

Problems and Solutions of Teaching Folk Instruments in Higher Education

Ishonkhodjaev Umid

Uzbek State Conservatory, Acting Associate Professor of the Department of "Performance on Folk Instruments", Uzbekistan

Received: 25 February 2025; **Accepted:** 21 March 2025; **Published:** 24 April 2025

Abstract: This article analyzes the current problems encountered in the process of teaching folk instruments in higher educational institutions. In particular, the inconsistency of curricula with modern requirements, the imbalance between theoretical and practical training, shortcomings in the training of pedagogical personnel, and the lack of methodological materials are highlighted as problems. The importance of approaches based on national heritage in the formation of professional competencies in the performance of folk instruments is also highlighted.

Keywords: Folk instruments, performance, methodological support, teaching problems, pedagogical approach, national musical heritage, modular curricula, music education.

Introduction: In modern pedagogy and music education theory, the issue of teaching folk instruments is of particular importance as a specific scientific and practical direction. As an integral part of musical culture, folk instruments are not only a means of expressing national identity, but also a pedagogical resource that forms creative thinking, aesthetic taste and a sense of respect for cultural heritage in students. In this regard, effective teaching of folk instrument performance in the higher education system requires solving urgent methodological, didactic and psychopedagogical problems.

In today's conditions of globalization and informatization, it has become necessary to structurally revise curricula and re-model them based on a competency-based approach. In particular, the problem of the incompatibility of traditional approaches to teaching folk instruments with modern requirements, the level of individual mastery of students, differences in mastering performance techniques and the lack of consistency in the formation of performance competence is emerging as a problem.

In addition, the insufficient systematization of educational and methodological materials, the lack of scientifically based methodological manuals and modularization of practical exercises in the

performance of folk instruments have a negative impact on the effectiveness of teaching. Therefore, the implementation of innovative and integrative approaches to teaching folk instruments in higher educational institutions, the preservation of national musical heritage and its integration into the modern education system are considered as one of the current research areas. This article systematically analyzes the existing problems in teaching folk instruments, highlights their pedagogical, psychological and methodological foundations, and analyzes the ways of improvement, in particular, the possibilities of solving them through the introduction of innovative educational technologies.

The process of teaching folk instruments in higher educational institutions includes the formation of musical creative activity, performing competencies, aesthetic perception, historical and cultural awareness and interpretative skills. The effectiveness of this process depends on a number of factors, including didactic approaches, methodological support, pedagogical competencies and motivational environment.

In current curricula, folk instrument classes are often included in modules on general performing arts, which do not allow for in-depth mastery of the techniques, means of expression, melody and stylistic features

formed within specialized and national music schools. This situation leads to the fact that the professional competency approach in the educational process is not fully implemented.

Qualification and quality of training of pedagogical personnel. The number and quality of teachers teaching folk instruments are insufficient. Many teachers have a background in classical instruments and do not have a deep knowledge of non-traditional techniques of folk instruments or have low methodological training. Therefore, pedagogical reflection and skills in the use of methodological innovations are not sufficiently formed.

Limited methodological support and innovative technologies. Methodological guides, video tutorials, virtual platforms and multimedia tools for folk instruments have not been developed sufficiently. This situation indicates that the process of digital transformation in education is not fully implemented. Although there is an opportunity to develop creativity and independent work skills in students based on approaches such as interactive methods, gamification, and problem-based learning, these opportunities are not being used sufficiently in practice.

Methodological approaches to teaching intonation accuracy, rhythmic freedom, and performance styles specific to local schools, which are characteristic of folk instruments, are not sufficiently systematized. In particular, there are few developments in ensemble performance, stage culture, and improvisational styles. This serves as an obstacle to the development of performing skills.

Many types of folk instruments (doira, dutor, tor, sato, chang, gjijak, etc.) are not enough in all branches and departments of higher educational institutions, and the lack of conditions for storing and tuning some instruments directly affects the quality of lessons. This indicates that the resource capabilities of the educational environment are insufficient. By connecting folk instruments with other art directions (for example, choreography, theater, design, history), students have the opportunity to develop universal competencies such as interdisciplinary thinking, multidisciplinary analysis, and communicative approach. However, these opportunities are not sufficiently systematized.

Literature analysis

The issue of teaching folk musical instruments has always been one of the topical topics in the national and foreign music education system. An analysis of scientific sources shows that research in this area has been mainly formed in three main paradigmatic frameworks: ethnomusicology, pedagogical

innovations and performance technologies.

In Uzbek musicology, folk instruments and their place in the national musical heritage have been thoroughly covered in the studies of such scholars as M. Tokhtamurodov, A. Qodirov, H. Sultanov, N. Nosirova, I. R. Khudoyberganov. In particular, M. Tokhtamurodov (2018) in his work "Classification and Development Directions of Uzbek Folk Instruments" analyzed the stages of historical formation of instruments, classification criteria and problems of their preservation.

Scientific approaches to the educational process, in particular, studies on the formation of musical and pedagogical competencies (G. A. Usmonova, D. R. Kayumova, A. J. Matyokubova) highlight the didactic foundations of developing performing skills based on folk instruments. G. A. Usmonova (2020) analyzed the effectiveness of individual approaches and creative learning methodologies in music education and recommended their application in working with folk instruments.

In foreign literature, teaching folk instruments is considered more within the framework of intercultural music education, performance studies, and the preservation of musical heritage. For example, V. Campbell (2014) and L. Green (2008) analyzed the specifics of music education in a cultural context. They showed the possibilities of developing socio-emotional competencies in students through folk instruments.

Also, the report "Living Heritage and Music Education" recommended by UNESCO emphasizes the importance of preserving cultural heritage and passing it on to the younger generation through mass digitization, the creation of virtual music laboratories, and audio archives in the process of studying folk instruments.

It is clear that although the theoretical, historical and practical aspects of teaching folk instruments have been comprehensively studied in the existing literature, there is not enough research on the integration of innovative methodologies into practice, the development of complex educational models and the transfer of folk instruments to a digital format. Therefore, at the current stage, scientific research creates the need to develop new methodological foundations for teaching folk instruments through an interactive, competency-based and modern technology-based approach.

DISCUSSION

Based on the above analysis and conceptual generalization of literary sources, it can be said that the issue of effective teaching of folk instruments in the higher education system requires a multi-layered and

integrated approach. By analyzing this issue from a pedagogical, psychological, cultural and technological perspective, it will be possible to identify the fundamental nature of the problems and mechanisms for their elimination.

Firstly, it is observed that the competency-based approach is not being implemented sufficiently in the process of teaching folk musical instruments. This is especially important in the perfect mastery of performance techniques, the formation of stage culture and the development of improvisational skills. It is necessary to develop integrative methodological systems for the harmonious development of all structural components of performing activities in students.

Secondly, existing didactic models are based on more traditional approaches, which do not serve to activate the personal activity of students. Instead of a passive educational model focused on the assimilation of information from the teacher, it is important to form a new interactive learning environment based on constructivist pedagogy, active teaching methods and student-centered approaches. In this regard, the restoration of teaching technologies in national schools of performing arts based on the "teacher-student" principle requires special attention.

Thirdly, insufficient attention is paid to psychopedagogical factors related to folk instruments. It is necessary to introduce personally oriented teaching mechanisms, taking into account the student's specific temperament, level of emotional sensitivity and scope of aesthetic perception. This supports the development of complex mental processes such as musical intuition, inner hearing, emotional resonance.

Fourthly, the fact that modern digital educational tools (multimedia resources, virtual classes, interactive simulators) are not being introduced into lessons based on folk instruments indicates the slow development of the edutech infrastructure in this direction. However, through these technologies, the educational process can be enriched based on visual, audio and kinesthetic methods.

Fifthly, in the study of folk instruments, there is an opportunity to develop intercultural competencies, that is, through comparison with other musical cultures, comparison of different performance styles, understanding folk art in a global musical context, the student develops reflective thinking and musical thinking. This, in turn, requires teaching folk instruments based on interdisciplinary integration. During the discussion, it was determined that in order to eliminate the existing problems in teaching folk instruments, systematic reforms should be

implemented in the following areas:
development of modular curricula for folk instruments;
strengthening the improvisational and ensemble performance components in practical classes;
widely introducing digital technologies (audio-visual analysis, digital notation) into the educational process;
systematizing national performance schools on a methodological basis and integrating them into education;
implementing the socio-cultural functions of folk instruments into the musical-pedagogical process.

CONCLUSION

The issue of teaching folk instruments in the higher education system is considered an important scientific and practical direction from the point of view of modern musical-pedagogical approaches. Based on the theoretical and practical analysis, it was determined that the inconsistency of existing curricula with modern competency requirements, methodological inconsistencies in the training of pedagogical personnel, and the lack of digital resources and methodological manuals negatively affect the effectiveness of the educational process.

Therefore, teaching folk musical instruments should not only be a means of preserving traditional performance, but also be seen as a powerful pedagogical tool that serves to develop national identity, aesthetic taste, and creative thinking in the younger generation. In this direction, the effectiveness of musical education is achieved by combining innovative approaches, modern technologies, and loyalty to the folk musical heritage.

REFERENCES

Tokhtamurodov M. Classification and development directions of Uzbek folk musical instruments. – Tashkent: Science, 2018. – 212 p.

Usmonova G. A. Methodological foundations of an individual approach in music education. – Tashkent: O'qituvati, 2020. – 168 p.

Qodirov A. Pedagogical approaches in folk music performance. // Pedagogy and art. – 2019. – №2. – P. 45–52.

Campbell P. S. Teaching Music Globally: Experiencing Music, Expressing Culture. – New York: Oxford University Press, 2014. – 215 p.

Green L. Music, Informal Learning and the School: A New Classroom Pedagogy. – London: Ashgate, 2008. – 188 p.

UNESCO. Living Heritage and Music Education. Report. – Paris: UNESCO Publishing, 2021. – 62 p. [Electronic

resource] – Mode of access:
<https://unesdoc.unesco.org>

Nosirova N. Performance of Uzbek folk instruments and its role in teaching. // Music and culture. – 2021. – №1. – P. 36–42.

Khudoyberganov I. R. Methodological approaches to teaching national instruments. – Urgench: Khorezm publishing house, 2020. – 140 p.

Kayumova D. R. Factors of formation of musical culture in higher education. // Education and innovations. – 2020. – №3. – P. 27–31.