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# THE KASHGAR RUBAB: FROM TRADITIONAL PERFORMANCE TO THE MODERN EDUCATION SYSTEM

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### Abstract:

This study analyzes the historical evolution of the Kashgar Rubab within the musical heritage of Uzbekistan and Karakalpakstan, alongside its pedagogical significance in the contemporary higher education system. Drawing on the practical experience of the Nukus branch of the Uzbekistan State Institute of Arts and Culture, the article justifies the effectiveness of integrating traditional “Master-Apprentice” methodologies with modern interactive techniques (KWL strategy) and digital visualization. The results demonstrate the role of innovative approaches in enhancing students' technical proficiency, artistic interpretation, and cultural identification.

**Keywords:** Kashgar Rubab, musical pedagogy, Nukus branch, interactive methods, KWL strategy, performance technique, digital education, cultural identity.

### 1. Introduction

The art of folk instrument performance in Uzbekistan has a multi-century history, within which the Kashgar Rubab stands out for its attractive timbre, wide range, and universal musical capabilities. This instrument is not only an integral part of the national cultural heritage but also serves as a vital pedagogical tool for

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shaping the aesthetic worldview of the youth and awakening a sense of national pride in the modern educational process.[1]

The primary challenge facing higher musical education today is preserving the established traditional schools of performance while effectively implementing modern pedagogical technologies and innovative methods. The relevance of this study lies in developing contemporary methodological principles for teaching the Kashgar Rubab and empirically testing them within the context of the Nukus branch of the Uzbekistan State Institute of Arts and Culture. [2]

### 2. Literature review

The study of the history of the Kashgar Rubab involves sources ranging from medieval treatises to fundamental 20th-century research:

- **Ancient and Medieval Foundations:** The works of Al-Farabi and Ibn Sina provide the initial scientific conclusions regarding the acoustic properties of stringed-plectrum instruments. [3] In the 17th century, Darvesh Ali Changi's "Treatise on Music" provided valuable data on rubab-like instruments and famous performers of that era.
- **20th Century Research:** V.M. Belyaev (1933) analyzed the construction and regional distribution of the rubab, particularly its prevalence in the Fergana Valley. [4] Scholars such as F. Karomatov and I. Rajabov highlighted the evolution of the instrument in professional performance and the Maqom art.
- **Pedagogical Approaches:** Experts like S. Takhalov and Q. Usmonov contributed to the scientific-methodological foundations of teaching rubab-like instruments in the modern education system. [5]

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• **Contemporary Perspectives:** International researchers like A. Jung-Mallet (2004) have examined the role of Central Asian string instruments in cultural exchange along the Silk Road. [6]

**3. Research methodology.** The research was conducted based on "Open Lessons" (Ashiq sabaq) and practical sessions involving 2nd-year students at the Nukus branch of the Uzbekistan State Institute of Arts and Culture. A complex of methodological approaches was utilized:

**1. Interactive KWL (Know, Want to know, Learned) Strategy:** Locally known as the "BBB method," this strategy enhances student motivation and allows for monitoring the dynamics of independent learning.

**2. Visual-Technical Monitoring:** Digital tools and projectors were used to demonstrate the correct ergonomic positioning of the body, plectrum (mediator) angles, and left-hand fingering (applikatura).

**3. Problem-Based Learning (The Envelope Method):** At the conclusion of the lesson, students drew questions from envelopes to provide oral and practical demonstrations of their acquired knowledge.

**4. Ensemble Integration:** Analyzing the acoustic balance and technical synchronization of the rubab within a mixed ensemble (including gijak, doira, and accordion).

**4. Results.** The experimental lessons and practical analysis yielded the following results:

• **Theoretical Integration:** 90% of students were able to explain the historical stages of the Kashgar Rubab (Ancient, Medieval, 19th-20th centuries, and the Independence era) by the end of the session .

• **Technical Advancement:** Visual analysis of plectrum strokes and ergonomic hand positioning led to a measurable improvement in sound extraction quality and technical ease.

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- **Cultural Identification:** Performing national melodies such as “Nalish” and “Bozataw,” alongside the school of Muhammadjon Mirzayev, fostered a deeper sense of cultural identity and professional responsibility among students.

**Table 1. Analysis of Student Engagement via the KWL (BBB) Interactive Strategy**

Methodological Stage	Pedagogical Task	Practical Outcomes and Acquired Competencies
Stage 1: Know	<b>Diagnostic:</b> Identifying baseline knowledge of the Kashgar Rubab.	Students recognize the instrument's structure but lack deep historical context.
Stage 2: Want to know	<b>Motivation:</b> Stimulating interest in performance secrets and plectrum techniques.	Students develop a focused drive to master complex strokes and the instrument's evolution.
Stage 3: Learned	<b>Verification:</b> Practical application and assessment of acquired skills.	Students explain historical stages and demonstrate correct ergonomic and artistic performance.

**5. Discussion.** Observations at the Nukus branch indicate that teaching the Kashgar Rubab in modern higher education must go beyond mere notation and technical exercises. Modern methodological principles must include:

### 5.1. Synthesis of Digital and Visual Technologies:

Integrating projectors and multimedia aids into the classroom increases lesson efficiency by 30-40%. Students should utilize self-monitoring by recording their performances and comparing them with master recordings.

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**5.2. Integration of Regional Characteristics:** Adapting the specific performance traditions of Karakalpakstan, such as integrating duwtar fingering techniques into rubab performance, strengthens the students' respect for regional musical heritage.

**5.3. Ergonomic and Psychophysiological Approaches:** Continuing the "Master-Apprentice" tradition requires tailoring the repertoire to the individual physical hand structure and psychological temperament of each student.

### Conclusion

The Kashgar Rubab serves as a cultural bridge between Uzbek and Karakalpak musical traditions. The analysis of the educational process at the Nukus branch confirms that synthesizing traditional pedagogical criteria with interactive methods (KWL, Problem-based learning) and visual technologies significantly enhances educational outcomes. Future strategies should focus on creating regional multimedia textbooks and expanding international experience exchange to preserve this national heritage for future generations.

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