



METHODOLOGICAL SYSTEM OF AFGHAN RUBAB LESSONS FOR IMPROVING THE INSTRUMENTAL PERFORMANCE ACTIVITIES OF FUTURE MUSIC TEACHERS

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Abstract. This article highlights the methodological system of Afghan rubab lessons in improving the instrumental performance activities of future music teachers. It analyzes the theoretical and practical foundations of teaching the performance of the Afghan rubab, as well as the possibilities for developing students' performance skills, listening culture, rhythmic sensitivity, artistic interpretation, and musical thinking. The article reveals the importance of step-by-step training organization, repertoire selection, technical exercises, an individual approach, and pedagogical supervision. It also substantiates the issues of forming the professional competence of future music teachers through Afghan rubab classes and the effective integration of national instrumental performance traditions into the educational process.

Keywords: future music teacher, instrumental performance, Afghan rubab, methodological system, performance skills, musical thinking, repertoire selection, technical exercises, professional competence, national instrumental performance.

Introduction

Today, in the music education system, one of the important tasks is to prepare future music teachers as comprehensively mature, creative, performing specialists with a deep understanding of national musical heritage. This is because a music teacher is not only a teacher who provides theoretical knowledge but also a person who fosters aesthetic taste, musical thinking, a creative approach, and a sense of respect for national values in students. Therefore, the high level of development of his instrumental performance activity increases the effectiveness of the educational process.

Instrumental performance occupies a special place in the professional training of a future music teacher. After all, the process of performing on an instrument requires not only technical skills from the student, but also musical hearing, a sense of rhythm, artistic expression, creative interpretation and stage culture. In particular, through the study of national and traditional instruments, students gain a deeper understanding of the spirit of folk music, its melody, stylistic features, and performance traditions. This serves to convey musical





material to students meaningfully, effectively, and understandably in their future pedagogical activities.

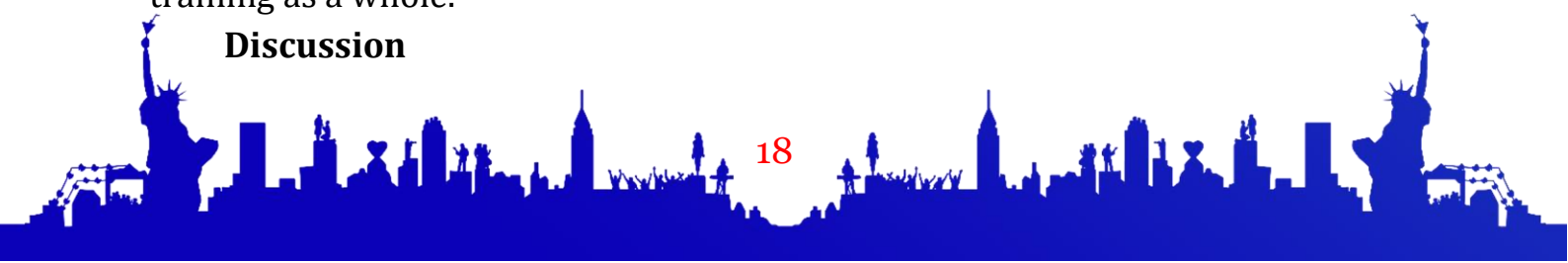
The Afghan rubab is one of the instruments with unique melody, timbre, and performance capabilities in the musical culture of Eastern peoples, particularly Central Asia. His resonant, deep, and expressive voice requires the performer to possess refined musical taste, precise technique, artistic sensitivity, and stylistic knowledge. Afghan rubab classes are an important tool for improving the instrumental performance activities of future music teachers, developing students' performance culture, independent practice skills, and skills in analyzing and artistically interpreting musical works.

The relevance of this topic lies in the fact that in the current educational process, it is insufficient to limit the instrumental performance training of future music teachers solely to traditional exercises and performance methods. It is necessary to create a purposeful, consistent, and scientifically grounded methodological system in the educational process. Such a system requires a combination of theoretical knowledge, practical performance, technical exercises, repertoire work, creative assignments, independent study, and pedagogical control in Afghan rubab lessons. It is this approach that allows for the gradual improvement of students' performance activities.

Proper organization of the methodological system in the process of teaching the Afghan rubab serves to take into account the individual capabilities of the student, identify shortcomings in performance, consistently develop technical and artistic skills, and increase creative activity. In lessons, the step-by-step movement from simple technical exercises to complex musical works strengthens the student's interest in the instrument and forms a sense of confidence, independence, and responsibility during the performance process. At the same time, the use of national melodies, examples of oral folk art, and the repertoire of modern works enriches the musical worldview of students.

For a future music teacher, Afghan rubab classes are not only a means of improving performance skills but also a school of pedagogical experience. In the process of learning the instrument, the student also understands such important pedagogical issues as how to convey the acquired knowledge and skills to students in the future, how to organize the lesson, how to explain complex performance techniques, and how to support students' interest. Consequently, Afghan rubab classes have the potential to develop performance and pedagogical training as a whole.

Discussion





Afghan rubab classes are of particular pedagogical importance in improving the instrumental performance activities of future music teachers. Because this instrument, with its timbre, performance capabilities, and richness of national and oriental melodies, develops not only technical performance skills but also artistic and aesthetic thinking in students. In Afghan rubab classes, the student is formed not as a simple performer of a musical work, but as a teacher who understands, analyzes, feels it, and is able to teach others in the future.

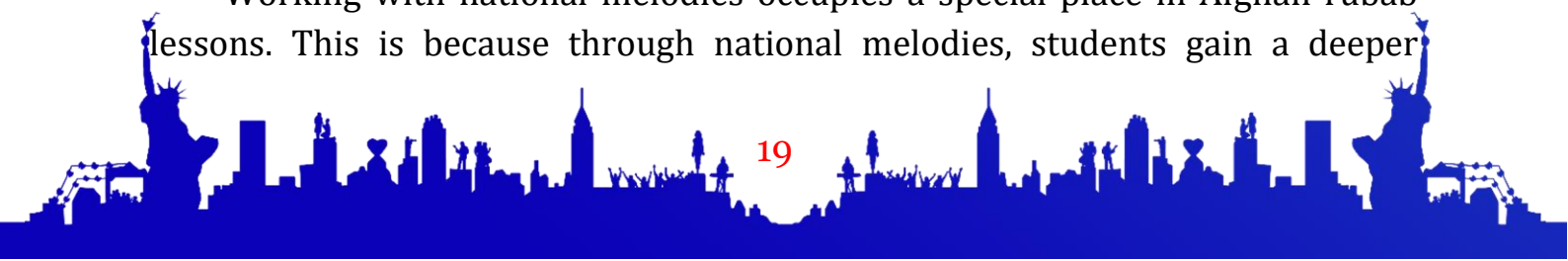
During the discussion, it should be noted that the effectiveness of Afghan rubab training primarily depends on the consistent organization of the methodological system. A methodological system should not consist only of a set of exercises. It should be considered as a holistic pedagogical process that links goals, content, methods, forms, means, and results. In such an approach, each lesson serves to gradually develop the student's performance skills.

In the initial stage of teaching the Afghan rubab, it is important to familiarize oneself with the instrument, its structure, sound production capabilities, tuning, and mastery of the performance position. The student's correct grip on the instrument, hand position, mediator or finger movement, and precise sound pressure on the keys form the foundation of the subsequent performance process. If technical skills are formed incorrectly at this stage, difficulties will arise when performing subsequent complex works. Therefore, precision, slowness, repetitive exercises, and pedagogical control occupy a leading place in initial sessions.

In subsequent stages, students' finger mobility, sound clarity, rhythmic stability, and performance fluency are developed through technical exercises, gammas, and studies. The process of sound production in the Afghan rubab requires delicate hearing and a precise combination of movements. Therefore, it is important to pay attention to the quality of each sound during training, rather than just mechanical repetition. The student must be able to consciously control the pitch, duration, melodiousness, and expressive properties of the sound.

Another important aspect that needs to be discussed is the selection of repertoire. The works selected for future music teachers must correspond to their performance level, age characteristics, musical training, and pedagogical needs. It is advisable to include folk melodies, traditional maqoms, works adapted for the Afghan rubab, and works by modern composers in the repertoire. Such diversity expands students' musical horizons and prepares them for performance in various styles and genres.

Working with national melodies occupies a special place in Afghan rubab lessons. This is because through national melodies, students gain a deeper





understanding of the melodiousness, rhythmic structure, decorations, and artistic content of folk music. In this process, performance is not limited only to the correct playing of the note, but also includes complex creative tasks such as feeling the spirit of the melody, conveying its content to the listener, and creating a musical image. Consequently, Afghan rubab classes serve to develop the student's ability for artistic interpretation.

It is also important to foster a culture of independent practice in future music teachers. Instrumental performance requires constant research, regular practice, and self-control. During the lesson, the teacher must show students how to practice, how to work with difficult sections, how to transition from slow to fast tempo, and how to identify and eliminate performance errors. This develops the student's competence for independent creative activity.

An individual approach is also of great importance in Afghan rubab training. The level of musical hearing, technical capabilities, rhythmic sensitivity, creative activity, and psychological characteristics of each student vary. Therefore, the methodological system must take into account the individual development trajectory of students. Some students may be faster at mastering technical exercises, while others may be stronger at artistic interpretation. If the teacher takes these differences into account and adapts the lesson, the effectiveness of education will increase.

Within the framework of the discussion, the issue of pedagogical control and assessment also occupies an important place. In instrumental performance, evaluation should not be based solely on the technical correctness of the performance. It must also take into account sound quality, rhythmic precision, dynamic expression, artistic interpretation, stage culture, the level of independent preparation, and the pedagogical approach. Such a multi-criteria assessment allows for a comprehensive analysis of the student's performance.

The use of modern pedagogical technologies in the methodological system of Afghan rubab lessons also yields positive results. For example, working with audio and video recordings, the student's written analysis of their performance, interactive classes, creative assignments, small concert performances, and ensemble performance increase student engagement. In particular, the method of listening to and analyzing one's own performance strengthens the student's auditory control and helps in the independent identification of errors.

Ensemble performance is also one of the effective forms of Afghan rubab training. Through performance in an ensemble, students acquire skills in listening to one another, maintaining a common tempo, musical cooperation, rhythmic





discipline, and a sense of performance responsibility. This develops the future music teacher's ability to organize collective musical activity in a school or club setting.

It is also necessary to strengthen the pedagogical orientation of Afghan rubab lessons. The student must also understand how each method they master as a performer can be explained to students in the future. For example, processes such as sound production, pressing the strings, explaining the rhythmic structure, revealing the character of the melody, and transitioning from simple exercises to complex performance must be analyzed from a pedagogical perspective. Such an approach develops the methodological thinking of the future music teacher.

The discussion shows that Afghan rubab classes possess multifaceted opportunities for forming the professional competence of future music teachers. It combines performance, theoretical knowledge, pedagogical skills, respect for national values, creative thinking, and aesthetic education. In this process, along with learning the instrument, the student also acquires the skills of feeling music, analyzing it, expressing it through performance, and teaching it to others.

Thus, improving the methodological system of Afghan rubab lessons serves to prepare future music teachers based on modern educational requirements. The effectiveness of this system is determined by the purposefulness of classes, their gradual organization, the correct selection of repertoire, an individual approach, the use of modern methods, and regular pedagogical supervision. As a result, students' instrumental performance activities are formed at a high level, their professional and pedagogical training is strengthened, and the possibilities for the effective application of national instrumental art in the educational process are expanded

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