ISSN: 2582-4686 SJIF 2021-3.261,SJIF 2022-2.889,
2024-6.875 ResearchBib IF: 8.848 / 2024

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-4, ISSUE-12

ORGANIZING LESSONS FOR STUDENTS USING ART-PEDAGOGICAL TECHNOLOGIES.
(using the example of Kashgar rubab)

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Abstract: This article discusses the significance of the Kashgar Rubob instrument and its cultural and educational functions, such as the development of artistic culture through art-pedagogical means, the acquisition of knowledge in the field of art, the acquisition of practical skills in artistic and creative activities, as well as the moral and aesthetic connection of students.

Key words: Kashgar Rubai, art pedagogy, music education, musical instruments, performance practice.

Introduction.

Rubob is a factor that unites the peoples of the Central Asian region. It promotes cultural and social cohesion and plays an important role in strengthening cultural exchange and solidarity. On December 2-7, 2024, the 19th session of the Intergovernmental Committee for the Protection of Intangible Cultural Heritage of UNESCO is being held in the capital of Paraguay, and on December 4, 2024, at the meeting of the Intergovernmental Committee, at the initiative of Uzbekistan, together with other countries of the Central Asian region, the nomination "The Art of Making and Playing Rubob" was included in the Representative List of the Intangible Cultural Heritage of Humanity with the unanimous consent of all member countries. The committee's decision noted that the rubab is one of the oldest musical instruments in Central, South and Southwest Asia, and the art of making and playing the rubab became the 16th element included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity at the initiative of Uzbekistan.. [27].

Before discussing how to engage students in musical education in performing musical instruments, let's focus on musical instruments.

Musical instruments are musical tones or musical instruments designed to create specific sonorous sounds and certain rhythmic structures, used for solo or collective (various ensembles, orchestras, etc.) performance of music. The sound of each musical instrument has its own timbre, a certain range of sound lines, and expressive possibilities. The sound quality of musical instruments often depends on the shape, overall structure, device, and material used in its manufacture. Musical instruments have long been made of reed, bamboo, wood, stone, bone, metal, leather, silk, coconut, pumpkin, etc. The characteristics of intonation can be changed with the help of additional means, performance styles (for example, scratching strings, flajolet, etc.), and some musical ornaments. Its emergence dates back to the early stages of human history, and its improvement is linked to the development of musical art and performance, as well as the development of musical instrument production techniques.

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Although the history of the Kashgar Rubob instrument goes back a long way, there is very little information about it in historical sources. One of the scholars who spoke about the Rubob instrument is Farabi. The scholar's treatise mentions a two-string or one-string rubab, the sound of which is said to be close to the human voice. However, research scholars note that the instrument, which al-Farabi called "rubob," may be a ganjak instrument, depending on the characteristics described. Professor U. Toshmatov emphasizes that the basis for this is the fact that the Arabic word "rabab" is still used today. In his treatise, Dervish Ali Changi states that during the reign of Sultan Muhammad Khwarazmshah (1200-1220), the rubab was widely popular, with four strings and one silver string. Over time, the rubab instrument became more sophisticated and widely used in performance practice. Two types of rubabs are practiced in Uzbekistan - Kashgar rubab and Afghan rubab.

Main part.

The process of learning to play a musical instrument is aimed at students' conscious mastery of the basics of performance, the formation of skills necessary for performance and the ability to apply them in practice, and the development of independent creative thinking and observation skills, as well as the formation of an aesthetic taste.[1] Among the general professional disciplines in this field of study, students are given recommendations for performing on the Kashgar Rubob instrument, organizing and working with an ensemble of musicians.

The object, means, goals, and objectives of art-edagogical technologies, as well as the effectiveness of their implementation in the educational process, will have a positive impact on the improvement of the content of education. The process of rapid and intensive development of science, technology and information transfer, exchange technologies at an unreasonable level, in turn, has led to the development of the field of education and traditional methods with innovative, modern and intensive methods.

Existing experience shows that in ensuring the effectiveness of the educational process, the content of education should be improved, improved curricula, textbooks, pedagogical skills of the teacher, mastery of artistic and technical technologies, effective and appropriate functioning in the educational process should be improved.

It is known that the tool of didactics is the content of teaching, learning, and education. Failure to take any of these three components into account contradicts the content of education. Teaching and learning, as well as their final outcome, depend on the content of education. The study of various topics in the educational process, with its own unique methods, is unique in its nature and content, which is mainly dependent on the teacher (teacher) who organizes the study. [3].

Over the years, the instrument of the Kashgar rubab has been formed, its structure and form have been changed. These changes put forward the task of studying the styles, rules, and various performance techniques required in subsequent periods.

Students who have firmly mastered the teacher's performance methods and have achieved a certain level of success in performance should be aware of the experience of other master performers, analyze and apply their performance methods in practice, and further develop their

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performance skills by comparing different performance schools. Experience shows that in some cases, even if the student tries to perform some part of the melody, it is observed that the idea of the author of the work does not meet the requirements. In some cases, teachers in the process of teaching a single melody, even if they notice shortcomings in different performance situations, immediately correct them and do not give the necessary instructions. Due to such neglect, which is allowed from the very beginning of learning, students acquire performance skills incorrectly or superficially. In this process, the teacher must identify specific causes, explain ways to eliminate them, and himself perform and show them. During the performance, the student should focus their attention on the performance of all parts of the melody in the norm, and on the performance of complex parts in clear sounds. To correct these shortcomings, more effective results can be achieved by providing additional exercises.

During the learning period, students need to develop various ways of performing and master the skills of understanding the differences between musical sounds and melodies. Because performance experience is gradually formed, and a certain level of performance skills is developed.

The performer is required to follow a certain order in the process of studying complex musical works in terms of content and form. In other words, to raise the performance of the work to a high artistic level, it is necessary to study the melody by dividing it into parts, repeating and reinforcing various existing ornaments, various melisms [5].

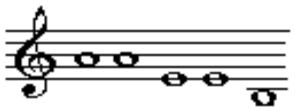
It is known that in the Kashgar rubab, along with Uzbek folk melodies, works by various world composers are also performed. Therefore, it is necessary to master the special ornaments used in traditional performance and in the performance of works of various genres. After all, ornaments ensure that the melody is performed expressively, more impressively, and beautifully.

Although each musician has a certain imagination and skill in performing these ornaments, the performance can only be successful if all the performance requirements in their application are fully observed, because the works will be enriched and have full content. Therefore, in the process of working on decorations, it is first necessary to understand their essence and, at the same time, to understand what should be paid attention to when using them. Of course, performing on Uzbek folk instruments, along with all other peoples, requires the use of unique ornaments. The origin of the Kashgar rubab is associated with the name of Kashgar in East Turkestan (now the Uyghur Autonomous Okrug of China). The instrument is strongly attractive, melodious, and resonant.

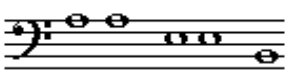
The Kashgar rubab consists of two parts - a bowl and a dast. It is made of mulberry, plane tree, apricot and other hard woods, and it is covered with a veil of animal skin. Modern rubabs draw a veil from the skin of a cattle's heart and from the skin of a fish. Arc-shaped decorative branches are installed on both sides of the place where the bowl is connected to the handle. They are carved together with the bowl. Five ears are located at the beginning of the handle, which pull the strings. Up to 23 special curtains made of copper are chromatically mounted on the handle.

Today, Kashgar rubab is processed and tempered based on semi-tones. The sounds of the Kashgar rubab cover the middle register. It is considered a transposable instrument and sounds an octave lower than recorded. The notes of this instrument are written in a violin key.

inscription:



playback:



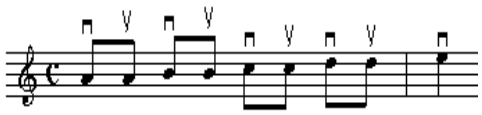
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The range of the Kashgar rubab is nearly three octaves:

The Kashgar rubab has five strings, one made of gut and four made of steel wire. The first and second strings are arranged in a double order and set within a quarter-quint interval. In the Kashgar rubab, voicing is carried out using a mezrob (mediator). In this case, the downward movement of the mesotrope is denoted by the symbol "∏," while the upward movement is denoted by the symbol "V":



and so on.

As a result of tapping the instrument, it is possible to play the tremolo, staccato, pizzicato techniques through the thumb of the right hand. It is also possible to widely use single-stroke, double-stroke, reverse-stroke, reverse-stroke, and counterstroke. The Kashgar rubab has a unique, beautiful sound.

The Kashgar rubab is one of the easiest to learn. Nevertheless, in professional performance, the Qashqar rubai requires great technical skills and many years of experience.

The great contribution of the master artist Muhammadjon Mirzayev to the widespread popularization of the Kashgar rubab today is great. At the same time, Abbas Bakhromov, Suleyman Takhalov, Ari Bobohonov, Tahir Rajabi, Shavkat Mirzayev, Rifatilla Kasimov, and others are contributing to the art of rubab performance.

Conclusion.

Summarizing the research results, it can be said that during its course, we considered the following problems:

The goals, objectives, functions, and main ideas of art pedagogy have been identified and outlined. The goal of art pedagogy is to stimulate students' cognitive activity through the use of various types of art. Objectives: to create favorable conditions for the creative realization of the individual, to develop students' self-awareness as individuals and their role in society, the ability to appreciate high examples of national culture and assimilate spiritual and moral values, and to develop aesthetic taste. The functions of art pedagogy: cultural, educational, upbringing, and corrective. The main ideas of art pedagogy: ideas of humanism, creativity, reflexivity, and integrativeness.

Based on the above, it can be concluded that the use of art pedagogical methods in the lesson can become an effective strategy for the harmonious and comprehensive education, upbringing, and development of students. Their difference from the traditional methods used in classes is that they are based on a person-centered approach, taking into account both mental and developmental characteristics common to all students and individual characteristics. With their help, we can present the material in an easy and interesting way, while simultaneously carrying out the comprehensive development of the emerging personality through artistic means.

Every young artist who wants to master the art of national music should improve their skills, know such characteristics as sound intonation, performance spirit, inner feeling, and, in addition, follow the representatives of a certain school.

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Then, in exchange for years of exercises, one has one's own way, one's own style of performance. Then they will be able to perform our national classical works in their own way without violating the musical text.

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