

Current Issues of Training Young Performers in Rubab Performance

Begmatov Akmal Kaimjonovich

State Conservatory of Uzbekistan, Senior Lecturer, Department of Music Pedagogy, Uzbekistan

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Abstract: This article covers the current issues of the process of training young talents in rubab performance. It analyzes the stages of historical development of the art of rubab performance, the uniqueness of national schools and the experience of educating young performers in these schools. The article also describes the problems encountered in teaching rubab performance, the possibilities of using modern educational technologies, and methodological recommendations aimed at forming the musical thinking of young performers. The article outlines practical directions for developing a national instrumental performance school and high-quality training of the younger generation in the art of rubab, summarizes advanced experiences in this regard, and clarifies future tasks.

Keywords: Rubab performance, young performers, national instrumental art, maqom, musical education, performance school, pedagogical methodology, innovative technologies, musical thinking, folk instruments.

Introduction: The rubab instrument occupies a special place in the development of Uzbek national musical art. For centuries, the rubab has served to create high examples of national musical culture with its delicate timbre, wide performance possibilities and unique means of artistic expression. In particular, in maqom styles, folk melodies and dance music, the rubab instrument is valued not only as the main performing instrument, but also as a vivid expression of national identity and aesthetic views. In today's process of globalization and cultural integration, the issue of preserving national musical traditions and instilling them in the hearts of the younger generation is becoming more urgent.

In this regard, training young talents in the art of rubab performance and educating them based on the traditions of national instrumental performance schools remains an important task not only to continue the cultural heritage, but also to enrich it with new artistic aspects at the modern stage. Today's music education system faces a number of problems in teaching rubab performance. In particular, the lack of updating of teaching methodologies, insufficient use of modern technologies, and the fact that curricula do not fully meet the national and modern requirements affect the effectiveness of training young performers.

Therefore, the introduction of new pedagogical approaches, innovative technologies in educating young people in rubab performance, the scientific and theoretical substantiation and practical development of national instrumental performance traditions are among the urgent issues awaiting their solution today.

The training of young talents in rubab performance is an integral part of national music education, and this process is of great importance in preserving the rich musical heritage of our people and passing it on to future generations. Today, the quality training of young people studying rubab performance is closely related to several factors, including methodological approaches in the educational process, the content of curricula, the qualifications of teachers and instructors, and the use of modern technologies.

First of all, in the process of training young people in rubab performance, it is necessary to take into account the specific characteristics of national instrumental performance schools (Bukhara, Khorezm, Fergana-Tashkent schools). Each school differs in the technique of playing the rubab, its melodiousness and artistic interpretation. Therefore, in the training of young performers, identifying their individual abilities, determining which school traditions they are inclined to, and building training programs accordingly

increases the effectiveness of education.

The current problems encountered in the process of training rubab performance include the outdated content of some methodological manuals and programs, and the insufficient introduction of modern technologies - audiovisual materials, interactive programs. As a result, many young people face difficulties in mastering the rubab instrument perfectly. At the same time, the quantity and quality of music competitions, performance seminars and trainings aimed at developing the performance of national instruments, and classes organized based on the teacher-student tradition also affect the process of training young performers.

It is worth noting that the training of young people in rubab performance should not be limited only to the development of technical skills. In this process, special attention should be paid to the formation of such qualities as musical thinking, aesthetic taste, respect for national culture, and creative approach. The complete mastery of maqom paths, the interpretation of folk melodies while preserving the national spirit determine not only the professional level of the young performer, but also his loyalty to his national identity. Therefore, it is important for teachers in the pedagogical process to include not only teaching performance techniques, but also classes aimed at understanding the spiritual and aesthetic content of melodies.

Another pressing issue is the development of ways to teach rubab performance using digital technologies in modern music education. Virtual instruments, online lessons, and digital maqom libraries allow increasing interest in rubab among young people. This opens up opportunities for bringing the system of training young performers in the art of rubab to a new level.

Literature analysis

Analysis of scientific and literary sources written on the issue of training young performers in the performance of the rubab shows that research in this area has been conducted mainly within the framework of the history of national instrumental art, maqom performance, didactics of folk instruments and traditions of performance schools. In particular, the works of scientists and practicing performers such as S. Mirzayev, T. Alimatov, A. Sultanov, dedicated to the study of the rich heritage of the musical culture of Uzbekistan, cover in detail the historical formation of the rubab instrument and its role in the art of maqom. These sources provide important scientific considerations about the function of the rubab in maqom paths, performance technique and its importance in national instrumental orchestras.

However, the issues of modern requirements, pedagogical approaches and methodological systems for training young performers are covered more in the form of general recommendations, and there are not enough studies with a systematic scientific and practical basis.

Pedagogical and methodological approaches to training young people in playing the rubab are considered in manuals dedicated to the methodology of teaching playing Uzbek folk instruments (for example, in publications of the State Conservatory of Uzbekistan). These manuals provide basic instructions on the technique of playing the rubab, basic training methods, methods of working on maqom paths, interpretation of melodies and ways of preparing them for the stage. At the same time, modern textbooks on teaching folk instruments (for example, the works of A. Jo'rayev, M. Toshpulatov) are aimed at forming the technique of playing the instrument in young performers, and they emphasize the importance of an individual approach for young performers in mastering maqom and folk melodies.

Although in recent years some scientific articles have appeared on the use of innovative technologies, digital resources and interactive methods in teaching the performance of the national instrument, they are analyzed more in the context of the general education system. Therefore, the issue of training young talents in the performance of the rubab instrument remains a relevant area today, requiring a comprehensive approach and systematic scientific research. Although the existing literature is valuable in shedding light on the historical development of rubab performance and its place in the art of maqom, there has not yet been a sufficiently complete and practical study of the methodological system and innovative approaches based on modern technologies to form the younger generation as qualified specialists in this field. This poses new scientific tasks for researchers and practicing teachers.

DISCUSSION

The issue of training young performers in the performance of the rubab, on the one hand, arises from the need to continue the historical development of the national musical art and preserve its unique artistic aspects, and on the other hand, it is an important means of preserving our national identity in today's globalization. During the discussion, it was revealed that there are a number of problems and ways to solve them in this area, which require a deep scientific and pedagogical approach.

First of all, it is worth noting that in the current period, the weakening of the tradition of teacher-student,

insufficiently systematic implementation of practical training, and the inconsistency of curricula with modern requirements are having an impact on the training of young rubab players. It is clear that in many music schools, rubab lessons are mainly conducted based on old methodological manuals, and the insufficient introduction of modern technologies, such as audiovisual resources, online platforms, and digital educational materials, do not fully contribute to the deepening of the knowledge and skills of young performers. At the same time, the issue of forming a creative approach, independent musical thinking, and national aesthetic taste in young performers remains relevant. This makes it a priority not only to improve technical skills in rubab performance, but also to explain the spiritual content of melodies and teach them to feel the national spirit. During the discussion, it was also noted that in training young people in rubab performance, it is necessary to deeply study the unique technical and artistic styles of various national schools - Bukhara, Khorezm, Fergana-Tashkent schools - and reflect them in the curriculum.

According to the results of the discussion, the following areas are relevant for improving the skills of young rubab players and preparing them to meet modern stage requirements: introducing innovative pedagogical technologies into the educational process, expanding opportunities for participation in national and international performance competitions, restoring and developing the mentor-student system, as well as creating digital libraries and online platforms for the art of the national instrument. In this regard, the issue of educating young talents in rubab performance should be considered not only as a strategic task serving music education, but also as a strategic task serving the preservation and development of our national culture.

CONCLUSION

The issue of training young performers in the performance of the rubab is one of the important areas of preserving and enriching our national musical culture. The analysis has shown that in today's age of globalization and digital technologies, the development of the art of the rubab, its adaptation to modern requirements while preserving traditional performance methods, remains a priority task. In the process of training young performers, it is of particular importance to thoroughly study the unique techniques and artistic interpretations of national musical schools, to deeply reflect them in the curriculum, and to strengthen the traditions of the teacher-student.

Also, the use of innovative pedagogical approaches, modern technological resources, and digital educational materials in the educational process serves

to form creative thinking and national aesthetic taste in young rubab players. Today, there is a pressing need for the implementation of scientifically and methodologically based systematic research and practical projects on educating the younger generation in the performance of the rubab. After all, the rubab instrument is not only a unique symbol of our national musical culture, but also a unique heritage that expresses the artistic thinking and aesthetic views of our people. Instilling it in the hearts of the younger generation and developing it in accordance with the requirements of the time remains a priority task for every teacher, musicologist and cultural figure.

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