistan. It is primarily made of wood and typically has three or four strings. When discussing the unique characteristics of the rubob, it is important to note that it has a resonator where the strings are located, which amplifies its sound. The sound is deep and rich, and it is commonly used in both folk and classical music. The rubob is played with a plectrum or brush, and it is widely used in folk music, dances, and songs. Many researchers have conducted scientific work on methods of teaching the rubob. In his scholarly works, Ali Akbar Jomiy explains the methods of teaching the rubob and the learning process. [2.P.45]. Various methods and techniques are applied in teaching the rubob, including traditional, interactive, demonstrative, practical, differential approaches, individual methods, and self-study methods, with self-study being one of the most active methods. In this article, we aim to provide more detailed information about these methods.

In the traditional method, the teacher presents the information, and the students receive it. This includes lessons and lectures.

In interactive methods, students are encouraged to actively participate, such as through discussions, group work, videos, and games. Demonstrative methods involve presenting information using diagrams, slides, videos, or other visual materials. Most students enjoy this method because the visuals are presented in an animated form and are memorable. In practical

methods, involving students in hands-on activities, such as laboratory work or creative projects, is considered an effective approach. In the differential approach, individual methods tailored to the specific needs of each student are applied. These methods are based on the student's abilities, with different approaches for each. Self-learning provides students with opportunities to learn independently, such as through project work or research assignments, which are then monitored. Shodiyor Tashkentov, in his research, provides recommendations on the technique of playing the Rubob and the teaching process. [3.60] In practical lessons, involving students directly in playing the instrument, starting with simple melodies and gradually progressing to more complex pieces, yields good results in developing their skills. Teaching through an individual approach, tailored to each student's abilities, as well as encouraging students to engage in self-learning, also leads to positive outcomes. When choosing teaching methods, it is important to consider the students' age, the subject, and the goals. In teaching the Rubob, we must first provide detailed information about the unique characteristics of the instrument. The Rubob is mainly made of wood and has a resonator that amplifies its sound. Its internal strings, typically three or four, allow the creation of various melodies. It is important to mention that the Rubob's sound is deep, rich, and expressive, and it is often used in both folk and classical music. The Rubob can be played with the hand or with a plectrum, adding diversity to the performance methods. The Rubob is frequently used both as a solo instrument and in ensembles. Murod Suyunov, in his scientific works, discusses the effective aspects of teaching the Rubob and its characteristics. [4.32]

CONCLUSION

In conclusion, it can be said that the process of teaching the Rubob not only develops students' musical skills but also provides them with an opportunity to understand their own culture. Teachers should use various methods to increase students' interest and help them learn to play the Rubob.

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