

# The Role of Kashgarrubabi Performance Practice in Teaching the Subject "Instrumental Performance and Ensemble" In Higher Education Institutions

**Boychayeva Nazbuvi Avazovna**

Acting Associate Professor at the Department of Theory and Methods of Music Education,  
Jizzakh State Pedagogical Institute

**Abstract:** It is known from historical sources that the art of music performance has existed since time immemorial and has come a long way in its development, reaching its present perfect form. Several written sources contain valuable information about music, musical instruments, their unique features, performing arts, as well as master musicians for thousands of years. The author describes in detail the role of the practice of performing Kashgarrubab in the class "Instrumental performance and ensemble" of higher education institutions.

**Keywords:** Shashmaqom, maqom, maqom ways, written source, orchestra, music performance, art, composer

**Introduction.** Every nation can appreciate the art of other nations if it loves its national musical heritage, respects the traditions of its ancestors, masters and appreciates them in a worthy manner. After all, the musical traditions that have come down to us are a testament to the strength of the chain of generations. In this regard, it should be noted that the maqoms, which are the spiritual wealth of our people, the classical musical works belonging to the maqom ways, still retain their artistic and aesthetic potential at a high level. Studying, researching and transmitting them to future generations is one of the most pressing issues of our time.

It is known from historical sources that the art of musical performance has existed since time immemorial and has come a long way in its development, reaching its present perfect form.

Several written sources contain valuable information about music, musical instruments, their unique features, performing arts, as well as master musicians for thousands of years.

At that time, in Central Asia, especially in modern Uzbekistan, the performing arts developed in the oral tradition.

From the 1920s and 1930s, various music schools in the country began to include the Turkestan People's Conservatory (1918) and its branches, the Tashkent State Music School (1924), the Namangan and Bukhara Music Schools (1932), and the Tashkent State Conservatory (1936). The establishment of a number of music schools and the gradual establishment of many different creative groups over the years, in particular ensembles, unison orchestras and finally a multi-voiced professional orchestra, ushered in a new era in the history of Uzbek folk instrument performance.

In particular, the creative activity of prominent ensembles and orchestras in the capital has flourished. During this period, the performing arts developed and many achievements were made. Now the melodies of Uzbek words are heard not only in Uzbekistan, but also in many other countries.

Uzbek music was performed on the world stage and was highly appreciated by the audience. The fact that the musicians took part in competitions and festivals outside the country and won prizes at the moment, raised our performing arts to a higher level. In particular, Kashgarrubab players A. Bakhromov, E. Shukrullaev and A. Bobokhonov became the winners of the world youth festival.

Song and dance ensembles such as Shodlik, Lazgi, Gozal, Zarafshan and Bahor under the Uzbek State Philharmonic, the Uzbek State Academic Orchestra of Folk Instruments named after T. Jalilov and the Uzbek State Television and Radio Company Yu. The RajabiyMaqom Ensemble, the D.Zokirov Folk Instruments Orchestra, as well as the Sogdiyona State Chamber Orchestra of Folk Instruments, which has made a significant contribution to the art of instrumental performance in recent years, and various song and dance ensembles from many regions perform in Uzbekistan and abroad. The performance of Kashgarrubabi is also being promoted and developed.

E.Shukrullaev, A.Bakhromov, B.Mirzaakhmedov, A.Khudoykulov, S.Takhalov, A.Bobokhonov, H.Usmanov, H.Lutfullaev, T.Rajabov, B.Ziyamammedov, I.Irtaev, famous rubab players were included in the above groups. Musicians such as R. Karimov and O. Nazarov have created and continue to create.

Performing art cannot be imagined without the work of composers and composers. Special works of Uzbek composers written for Kashgarrubab open new horizons of Kashgarrubab performance.

Composers M.Bafoev's Kashgarrubab and "Poem" for orchestra, Kashgarrubab and "Concert" for orchestra, I.Khamroev's "Concert", O.Abdullaeva's Kashgarrubab and concert for orchestra, H.Rakhimov's "Navruz", S.Khaitbaev's "Ballada", M.Otajonov's "Kashgarrubobi" and "Concerto" for piano, T.Azimov's "Durdona" and dozens of works by the famous musician and composer M.Mirzaev are worth mentioning.

It should be noted that the performance of Kashgarrubab exists not only in Uzbekistan, but also among the Uyghurs of the Xinjiang region of China, as well as in neighboring Turkmenistan and Tajikistan, where composers are also making significant contributions. Works of Tajik composers S.Rustamov, Ya.Sabzanov, H.Dustmukhammedov and Turkmen composer A.Khudonazarov, written for Uyghur composer A.Usmon for Kashgarrubab, are also loved and performed by our musicians.

Composer and famous rubab player M.Mirzaev created a very meaningful work in the 50-60s of the last century. Every work they created for the Kashgarrubab quickly became popular among the people. The master's prolific work, both as a composer and as a musician, brought the word Kashgarrubobi to every Uzbek household. His duets with his son Sh. Mirzaev in Kashgarrubab have a unique charm.

"Spring waltz", "Yangitanovor", "Zavqimkelur", "G'ayratliqiz", "Margilanqizlari", "Intizoretme", "Gulrukh", "Orzudil", "Dilkuylasin", composed by the composer for Kashgarrubobi Dozens of such music not only enriched the repertoire of works written for Kashgarrubab, but also led to the development and expansion of Kashgarrubab performance, the rise of performance culture, the opening of new opportunities for the performance of Kashgarrubab.

The works of Kashgarrubab players E.Shukrullaev and A.Bahromov are especially praiseworthy. These musicians were among the first to perform in the Kashgarrubab in two directions and were the winners of the world festival, as well as the first rubabists to demonstrate Uzbek art in other countries. Their tours of the cities of the former Soviet Union, decades of art and culture of Uzbekistan, and their solo performances in the Kashgarrubab at those concerts are commendable.

One of MuhammadjonMirzaev's famous students, Honored Artist of Uzbekistan KobiljonUsmanov, is one of the artists who has made a significant contribution to the development of the performing arts during his many years of creative activity. His first book, The Primary Rubab Textbook, almost served as a basic textbook for the next generation of Rubabs. During his nearly 40 years in the orchestra of folk instruments named after DoniZokirov, he has performed many melodies, in various concerts, on television and radio.

AdhamKhudoikulov is a talented musician who has a place in the performance of

Kashgarrubabi. Each melody performed by this musician, who has a unique style of performance, has attracted the attention of musicians and listeners with its technical complexity, charm and completeness. Many melodies performed by this musician were recorded for the Republican Radio Fund.

Another prominent Kashgarrubab player in Uzbekistan is A. Bobokhonov. During his many years of pedagogical activity at the Bukhara Art School named after M. Ashrafi, he not only brought up many mature rubab musicians, but also carried out regular executive activities. As mentioned above, the winner of the World Youth Festival, the winner of the Republican competition of young performers, the artist, who has won the applause of listeners and experts at many music conferences and art decades in the former Soviet Union, is one of the musicians who performed shashmaqom. His master's works for Kashgarrubab, such as "Khurram", "Feruza", "Bukhara beauty" became very popular and became one of the favorite works of rubab. He has been on creative tours in Germany several times and has received applause from German audiences. Many melodies recorded by A. Bobokhonov are stored in the golden fund of Radio Uzbekistan.

The contribution of SulaymonTakhalov, a teacher of many musicians of the republic, a former professor of the Tashkent State Conservatory, to the art of instrumental performance is significant. Along with his executive activity, S.Takhalov during his pedagogical activity brought up dozens of mature performers-musicians such as T.Rajabi, R.Kasimov, I.Ertoev, B.Mirfayozov, B.Ergashev, R.Karimov, O.Nazarov. S. Takhalov is an artist who has mastered both directions, both traditional and academic. The melodies performed by him were recorded on gramophone records and on the golden fund of Radio Uzbekistan.

ShavkatMirzaev, the son of the master artist M. Mirzaev, the Honored Artist of Uzbekistan, composer, well-known rubab player, has been constantly developing and promoting the performance of Kashgarrubab. Continuing the work of the teacher, he composes many melodies and songs, as well as constantly collaborates with popular singers. He has exhibited his art in dozens of countries around the world.

TurgunAvazov, one of the students of M.Mirzaev, a long-time teacher of the maqom ensemble under the Uzbek Television and Radio Company, is also a prominent rubab player. Many of his "Shashmaqom" samples, performed in the Kashgarrubab, are preserved in the golden fund of Radio Uzbekistan.

The style of performance of the talented rubab player, Honored Artist of Uzbekistan TokhirRajabi, is different from them. He is one of the artists who has mastered the traditional direction of performance as well as the academic direction. More than 100 melodies and songs performed by them are recorded on magnetic tapes by soloists, ensembles, folk instrument orchestras and pop symphony orchestras, and are stored in the golden fund of Radio Uzbekistan. TohirRajabi has toured in countries such as Hungary, Germany, and Russia, earning applause from the audience for his skillful performances.

Performer of academic style BahodirZiyamuhammedov is a well-known rubab player and one of the teachers who has brought up many students in the TokhtasinJalilov Folk Instruments Orchestra under the State Philharmonic of Uzbekistan and the Tashkent State Conservatory. He participated in many touring concerts and decades as a member of the orchestra, and as a soloist he promoted rubab performance through his art.

HusanNabiev is another musician who has performed in the KashgarRubobi. He currently teaches performing arts at the Uzbek Conservatory. Many of his melodies are from the Golden Fund of Radio Uzbekistan.

RubatillaRifatilla Kasimov is a master of Shashmaqom masterpieces in Kashgarrubab. Currently, the head of the department of traditional performance of the Conservatory of Uzbekistan, Professor Rifatilla Kasimov is the author of several textbooks for the Kashgarrubab. He is the winner of the 1st Republican Competition of Maqomists in 1983. Rubob has performed in

countries such as Italy, France and Japan. The works performed by Rifatilla Kasimov stand out for their brilliance and charm. His works have been recorded on gramophone records and on the Golden Fund of Radio Uzbekistan.

Murodilla Norkulov, who not only educated young people at the music school, but also performed and had a place in the performance, was one of the mature rubab players. For many years he worked in the song and dance ensemble "Zarafshon" under the State Philharmonic of Uzbekistan.

Abduldamid Mirdamidov is one of the most talented musicians, who has been searching for and creating music for the rest of his life. These recordings, which are highly valued by musicians and listeners and are always loved, are included in the Golden Fund of Radio Uzbekistan.

Honored Artist of Uzbekistan Zamira Radmatullaeva is one of the musicians who has been performing in the ensemble of dutar players named after B. Toshmatov for many years. The artist is one of the female rubabists who has made a worthy contribution to the development of the performing arts with her work.

The work of Bahodir Mirfayozov, a coach and talented rubab player who teaches young people at the State Conservatory of Uzbekistan, is unique. He has attracted the attention of listeners in many concerts with his effective work in the orchestra of Uzbek folk instruments named after Tokhtasin Jalilov.

Tokhir Turgunov is one of the rubab players who has been working for many years in the orchestra of folk instruments named after D. Zokirov under the Uzteleradiocompany, and later in the ensemble "Tanovor" and the ensemble of maqom named after Yunus Rajabi. A number of works performed by this musician were recorded in the Golden Fund of the Republican Radio.

Musician Shamsiddin Nuriddinov is one of the most prominent rubab players in the ensemble of folk instruments under the Uzbek Television and Radio Company, and later in the orchestra of folk instruments named after Doni Zokirov. The works of several composers were recorded by the musician and recorded on magnetic tapes.

The winner of the Republican contest, one of the most prominent musicians is Rustam Karimov. Many works have been recorded on magnetic tapes in the performance of this artist, who for many years has played a significant role in the orchestra of folk instruments named after Doni Zokirov under the Uzteleradiocompany. On creative trips, he toured in countries such as France, Kazakhstan, Germany and demonstrated his art.

Ravshan Abduazimov, a musician of the Yunus Rajabimaqom ensemble under the Uzteleradiokompany, continues the tradition of teachers. He is one of the young artists who has been learning the secrets of the performing arts and contributing to its development. In addition to performing, he teaches young people the secrets of art.

Mansur Voisov, the winner of the Republican Competition of Maqom Performers, is another young coach who teaches young people the secrets of playing the rubab at the Tashkent State Music College named after Hamza. This musician, who has a high level of skill in the traditional direction, continues to work as a master rubab player today.

**Conclusion.** It should be noted that the Republican competition of young musicians and the Republican competition of maqom performers played an important role in the development of Kashgarrubab performance. As a result of these competitions, many winners of the competitions, talented musicians have emerged.

In addition, dozens of rubab players such as Rifatilla Kasimov, A. Lutfullayev, Olmas Olloberganov have taken high places in the Republican competitions of performers, which have been held regularly since 1983.

Among the composers M. Mirzaev, A. Bobokhonov, T. Rajabov, S. Takhalov, R. Khoshimov the style of performance has risen to the level of a separate school, and today we can observe mainly



these directions in performance.

Many issues covered in this article, such as teaching methods, performance methods, performance decorations, were approached mainly on the basis of the current directions of performance and performance experience of teachers.

**List of used literature.**

1. A. Odilo.v History of performance on Uzbek folk instruments. - T .: Teacher. 1995
2. A. Odilov. "History of performance in Uzbek folk instruments" T. "Teacher" 1995.
3. R. Ibragimov. "Songs for Kashgarrubobi" (manuscript).
4. R. Qosimov. "Traditional Rubab Performance." T. "Uzbekistan". 1999.
5. R. Qosimov. "Rubob melodies" T., 1993.
6. S. Usmonov. "Songs of Rubob". T., The Teacher, 1983.
7. S. Xayitboev. "Songs of Rubob". T. 1994.
8. F. Mamadaliev. Issues of national music performance. – T., 2001.