

The Role of Folk Instruments in The Lives of People in Ancient Times

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Abstract: This article investigates the cultural and social significance of folk musical instruments in ancient human societies. It examines how traditional instruments were used not only for entertainment but also in rituals, religious ceremonies, communication, and everyday life. Drawing on archaeological findings and historical records, the study highlights the symbolic meanings attributed to various instruments and their role in expressing communal identity and spiritual beliefs. The article also emphasizes how music, through folk instruments, served as a means of preserving oral history and transmitting cultural values across generations.

Keywords: Music Pedagogy, Rubab Performance, Teaching Methods, Music Education, Student Development, Individual Approach, Music Composition, Performance Skills, Creative Process, Educational Institutions, Teacher-Student Interaction, Performance Repertoire.

Introduction: As future specialists and educators, we must master the performance techniques and styles, methods of education and training, and suitable repertoires for each class starting from the initial stages. This is essential and required by modern times. Based on this, the importance of mastering performance techniques, sound production culture, and all aspects related to musicianship in folk instruments is evident. Each instrument has its own form and characteristics. The cultural heritage, traditions, love, and human virtues passed down from generation to generation of the Uzbek people continue to serve as a necessary spiritual guide, playing a significant role in the upbringing of a harmonious generation in today's world.

Instruments vary in their performance techniques and styles, and thus the development of a musician's skill (technique) is based on the movements of the hands and fingers, which are dependent on the shoulders, body, feet, and hand motions. However, not all instruments require the same focus—such as in the case of the chang, where finger dexterity is not a priority. On the other hand, drum performance requires a different kind of hand motion. For instruments like those with a plectrum, the left hand's

movement is horizontal, while for stringed instruments with a bow, the motion is vertical. Thus, it is important to consider the specific nature and details of each instrument when analyzing the formation of performance movements.

Another issue is that some teachers of folk instruments focus mainly on the student's musical development but do not pay enough attention to the development of performance movements. Movement freedom is not only about mastering performance techniques but also includes the culture of producing quality sound. This, in turn, leads to the creation of a unique performance style.

Many folk music textbooks and educational manuals focus on shaping necessary performance movements and posture, with both practical recommendations and theoretical instructions. Teachers of folk instruments creatively utilize materials written for other types of instruments, such as European instruments like the violin, cello, flute, horn, balalaika, domra, etc. This approach is certainly beneficial as it helps reveal the unique qualities of folk instrument performers and improve their technical skills.

Currently, the primary goal of music pedagogy is to train highly qualified performers and musicians who

popularize music culture. Famous composer, ethnographer, and educator V.A. Uspensky left a significant impact on the collection and study of folk instruments. In 1919, thanks to his efforts, a music-ethnographic department was opened in Tashkent, which he led. One of the main tasks of this department was the collection of folk instruments and the study of their performance possibilities.

The contributions of V.M. Belyaev, a renowned folklorist, musicologist, and educator, are also highly significant in the history of Uzbek music studies. His research on folk instruments, their classification, and their development sparked great interest. In 1933, V.M. Belyaev published the book "Musical Instruments of Uzbekistan", which contains descriptions of more than 50 instruments, with the first scientific classification of Uzbek folk instruments.

Research on teaching folk instrument performance was conducted by F.M. Karomatov, while A.I. Petrosyan worked on the repair and modernization of these instruments. In his book "Instrumentology", A.I. Petrosyan scientifically substantiated the main groups of folk instruments and provided practical advice on their use.

For many years, educational methodologies have been developed, and as a result of the repair and improvement of folk instruments, new techniques for sound production and performance skills have emerged. The transition from ear-based performance to performance using notation led to the development of school programs and performance practices for folk instruments.

In recent years, the professors and teachers of the "Folk Instruments" department at the Uzbekistan State Conservatory have published a number of fundamental textbooks, teaching manuals, and collections. Folk instrument schools have emerged, and instructional manuals for creating and working with folk orchestras have been written. Thus, the foundations for music education in the field of folk instruments have been established.

We need to be prepared to engage in activities at various educational institutions in our field. Successfully operating at general education schools, BMSMs (Basic Music Schools), and secondary specialized educational institutions carries great responsibility. Therefore, it is crucial for us to be aware of all the pedagogical, psychological, and methodological scientific works related to these educational institutions. Thanks to the independence, our musical art has reached new heights over the past years. Collaborative ties with global music cultures have been re-established.

The Kashgar rubab section is one of the departments with the highest number of students and learners in the current music education system. Therefore, both the performance of the Kashgar rubab and the practice of teaching it hold significant importance due to the wide scope of its activities, the variety of performance programs, and their varying levels of complexity. From this perspective, in order to improve the students' performance skills and broaden their repertoire, works by Uzbek composers written specifically for the Kashgar rubab and orchestra, such as "Concerto," "Concerto Poem," and "Fantasy," as well as large-scale pieces, have been included in the curriculum. The selected works possess national characteristics, are specifically written for the rubab, and are arranged from "simple to complex."

The process of mastering these works is briefly discussed in the section titled "Analysis and Interpretation of Musical Works."

Music pedagogy is the most human, noble, and simultaneously complex human activity. Teaching is a creative profession. The communication between the teacher and the student is the most beautiful form of communication between people. As Neygauz said: "If I gave something to my students, they, in turn, gave me even more. I am extremely grateful to them for this, because our common striving for knowledge and learning helped lay the foundation of our friendship and taught us closeness and respect for one another, and these feelings are the highest of all emotions one can experience in the world."

Music teachers must be individuals who have a natural aptitude for this profession. Moreover, teaching demands high ethical qualities from a person. In this regard, teaching can be compared to the profession of a doctor.

A teacher must always speak the truth to the student. Teaching is an ongoing creative process. The complexity of this profession lies in the fact that its results only become visible after some time. The profession requires profound and extensive knowledge. Therefore, the task of educating young people has always been entrusted to the most intelligent and knowledgeable individuals.

A good teacher must, first and foremost, be a master performer on their instrument. However, it must also be acknowledged that a good performer does not necessarily mean a good teacher, and an average performer is not necessarily a bad teacher. This is a natural occurrence that often arises in teaching experience.

A class under the leadership of a talented teacher is a creative laboratory, a creative workshop. Alongside

imparting knowledge to students, the teacher also learns and researches. As a result, the teacher acquires a broader knowledge base than a musician focused solely on performance. At the same time, the importance of performance should not be diminished. A teacher who continues to perform constantly grows, seeking new ways to improve their artistic and technical mastery, which positively impacts their teaching activities.

Furthermore, a teacher must possess pedagogical, that is, didactic qualities, and be able to impart their knowledge to students. The teacher must have a broad pedagogical knowledge base and master modern teaching methods. A teacher should be not only a good musician but also a person with a wide worldview, knowledgeable about literature, art, and other forms of art. They should set an example for their students through qualities such as honesty, wit, integrity, principle, strong will, and organizational skills.

In addition to these qualities, the teacher must be able to recognize and nurture the individuality of the student. Practical experience shows that in a single class, no two students are alike. Each student must be approached individually, taking into account their natural abilities, anatomical-physiological and psychological features, and musical talent. Based on this, it is impossible to develop a single approach to shaping the performance apparatus of students.

The mental and nervous functions of students vary. Experienced teachers strive to understand their students thoroughly and try to adapt their approach accordingly.

The external form of individual approach is the cultivation of creative individuality in the student. It is clear that students in the same class will differ from each other. The teacher must recognize this early on, correctly develop their potential, and assist in revealing their individuality.

As is well known, music performance lessons are conducted in an individualized format. The teacher interacts with each student during lessons, systematically monitoring their development, assessing the results of their learning, and managing the process. Various forms of music performance lessons exist, one of the most common being a three-part generalized form, which includes: a) checking the student's independent work; b) identifying and correcting deficiencies in the student's work while teaching new knowledge; c) clarifying the next task.

Some teachers do not place enough importance on the first part of the lesson, which is incorrect. This part connects the homework with the classwork, creating a unified process. Checking allows the teacher to manage

the student's independent activity, stimulate their performance skills, and contribute to the formation of professional qualities. Continuous assessment and evaluation of performance encourage systematic work and help strengthen the student's mastery.

The second part of the lesson is the central one in terms of duration and importance. The teacher analyzes the student's performance thoroughly, identifies flaws, and looks for ways to eliminate them. The teacher must first focus the student's attention on the most important, core issues. Secondary flaws should be addressed in subsequent lessons. Alongside the flaws, the teacher should also point out the student's successes.

In this section, the teacher not only provides the student with new information but also shapes new performance skills, improving and reinforcing the old ones. The lesson should not only provide the student with certain information but also set specific tasks for them. The student must compare, analyze, and generalize the knowledge acquired. As a result, the student should be able to develop their own understanding.

A lesson conducted skillfully must conclude well. The third part of the lesson is devoted to summarizing previous exercises and identifying new exercises. These tasks should be appropriate for the student's capabilities and should gradually increase in complexity. In some cases, it may be useful to review certain elements of the homework.

However, this method should not restrict the teacher to a rigid template. Lessons must evolve, becoming more creative. Some teachers divide their lessons into technical and artistic ones. The former is dedicated to learning the material, while the latter focuses on working on artistic pieces. As a result, the teacher and student focus on various performance issues, such as intonation, rhythm, sound culture, and articulation.

Many teachers also use a "monodidactic" lesson format, which is dedicated to solving a specific task. A good example is a review lesson conducted before an exam.

The content and form of the lesson can vary depending on the student's individuality, age, and the proximity of the exam.

It is evident that the methods of teaching in music schools, academic lyceums, and conservatories differ significantly. The methods for organizing and conducting lessons are individual to each teacher. In this process, the limitless striving for excellence in music pedagogy is reflected.

Lesson time is limited. To make the most of it, the teacher must prepare in advance by studying the

curriculum, artistic and musical materials, and educational literature. The teacher must also create plans for individual work. These plans should cover all the work the student is expected to do during the semester.

For example:

1. Meeting the requirements of the curriculum.
2. Taking into account the individual characteristics of the student.
3. Ensuring gradual growth in the level of complexity.
4. Considering the artistic qualities, structure, and characteristics of the pieces being studied.
5. Ensuring the harmonious development of all aspects of performance skills.
6. Taking into account the student's interests and desires.

When developing a plan, the teacher must visualize the student's place within the overall educational process, define their goals, and establish connections with other lessons. The content of the lesson, its form of organization, and the teaching methods must be clearly defined. The student should study the given musical work independently, familiarizing themselves with all relevant information. Simultaneously, the teacher must plan the student's homework in advance.

The teacher's artistic and creative activity requires constant research. A talented teacher does not just teach but also learns during the process. In this way, the teacher's personal teaching style and skills are formed. The teacher employs various teaching methods during the lesson, such as oral explanation, performance of the piece, vocalizing its melody, conducting, etc.

Among these methods, conducting is particularly effective. Conducting attracts the students' attention due to its emotional appeal and ability to engage them. The advantage of this method is that it allows the teacher to influence the student during performance without stopping or interrupting them. Some teachers combine conducting with singing, which is even more beneficial.

Another method with a strong impact is the teacher's own performance. However, when using this method, the student should not merely copy the teacher's performance. Instead, this method should help the student understand and internalize the performance more efficiently.

Nevertheless, the most widely used and simple method, yet highly effective, is verbal explanation. A teacher who masters this method can teach even the

most complex ideas and concepts. Through verbal explanation, the teacher can reveal the meaning of the piece, the principles of music performance, the technical aspects of performance, and the student's shortcomings.

Moreover, attention must be paid to the emotional engagement of the performer. By focusing not only on technical tools but also on emotional tone, greater achievements can be reached. Through creating an emotional atmosphere in the classroom, the teacher can inspire students, helping them to fall in love with their profession.

Alongside individual lessons, group lessons also hold great significance. In this setting, students can listen to the performances of their peers, recall the teacher's advice, and collaborate on pieces, exchanging ideas and reflections.

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