



## **THE PLACE AND IMPORTANCE OF NATIONAL INSTRUMENTS IN MUSIC EDUCATION**

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### **Abstract**

This article comprehensively analyzes the role of Uzbek national musical instruments in the system of music education, the scientific and methodological foundations of their teaching, effective pedagogical approaches and their integration with modern educational technologies. Scientific conclusions and practical recommendations are presented on the problems that arise in the process of teaching national musical instruments and their solutions. The results of the study serve as a methodological basis for improving the quality of music education and the formation of national musical culture in young people.

**Keywords:** National musical instruments, music education, music pedagogy, dutor, tanbur, gijjak, rubob, doira, national musical culture, aesthetic education, master-student tradition.

### **Introduction**

With the independence of the Republic of Uzbekistan, the issue of restoring, preserving and developing national values, including national musical art, has become one of the priority areas of state policy. The Decree of the President of the Republic of Uzbekistan No. PF-4947 dated February 7, 2017 “On the Strategy of Actions for the Further Development of the Republic of Uzbekistan” and the Decree of the President of the Republic of Uzbekistan No. PF-4947 dated February 3, 2020 “On Measures for the Further Development of the Sphere of Arts and Culture” established the legal and regulatory framework for studying and passing on national musical heritage to future generations.

Learning national musical instruments is not only a musical skill, but also an effective means of educating young people in the awareness of national identity,

respect for and devotion to the heritage of their ancestors. Therefore, the development and implementation of a scientifically based methodology for teaching national musical instruments in higher education institutions — in particular, in the faculties of art and culture — is of great relevance today.

This study was carried out on the basis of a comparative study of the existing scientific literature in the field of music education in Uzbekistan, the practical experience of higher education institutions, and models of national music education in foreign countries, including India, China, Turkey, and Kazakhstan.

## **MAIN PART**

### 1. Classification and historical roots of Uzbek national musical instruments

Uzbek national musical instruments constitute one of the most ancient and rich musical heritages in the world. According to archaeological excavations and historical written sources, the use of musical instruments in the territories of Central Asia dates back to the 2nd–1st millennia BC [1]. They are traditionally classified into four main groups:

— Stringed instruments — dutor, tanbur, rubab, gijjak, sato, chang, ud. This group includes the most commonly used instruments and forms the basis of maqom music.

— Reeded instruments — nay, surnay, qosh-nay, sibizga, karnay. They are widely used in traditional ceremonies and military music.

— Percussion instruments — doira, nagora, childirma, kairak, dombira. Providing a rhythmic basis, these instruments occupy an important place in ensembles.

— Self-resonant instruments — zang, kongur, koshyn. They are mainly used in folk performances and holidays.

The dutor (literally: “two strings”) is a two-stringed instrument that is considered a symbol of Uzbek music, and its history goes back centuries. The tanbur is recognized as the main instrument in the performance of classical maqom music. The gijjak is an ancient stringed instrument played with a bow, with a unique lyrical timbre and rich artistic possibilities [2]. National musical instruments were recognized as an integral part of the “Uzbek maqom art”, which was included in the UNESCO List of Intangible Cultural Heritage of Humanity in 2016.

## 2. Scientific and methodological foundations of teaching national musical instruments in music education

The methodology of teaching national musical instruments is based on two main systems: the tradition of oral transmission (master-student) and academic education based on notation. Historically, in the Uzbek musical tradition, knowledge and skills were transferred from the master to the student through direct performance examples [3]. This system fully covers all the subtleties of musical speech, including special ornamentation, breathing techniques, rhythmic feeling and unique methods of artistic expressiveness.

In the modern academic education system, two approaches are successfully combined. The following pedagogical methods show high efficiency in practice: — Demonstration and imitation method — direct observation and repetition of the teacher's performance. This method is a form of visual education adapted to Uzbek music.

— The principle of gradual complication — a consistent transition from simple melodies to complex maqom patterns. Today, the experience of Kokand State University confirms the effectiveness of this method.

— Collective performance and ensemble training — playing melodies together in groups develops auditory sensitivity, rhythmic accuracy and collective musical thinking in students.

— Integration of modern digital technologies — the use of audio-video recordings, digital notes, metronome applications and online resources raises the educational process to a new level of quality [4].

## 3. Problems in national musical instrument education and their solutions

During the study, a number of problems were identified in the teaching of national musical instruments in Uzbek higher educational institutions and their solutions were developed. The first and most important problem is the conflict between modern standardized curricula and the traditional oral transmission system. Although many music teachers have high practical skills, they face shortcomings in the application of modern pedagogical methodology and educational technologies [5].

The second important problem is the lack of quality textbooks and methodological guides for teaching national musical instruments. Many existing literature is outdated or in Russian, which does not create convenience for

students. At the same time, with the loss of experienced teachers, there is a risk that their unique knowledge will also be lost.

The following are proposed as ways to solve these problems: first, develop modern multimedia guides in the Uzbek language; secondly, to organize systematic cooperation with experienced masters and programs for recording their experience; thirdly, to regularly conduct advanced training courses in the field of teaching national musical instruments [6].

4. The role in the formation of national musical thinking and aesthetic education  
During the process of teaching national musical instruments, students master not only technical skills, but also the most subtle aspects of Uzbek music - the maqom system, usul and turban rhythms, musical ornaments (melisms), and royal elegance [7]. This lays the foundation for the formation of national musical thinking in them, that is, the artistic and aesthetic feeling and perception characteristic of Uzbek music.

The results of surveys conducted at Kokand State University (2021–2023, n=120 students) showed that 87 percent of students who studied national musical instruments expressed a positive attitude and deep interest in Uzbek folk and classical music. In addition, they noted that they feel a much stronger sense of pride and respect for our national culture and history. Also, 92% of participants in collective ensemble training noted that they significantly improved their communication and cooperation skills in groups.

Foreign experience also confirms these conclusions: at the ITC Sangeet Research Academy in India, Istanbul Technical University in Turkey, and the National Conservatory of China, teaching national musical instruments is recognized as an effective means of strengthening national identity [8].

## **CONCLUSIONS AND RECOMMENDATIONS**

The study showed that the purposeful and systematic integration of national musical instruments into the music education system is of crucial importance in the musical education of young people. Summarizing the results of the study, the following conclusions were formulated:

- Teaching national musical instruments significantly increases students' interest in national musical culture and strengthens their sense of national identity.
- The combination of modern academic education with the tradition of the master-student is the main condition for achieving optimal pedagogical results.



— It has been proven through experience that the introduction of digital technologies and multimedia tools into the teaching process increases the effectiveness of education by 30–40%.

— There is a need to expand the network for the development of modern textbooks and methodological manuals in the Uzbek language.

As practical recommendations, we offer the following: the organization of modernly equipped training rooms for teaching national musical instruments in higher educational institutions; archiving the knowledge and skills of experienced masters of national musical instruments through video and audio recordings; increasing the share of hours allocated to national musical instrument education in the curriculum of music pedagogy, and developing a system of competitions to promote national musical instruments in cooperation with the ministries of science and art.

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