



PEDAGOGICAL POSSIBILITIES OF PROMOTING KASHKAR RUBOB

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<https://doi.org/10.5281/zenodo.10394068>

Abstract: In this article, the author comments on the pedagogical possibilities of popularizing and introducing our national musical instruments with changes in the last century.

Key words: musical culture, musical instrument, art, specialization, "Enjoyment", improvement.

Introduction:

Reflecting the refined and beautiful life of humanity in tunes has its own challenges. First of all, if a person has his own talent, the second is his desire. The third aspect is the formation of the attitude towards the profession and the burning of love for this profession. The most important thing is to make it the meaning of the life of loved ones. Dealing with this is explained by the fact that it is in the form of chanting magical melodies that ultimately become spiritual. He turns all his life's troubles into the meaning of life. And their creativity becomes a musical heritage that serves the spirituality and psyche of mankind.

The beauty and perfection of music depends on a number of factors. All these factors are important in making your melody mysterious, beautiful and charming. It is necessary to show that the performance that enlivened the sounds of music is real "samu". The musician's instrument and the perfection of his performance testify to his all-round skill and knowledge. In the practice of performing Uzbek folk music, musicians who have caught the attention of our people with their work and blessed creativity seem to be many. However, there are really few artists who are the keepers of national traditions, who have the ability to continue national traditions with their creativity, to form their own style of performance based on them, and ultimately to follow the generations that come after them.

In performance practice, each of them has its own place, performance style achieved in practice, contribution to our musical heritage. That is probably why dedicated creators of our music art are always honored by our people, and the performance styles created by them live and develop on the basis of master-disciple traditions. Mukhammadjon Mirzaev left a great mark with his creative work, brought the kashkar rubob into practice and made it widely popular, created a special performance school of rubob performance, enriched our musical heritage with many (more than 300) unique musical examples. is an actor. Ustoz is distinguished by the uniqueness of the artist's approach to music. He was born in 1913 in the city of Tashkent. Muhammadjon has been fond of music since he was young. While working at the Tashkent textile factory, he participated in an amateur club formed at the railway club and learned to play the mandolin, one of the Russian folk instruments.

Playing the mandolin increases his love for music. This is the excuse, and the love and hope for music in his heart led him to the Uzbek State Philharmonic in 1936, and he joined the

ensemble of folk instruments organized under the philharmonic. Muhammadjon Mirzaev's communication with the famous artist Tokhtasin Jalilov during his work at the Philharmonic creates a sharp turn in his life. He decides to devote his life to music and chooses art. First of all, he tries to find his place in the ensemble. Although the participants of the ensemble consisted of performers of various folk instruments, singers and dancers, each participant had his own task and place in the ensemble. For this purpose, Muhammadjon also tries to find his place. Then the head of the ensemble, Tokhtasin Jalilov, makes a comment.

One of the musical instruments played by Kashgar musicians is the Kashgar rubo. This offer is very acceptable to Muhammadjon, who came to this dargah for the love of music and is striving towards creativity, and he will seriously start this work. Muhammedjon Mirzaev saw the kashkar rubobi, which was a musical instrument with a very sharp sound. The curtains of the instrument were also enriched according to the diatonic style (just like the curtains of the tunbur). As a musical instrument, it had its own form, timbre and ways of playing. However, performance technical aspects and sound systems faced problems in fully expressing its capabilities as required by modern instruments. That is why Mukhammadjon Mirzaev, the master of Uzbek musical instruments, together with Usta Usman Zufarov, master of musical instruments, begin to work in a modern style. The work is carried out with the efforts of two artists. The instrument's seven-fret soundbar is adapted to a twelve-fret soundbar. The long curtains on the instrument handle are changed to copper curtains. As a result, an instrument that has the ability to perform any musical samples without difficulty, regardless of their technical level, is created. It is resounding and pleasant in terms of sound freshness, and it enters performance practice as an instrument that is suitable in all respects.

The Uzbek people are rich in musical instruments, each of them is distinguished by its perfection and its own mysterious freshness. Kashgar rubobi has been among Uzbek folk instruments since these times. Mukhammadjon Mirzaev has made great contributions to its transformation into a folk instrument. First of all, introduced the rubab to his performance practice and managed to demonstrate his attractive performance interpretation in his personal performance. Mukhammadjon Mirzaev, as a musician, was able to create his own style of playing the rubab and demonstrate it to the public in his performance practice. At first, he performed the rubob as a soloist, and later, with the joint performance of the koshrubob, that is, with his son and student Shavkat Mirzaev, he captivated Uzbek shnavandas. The rubab instrument entered every home of our nation through Muhammadjon Mirzaev's performance. Another reason for the widespread popularity of the rubab instrument and its inclusion in the ranks of people's favorite musical instruments is the compositional activity of Mukhammadjon Mirzaev. Modern charming melodies that show all the characteristics of rubab began to be created precisely in the work of Mukhammadjon Mirzaev. At first, "Gulnoz", "Intizor etma", "Dilbar", "Zavqim kelur", "Dildar", "Orzu dil", "Dilrabo", "Tong", "Jonon", "Gulbahor and Tanovor", "Rokhat", He created popular songs such as "Ghilos", "Spring Waltz". These works were not only written for the kashgar rubob and enriched the performance repertoire of the rubob performers, but also caused the development of the performance of the kashgar rubob, the expansion of performance opportunities, the rise of performance culture, and the opening of new performance possibilities of the kashgar rubob. In his career, he was able to create three important directions of music art in harmony with each other. Rubob combined performance art, composition and teaching during his creative career. This was definitely the basis of his

creative output. Each piece created by the composer is distinguished by its compatibility with the performance of the instrument. Especially the melody "Rokhat" is a vivid example of this. This work is a philosophical piece that shows its charm in the Kashkar rubob, the dutor instrument, the chang and changchila ensemble, as well as the performance of the ensemble of musicians. Muhammadjon Mirzaev's contribution to the art of Uzbek singing, singing and singing is of particular importance. His works are distinguished by their originality and nationalism.

In his creative career, Mukhammadjon Mirzaev wrote melodies, songs and hymns for many artists. Among them, a number of songs performed by the famous singer D. Qayumova, such as "Three friends", "O flower", "Golden chest", "Pop's pop girls", "Mothers" are distinguished by their brightness and tendency to beautiful songs. stands out. The creative examples of the composer, characteristic of the classical style, are related to the People's Minister of Uzbekistan Mamurjon Uzokov. In his compositional work, he was able to imbue his songs with Ferghana-Tashkent performance traditions and create unique original works. That is why the songs he created are still being performed by mature hafiz, maintaining their status. "Yakka bu Ferghonada", "Suvrating", "Yolgiz", "Ayrilmasun", "Yolingda", "Shokhi jananim mening" composed by Furqat suz to his famous Muqimi lyrics performed by Ma'murjon Uzokov. , "Kakhon bolgay" and "Yor istab", "Parvo etikkel" with the words of Sabir Abdulla, "Come to Shakhlo", "Kozlaring" performed by the famous singer Hanifa Mavlonova and "Parvona" which later gained the attention of students boldim", "Play your heart", "Gulchekhra yor", "Tong otaguncha", "Husningga bu shaydoni" took a worthy place in the heritage of Uzbek music.

He is a great artist who continued the tradition of Uzbek composition, contributed to the musical heritage with original works, introduced a new musical instrument in his performance practice, and turned his performance into a tradition. His performing and creative heritage has been showing its special place until now. First of all, Kashgar rubobi deserves attention as the leader of musicians and the founder of the school of performance. In addition, he is an example for the composers of the future generation in the form of a creator who created unique tunes and songs that reflect the national spirit and spirituality of our people. Composer activity was the main direction in Mirzaev's recognition as an artist. He performed the Uzbek folk tunes in the rubabda style and managed to enjoy the beautiful sound of the instrument. Not only himself, but also his son and student Shavkat Mirzaev showed the charm of the rubob. As a result, the Uzbek people became lovers of the rubob instrument, and rubob entered every household. It is recognized by all music connoisseurs and teachers that the first stages of today's wide popularity of rubab are connected with the work of this artist Mukhammadjon Mirzaev. The master artist was one of the first rubob players who created the basis of the brilliant style of playing the rubob instrument. It was definitely developed later by skilled performers.

Conclusions:

This article provides information on the history of the creation of rubob and rubob-like musical instruments and their socialization. It is known that the history of the early appearance of rubob and rubob-like musical instruments corresponds to the territories of the peoples of Central Asia. For this reason, it is correct to interpret the conditions of their emergence and development with the boundaries of the Movorounnahr period. In this chapter, the pedagogic foundations of the formation of the spiritual and moral qualities of

students-youth under the leadership of the Kashkar rubobi; scientific views of thinkers on the performance of the kashkar rubi; the role and importance of kashkar rubobi in playing musical instruments.

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