



## PEDAGOGICAL CONDITIONS FOR DEVELOPING MUSICAL COMPETENCE OF FUTURE MUSIC TEACHERS USING UZBEK FOLK INSTRUMENTS

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**Khurshid Beknazarov**

Associate Professor, Department Of “Instrumental Performance, Uzbekistan State Institute Of Art And Culture, Uzbekistan

### ABSTRACT

This article deals with a brief history of Uzbek folk instruments, musical instruments recorded in historical sources and treatises of great scholars, and promotion and teaching of national instruments among young people.

### KEYWORDS

Art, music, pedagogue, musical instrument, treatise, education, tradition, reconstruction, a master maker of musical instruments.

### INTRODUCTION

There is no clear information about when people started using musical instruments. But historians and scientists based on their researches, archeological findings, rock paintings mentioned a certain era.

According to written sources, ancient musical instruments appeared in the later Paleolithic period (40-12 thousand BC). It was found that the rock paintings found in the “Three Brothers” cave of France belong to the Paleolithic period. These rock paintings depict a hunting scene, with a man wearing a bison mask holding a simple bowed musical instrument.

The rock paintings found in Saymalitash cave of Fergana (2000 BC) and the findings found in Samarkand and Surkhandarya regions show how ancient our art history is.

The need to express one's feeling at the level of art is human intuition.

It appeared from the time when perception, mind and speech were formed and became an integral part of life.

In the book “Development of the musical art of the peoples of the world” by Z.M.Mirhaydarova, the main



forms of musical instruments were formed in the primitive community system and the sequence of their creation. “ideophones, membranophones and chordophones” and emphasized that their appearance corresponds to the Paleolithic (stone) period. In fact, if we look at the history of the origin of musical instruments, as the first musical instruments, we can mention percussion instruments that were created as a result of striking the rhythm with the foot and working tools, animal skins or one's own body in the primitive collective system. After that, we can find information about the emergence of wind instruments and stringed instruments in scientific studies and literature related to music. The historical roots of Uzbek folk instruments go back to ancient times, as evidenced by the cultural treasures found as a result of archeological excavations and images on terracottas.

As a result of archaeological expeditions organized in the 30s and 40s of our century (under the leadership of S.L. Tolstov, V.A. Vyatkin, M.V. Masson, etc.), valuable information was obtained in the study of Central Asian culture, including folk instruments. There are some cultural relics: flute-like musical instrument, similar to the current circle, dombra, drum, and similar instruments are depicted. These are elaborated figurines in pottery found in cities such as Afrosiyab, Tuproq Qala, Ayratam. They depict the practice of various musical instruments: lyutnya, tanbur, rubobish instrument, law, oud, rud, shemani, (musician) chagana, chiltor, flute, burgu, trumpet, trumpet, circular instruments. Ceramic terracottas (made of clay and then baked in fire, with a flat back and an exaggerated surface, height and width of about 9 cm) found among working tools, various war weapons, household and artistic ceramics, coins and other objects found in the ruins of Afrosiyab (Samarkand) -10 cm ceramic) images of male and female musicians provide valuable information about the musical

instruments of that time. Ceramic terracottas (made of clay and then baked in fire, with a flat back and an exaggerated surface, height and width of about 9 cm) found among working tools, various war weapons, household and artistic ceramics, coins and other objects found in the ruins of Afrosiyab (Samarkand) -10 cm ceramic) images of male and female musicians provide valuable information about the musical instruments of that time. Their approximate age has been determined to belong to the III-I centuries BC. The oud is the most frequently depicted musical instrument of African terracottas. This indicates that this instrument was a very common favorite instrument at that time. In the images, it is observed that the oud is represented in three- and four-string form. During the past 7-8 centuries, after the creation of the terracottas, there was almost no change in the appearance and number of strings of these instruments.

In the “Big Book of Music” created by Abu Nasr Farabi, the oud instrument is described in the same way. In the musical treatises created after Farabi, it is written that in addition to the fourth string of the oud, the fifth string was introduced by Farabi and that its pitch began to be tuned in the interval of a fourth. In the “Big Book of Music” created by Abu Nasr Farabi, the oud instrument is described in the same way. In the musical treatises created after Farabi, it is written that in addition to the fourth string of the oud, the fifth string was introduced by Farabi and that its pitch began to be tuned in the interval of a fourth. Artifacts related to musical instruments (1st century BC) were found as a result of the excavations carried out on the site of the old cities of the Kushan state that ruled the territory of the present Surkhandarya region (present-day Kholchayon and Dalvarzintepa). In particular, the image of a woman holding a lute in a complex of thinly painted clay sculptures found in the ruins of the Palace



in Kholkhayon is of particular importance. Artifacts related to musical instruments (1st century BC) were found as a result of the excavations carried out on the site of the old cities of the Kushan state that ruled the territory of the present Surkhandarya region (present-day Kholchayon and Dalvarzintepa). In particular, the image of a woman holding a lute in a complex of thinly painted clay sculptures found in the ruins of the Palace in Kholkhayon is of particular importance. In addition to the lands occupied by Tsarist Russia, they managed to go to the mountainous regions where the government troops could not reach, and they created their own collections by buying musical instruments from different places on a cheap pledge. A very large number of musical instruments brought from Central Asia during these trips are collected in the museum named after Peter I at the Institute of Ethnography in St. Petersburg. The main part of the instruments here was collected from the mid-1980s to 1914, and the instruments bought by I. Zarubin, I. Rachinsky, K. Roset, A. Samoylovich occupy the main place in their collection.

Magor (Hungarian) Vamberi, who came to Central Asia in the guise of a dervish, also expressed a special opinion about gijjak and dutor instruments. In particular, he highly appreciates the skill of musicians and musical instruments in the khan's palace. Among the collections of musical instruments collected during this period, the richest is the collection of August Eichhorn, who came to Tashkent in 1870 to work as a Kapellmeister. During the 13 years of his life here, he collected musical instruments twice. His first collection was shown at the exhibition in Moscow in 1872, then it was taken to the World Exhibition organized in Vienna, and according to V. Belyaev's guess, from there did not return. After that, the collection of musical instruments collected for the second time was displayed in the museum named after F. Patek in Petersburg in 1885.

In the book “Музыкальные инструменты Узбекистана” (Musical instruments of Uzbekistan) published in 1933 by V. Belyaev, the musical instruments that existed at the beginning of the 20th century were fully covered and each of them was approached seriously and given deep scientific definitions. Is'hok Rajabov wrote in the book “Maqomlar” that “Historical materials about music culture in general are scattered in sources written in different languages and works of a different nature. It is very difficult to collect these materials and create a history of the music culture of the peoples of Central Asia”. Today, one of the big tasks for the young people who are conducting scientific research should be to translate our rich heritage into Uzbek language and convey it to the students. A group of craftsmen under the leadership of A.I. Petrosyants, relying on the experience and creative achievements of V.V. Andreev, worked on the reconstruction and improvement of Uzbek folk instruments and their transfer to the European sound system. Master Usman Zufarov created many similar families of dutor and tanbur, gijjak, while Matyusuf Kharratov expanded the upper register of the dutor with additional strings and kharaks. Yunus Rajabiy, in cooperation with Usta Usman Zufarov, created examples of dutor-bass, gijjak-bass, gijjak-alt. As a result of the improvement of instruments, our folk instruments were transferred from diatonic to chromatic sound range. Gradually, the old models of traditional instruments were replaced by new models that could meet the high demands of modern performance, and there were attempts to further improve the existing musical instruments. As a result:

- chang-piccolo, chang-prima, chang-tenor, bass chang based on the chang instrument;
- prima rubob, rubob-metsosoprano, rubob-alt, Afghan rubob based on Kashgar rubob;



- dutor-prima, dutor-secunda, dutor-alt, dutor-tenor, dutor-bass, dutor-contrabass based on dutor instrument;
- on the basis of the gijjak instrument, gijjak-alt, gijjak-bass, gijjak-contrabass were created.

By 1943, the number of developed types of folk instruments had increased significantly. By the 1950s, the folk musical instruments of Kyrgyzstan, Turkmenistan, Tajikistan and Karakalpakstan were also reconstructed and improved in the experimental laboratory. Cards for Kyrgyzstan: prima, secunda, alto, (with and without frets) bass and contrabass types, string mizrob kobyz: prima, tenor, alto, bowed kobyz; alto, contrabass, dutor series from Karakalpak instruments, emergence of mizrob dutor and great achievements in the structure of the orchestra.

At that time, against the division of stringed and stringed instruments into smooth images and the transfer of chromatic sound to a line, opinions were also expressed about the loss of originality and national characteristics of the reconstructed instruments. These thoughts continue today is an upcoming topic, and Tokhtamurod Zufarov expressed his thoughts in the book "History of Music and Music". Over time, some of the types created on the basis of Uzbek folk instruments, which were transferred to the chromatic sound series, went out of use. Among the instruments that have been reconstructed today are prima-rubobi, Afghan rubobi, dutor-prima, dutor-alt, dutor-bass, dutor-contrabass, gijjak altar Uzbek people are widely used in musical ensembles and orchestras.

In the orchestra of Uzbek folk instruments, the instruments are divided into five groups as follows;

1. A group of wind instruments (small flute, flute, trumpet, horn) Percussion group (chan, law)

2. Group of mezbob instruments (prima rubobi, kashgar rubobi, afghan rubobi, dutor, dutor bass, dutor contrabass)
3. A group of percussion instruments (circle, drum, qarayok, safoil, timpani, small drum, tambourine, triangle (treugolnik), and cymbal)
4. Group of stringed instruments (guizhak, gizhyak alto, gizhyak bass, gizhyak contrabass).

Folk instruments that have reached us are widely used by our people in various ceremonies and celebrations.

As an example of these, we can list such instruments as circle, drum, trumpet, trumpet, flute, koshnay, oud, law, tanbur, dutor, rubob, gijjak.

We know that songs, games and melodies accompanied by musical instruments were performed at the great ceremonies and family celebrations of the people. Holidays are often associated with the seasons. In Central Asia, seasonal holidays such as "Navruz", "Lola sayli", "Hasil Bayram", "Kovun sayli", "Uzum sayli" are widespread. It is hard to imagine such public holidays without folk instrument ensembles, singers and musicians, and dancers. Percussive musical instruments such as trumpet, trumpet, circle, drum and chindavul are widely used in holidays and cultural ceremonies. There are also such instruments, which are considered ancient instruments and have survived to this day, but are in danger of disappearing due to the fact that they are rarely used among the people. Among such instruments, we can list such instruments as the qayar, gajir flute, bulamon, sibizig, sopolnay, changqobuz, qobuz, dumbira. Such instruments are currently performed mainly in folklore groups, in the performance of bakhshis, sometimes in orchestras and ensembles of Uzbek folk instruments. . It should also be noted that newly opened Ancient Uzbek folk instruments are not sufficiently taught to the younger generation in other educational institutions, apart





from bakshi schools and specialized music and art schools. And in the subject of "Music Education" of general education schools, he gave general information it's just passed. In order to preserve such ancient instruments and pass them on to the future generations, it is necessary to teach them on a large scale in all children's music and art schools, specialized music and art schools, children's art centers, music clubs, and introduce them to the world not only through performance, but also through scientific research on our ancient Uzbek folk instruments. In carrying out such work, the main task falls on pedagogues.

A person always strives to learn something in life, to teach what he knows to his children, students and friends. Perhaps the meaning of life is to learn what you don't know and learn what you know. No wonder, Hazrat Navoi;

In the path of truth, who taught you letters with pain,  
"It's not easy to cheat with a hundred gems," he said, not praising the teacher so much. In addition, the saying "Teacher is as great as your father" in our nation confirms that we have always shown special respect to science and its owners. It is natural to show respect and honor to a student who appreciates the teacher who taught him a letter. That's why "Ustoz shogird" has been passed down from generation to generation as a tradition. It is known from history that many sciences were formed on the basis of folklore, national traditions and customs. Master-discipleship is one of those beautiful and unique values that have come down to us. It is related to our centuries-old national values, Uzbek customs, and delicate educational methods. That is, a student who has learned knowledge from his teacher and has mastered a profession is not promoted to the status of a student until he receives his teacher's blessing and blessing.

Only when the master is sure that the knowledge he has acquired has reached a sufficient level, only if he has an eye to continue his profession and teach others, then he gave him a blessing. Becoming a student requires hard work in the path of knowledge, endurance of hardships, patience and, of course, unlimited respect for one's teacher. Even today, in the field of art, there are many of our hard-working teachers who are teaching the masterpieces of folk art that have come down to us through the tradition of "Master-disciple". We read that the word "pedagogue" means "child leader" in Greek. The tradition of "Master and Disciple" has been improving along with the times, just as the times are rapidly developing. This requires teachers to do more research on themselves, not to be indifferent to what is happening in the world, to be aware of new technologies. Today's student is not yesterday's student, it is an honorable and responsible task of the teachers and pedagogues of our time to educate their passion for learning along with worldly sciences in the spirit of respect and honor for our values. In teaching Uzbek folk instruments to the younger generations, it is possible to popularize them not only in the educational process, but also in ways that are interesting for young people. For example, in the case of extensive use in film art or cartoons.

This experience is sure to pay off. In this case, the art of cinema will also increase if the cartoons that children love to watch will increase. will not be harmed. Through this, it is possible to give a national flavor and attract the audience. True, today is the age of modern technology. It is possible to achieve the desired result with the help of one technique. But we understand very well that it is a thousand times better to work using the works played on our national instruments in live performance. It would be good if our directors, composers composing music for movies and cartoons



take this issue into consideration. If necessary, we should study the experience of Indians, Koreans, Chinese and other nations that have been achieving high results in this regard.

We also have singers who have been creating songs using national instruments or ancient instruments on the national stage. Their achievement is that they polished their folk songs and enriched them with the accompaniment of ancient instruments and made them attractive to the people. Such efforts will make the people and young people like it, and the life of folk songs will be longer. As I mentioned above, Uzbek folk instruments are very rich and diverse. But we don't use them enough. We currently have all the conditions and opportunities to organize an orchestra composed of dutor instruments, an ensemble of changkabuz players, and ensembles composed of ancient Uzbek folk instruments. Therefore, in my opinion, the opportunity to implement them has already arrived. If we do not do such things, our instruments may gradually go out of circulation and be forgotten. History is witness to such situation. Because we have read from historical works and seen from miniatures how many ancient musical instruments have been forgotten before us. Today, our music masters are conducting research on the instruments described and described in historical sources and miniature images, re-introduction of instruments that were in circulation in history and now forgotten are being carried out. An example of this is the experiences and results achieved by master Abdumalik Madraimov from Andijan. It is possible to list such instruments as "Gijjaki Boburi", "Koshtor", "Kushnavo", "Dilrabo", "Dilnavo" and "Meros".

As long as such good deeds, interest and research in our historical traditions and ancient musical instruments continue, our Uzbek folk musical instruments will continue to resound from history for

many years in the future. The well-known Russian pedagogue K. D. Ushinsky describes the hard work of the teacher and says: "In order to keep the minds of thirty or forty students, who are still immature and scattered, during the whole lesson, the teacher must be very perplexed about his words and the issues he gives. This is why not everyone who has knowledge is qualified to be a teacher. It takes great fortitude and skill to honestly fulfill this duty, which is not always adequately defined by society." [4] Being familiar with art It is not necessary to be an artist to be able to play a tune on an instrument. Each of us has a talent. We just need to love music, study it with interest, respect our national values and contribute to the future generations.

At the moment, modern technologies are part of our lives entered the front. -Telephone devices in the hands of young and old at home, at work, in public places. Unfortunately, there are those who use it effectively and those who use it ineffectively. In this regard, experts in the field should make room for new technologies, create game programs that teach musical instruments, create an audio form of folklore and other national art samples, and promote and introduce them in educational institutions. . In this process, in order to popularize Uzbek folk instruments, in-depth training in the subject of "Musical Education" in secondary schools, including topics related to the history of our national instruments in the relevant subjects of higher and secondary special educational institutions, and if possible, achieving their passage as a subject, performing at various concert events, textbooks, training manuals it is necessary to publish and conduct scientific research. All this serves to increase the musical competence of a person. The great thinker Abu Raikhan Beruni, after studying so much, making great discoveries and scientific researches, finally came to this idea.



There is no word left that is not abstract,

Very little mystery remains unknown.

When I think deeply about my knowledge.

I learned that nothing was known. Therefore, we should value every moment and spend our time on learning. In particular, every student studying at a higher educational institution should try not to waste his time by drawing the correct conclusions from the thoughts of the great thinker Beruni.

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