



PEDAGOGICAL POSSIBILITIES OF LEARNING UZBEKISTAN FOLK INSTRUMENTS

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Annotation: This article analyzes the pedagogical possibilities of the process of studying Uzbek folk musical instruments. The issues of developing students' artistic aesthetic taste, performing skills and interest in national musical culture through teaching folk instruments are highlighted. The article also analyzes the effectiveness of using innovative pedagogical technologies, methodological approaches and modern teaching methods in studying folk instruments. It is emphasized that the process of studying Uzbek folk musical instruments serves to develop musical thinking in students, form their creative abilities and understand national identity.

Keywords: pedagogical possibilities, music education, performance, innovative technologies, methodological approaches, musical thinking, creative abilities, didactic methods.

Introduction.

Music is a silent expression of the human soul, a powerful artistic language that expresses national identity. Each nation passes on its culture, spirit and history to generations through its unique musical heritage. Uzbek folk musical instruments are an integral part of this invaluable heritage and have been singing the national spirit for centuries. The soulful melodies of the qobiz, the vibrant sounds of the dair, the elegant sound of the tanbur awaken a sense of national pride in the heart of every Uzbek.

Today, one of the main tasks facing the music education system is to increase the interest of the younger generation in the national musical culture through the study of folk musical instruments, to introduce them to the subtleties of art. After all, teaching Uzbek folk musical instruments is not only an enrichment of musical culture, but also an important factor in developing creative thinking in the educational process, and instilling a sense of respect for national values.

Teaching Uzbek folk musical instruments in the school and higher education system creates broad opportunities in the pedagogical process. Teaching these instruments should be organized not only on the basis of traditional methods, but also on the basis of modern innovative technologies. The use of new pedagogical approaches and interactive methods in music education serves to support students' creative pursuits. In particular, the introduction of ensemble performance, improvisational art and composition elements in the process of teaching folk instruments further develops students' abilities.

Therefore, it is important to understand that studying Uzbek folk instruments is not only a part of music education, but also a broad pedagogical process aimed at forming the aesthetic taste of the younger generation, increasing their interest in national culture and developing their creative abilities. Therefore, this article discusses the pedagogical possibilities and effective educational approaches to teaching folk instruments.

Methodology:

Music education is one of the important processes serving the spiritual and aesthetic development of a person. In particular, the process of teaching Uzbek folk musical instruments should not be limited to imparting technical knowledge, but should be aimed at developing the creative thinking of the younger generation, forming a love for national art. For the effective organization of this process, the combination of modern methodological approaches, innovative educational technologies and traditional methods is of great importance. In the pedagogical process of teaching Uzbek folk musical instruments, it is necessary to widely use demonstration methods, interactive exercises and teaching methods based on practical experience. Because understanding the unique sound capabilities of instruments and perfect mastery of their performance techniques is more effective through practical exercises. Therefore, such methodological approaches as "learning by ear", "repeated exercises", "playing in an ensemble" should be used in music education.

Today, digital technologies and innovative teaching methods play an important role in the pedagogical process. Working with virtual platforms, music programs, and digital notes in the study of folk instruments increases students' interest and expands their creative potential. For example, using audio and video textbooks, students can independently study the performance characteristics of various instruments. Also, their theoretical knowledge is strengthened with the help of electronic resources.

Traditional methods still play an important role in teaching folk instruments. The educational process based on the teacher-student tradition allows young musicians to in-depth learn not only technical skills, but also the secrets of playing the instrument. Therefore, master classes by experienced teachers, live performances, and classes organized on the basis of mutual musical communication in teaching folk instruments serve to develop students' performance skills.

To increase the effectiveness of methodological approaches, it is necessary to pay attention to the individual abilities, interests and creative potential of students. Because each student is distinguished by his or her own inclinations to various instruments, performance techniques and musical perception. Therefore, the educational process should be adapted taking into account the specific characteristics of each student.

In conclusion, the process of teaching Uzbek folk musical instruments demonstrates its maximum effectiveness only when it is organized on the basis of a combination of traditional and modern methods. The combination of innovative technologies, interactive approaches and the tradition of teacher-student in the process of musical education serves not only to improve students' performing skills, but also to further strengthen their interest in the national musical art.

Literature review:

In studying the pedagogical possibilities of studying Uzbek folk instruments, national and international theories of music education, methodological approaches and scientific works on music pedagogy are of great importance. As part of the study, the existing scientific literature, monographs and articles on the history of Uzbek folk instruments, performance schools and methods of their implementation in the educational process were analyzed.

One of the most important studies on Uzbek folk instruments is research on the musical art and culture of Uzbekistan. In particular, the scientific works of scholars on the musical heritage of Uzbekistan O. Matyokubov, F. Karomatov, A. Sagdullayev and others serve as an

important source for shedding light on the stages of development of folk instruments, their performance possibilities and pedagogical significance. These studies analyze the history of Uzbek folk instruments, their performance styles and features related to national traditions.

Also, in the study of modern pedagogical foundations of music education, the scientific works of N. Ibragimov and L. Rakhmonov put forward ideas about the methodological foundations of studying folk instruments and methods of their application in the educational process. These studies provide proposals for interactive methods in teaching musical instruments, innovative pedagogical technologies and improving musical education.

Foreign studies on the role of folk instruments in the international education system are also of great importance. In particular, the works of such scientists as E. Campbell, J. Sloboda provide important theoretical views on the pedagogy of musical perception and instrumental performance. These studies raise the psychological and didactic foundations of music education, the problems of forming students' creative thinking in the process of studying musical instruments. This helps to better understand pedagogical experiences related to the development of musical thinking in the process of teaching Uzbek folk instruments.

Also, modern research on the use of modern technologies in music education is relevant. For example, within the framework of the "TPACK model" (Technological Pedagogical Content Knowledge) proposed by T. Mishra and P. Koehler, the effectiveness of using technologies in teaching musical instruments was analyzed. This model opens up opportunities for introducing innovative approaches in the music education system. This serves to justify the need to use digital resources, virtual programs and interactive teaching methods in teaching Uzbek folk instruments. Based on the analyzed literature, the development trends of the pedagogical process of studying Uzbek folk instruments, modern approaches and the role of folk instruments in music education were more widely understood. There are still issues that require scientific research in the field of introducing folk instruments into the educational process, teaching their performance techniques and improving methodological methods. Therefore, this article proposes new methodological approaches to increasing the effectiveness of studying folk instruments.

Music education is not only a process of teaching students the technical secrets of musical instruments, but also the formation of their aesthetic taste for art, understanding of the national musical heritage and developing creative thinking. It was found that the use of innovative pedagogical approaches in the process of studying Uzbek folk instruments, combining traditional teaching methods with modern technologies, can improve students' musical skills.

The results of this study showed that interactive methods, auditory perception, group exercises and teaching methods based on the teacher-student tradition give the most effective results in the process of studying folk instruments. In particular, ensemble performance is of great importance in forming students' musical unity, improving their performance skills, and strengthening their interest in musical culture.

It was observed that the introduction of technological innovations in the educational process further increased the effectiveness of studying folk instruments. In particular, through the use of virtual textbooks, electronic notes, digital recording technologies, and interactive platforms, students' opportunities for independent learning expanded. The

introduction of innovative technologies into music education not only increased the efficiency of teachers, but also made a significant contribution to the self-development of students.

Also, the study revealed the importance of having in-depth knowledge of national musical art and a creative approach in the process of studying folk instruments. Music is not limited only to technical skills, but also the emotional expression of the performer and his connection with national culture play an important role in it. Therefore, in the process of teaching musical instruments, it is necessary to teach students not only performance techniques, but also to develop their musical thinking, expand their knowledge of national and world music.

As a result, it was confirmed that it is important to improve pedagogical approaches in the process of studying Uzbek folk musical instruments, introduce modern methods and develop traditional performance methods along with innovative technologies to increase the effectiveness of education. Through these methodological approaches, the interest of the younger generation in national musical art increases, their creative abilities develop, and an effective education system is formed that serves to understand national identity.

Discussion:

Music education is an important process that enriches the human psyche, forms aesthetic taste, and transmits national values from generation to generation. In particular, the process of learning Uzbek folk instruments is of great importance not only in developing technical skills, but also in introducing students to the national musical culture, forming their creative thinking, and cultivating musical thinking. The results of this study show that the combination of traditional and innovative pedagogical approaches in teaching folk instruments significantly increases the effectiveness of education.

When analyzing the effectiveness of methods of teaching folk instruments in the educational process, it is necessary to pay attention to a number of important aspects. First, interactive methods, group exercises, and individual approaches are important in the process of teaching national instruments to arouse students' interest and develop their creative abilities. By creating an environment for ensemble and solo performance in music education, students' musical thinking can be developed.

Secondly, the application of modern pedagogical technologies to the process of learning folk instruments is giving positive results. For example, digital technologies and virtual learning tools accelerate the process of students' mastery of musical instruments, increase their level of musical perception, and create opportunities for independent learning. It was observed that electronic textbooks on folk instruments, interactive learning platforms, and audio-visual materials serve as important tools in increasing musical literacy.

However, it is necessary to take into account the problems that still exist in the process of studying folk instruments. For example, the lack of textbooks and methodological manuals on folk instruments, incomplete documentation of performance traditions, and the decline in interest in some musical instruments are among the issues that require solutions in this process. Also, improving the skills of teachers in the field of music education, preserving the performance styles of folk instruments and combining them with modern pedagogical approaches remain urgent issues.

Another important aspect in the discussion process is that teaching national instruments should not be limited only to imparting technical knowledge, but should also serve to educate

students in a spirit of respect for national art. By conveying to students the history of Uzbek folk instruments and their performance traditions, not only instrumental performance, but also the sustainable development of national musical culture is ensured.

Thus, the pedagogical possibilities of studying folk instruments are wide, and in this process there is a need to combine innovative approaches, traditional performance methods and modern technologies. This study is of great importance in developing national instrument performance, improving the quality of music education, and increasing the interest of the younger generation in national values. In order for the art of music to continue as a living heritage, this pedagogical process must be further improved.

Conclusion

Music is one of the most subtle and profound expressions of the human spirit, and it is passed down from generation to generation as an integral part of national culture. Uzbek folk instruments, as a living witness to this invaluable heritage, enrich our art and spirituality. This article analyzes the pedagogical possibilities of studying folk instruments, modern and traditional methods of teaching them, as well as ways to increase the effectiveness of music education.

The results of the study showed that teaching folk musical instruments should not be limited to technical knowledge, but should also create ample opportunities for developing performing skills, forming musical thinking, and increasing interest in national values. The effectiveness of education can be significantly increased by using innovative technologies in the pedagogical process, virtual platforms, digital music programs, and interactive methods. At the same time, it is important not to forget the role of traditional methods, in particular, the teacher-student tradition.

The process of learning Uzbek folk musical instruments, along with the development of performing arts, serves to introduce the younger generation to the national musical culture, enrich their spiritual world, and increase their creative potential. Therefore, increasing the interest of students in music education, realizing their creative potential, and passing on our national heritage to future generations should be a priority.

A number of proposals can also be put forward to further introduce folk instruments into the educational process and increase their pedagogical potential. In particular, including separate modules on folk instruments in music education programs, creating electronic textbooks on instruments, using digital resources, and widely using creative methods in teaching folk instruments will further improve the quality of education.

In **conclusion**, the process of teaching Uzbek folk musical instruments is an important pedagogical process that has a positive impact on the creative and spiritual development of the younger generation. Research in this area, the introduction of new methodological approaches and innovative technologies will serve to further develop the national musical art. If we effectively organize the process of studying folk musical instruments, we will not only educate young musicians, but also ensure the perpetuation of our national culture.

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