

The Role And Significance Of F.N.Vasilev's Class In The Performance Of Folk Instruments

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Abstract: This article analyzes the role and significance of the class of the teacher and performer F.N. Vasiliev, who played an important role in the development of the performance of folk instruments. F.N. Vasiliev's methodological approaches, his unique methods in the formation of performing skills in students, and his contribution to the stage and academic development of folk instruments are scientifically covered. The article also shows how the curriculum, repertoire selection, and approach to performance techniques of the Vasiliev class meet modern pedagogical requirements. The analysis is carried out on a comparative basis with national and world experience in the performance of folk instruments, and the relevance of the Vasiliev school in today's music education system is highlighted.

Keywords: Folk instruments, performing arts, pedagogical methodology, music education, performance technique, instrumental school, musical heritage, curriculum, national traditions.

Introduction: Folk instruments are a musical expression of the spiritual world, historical memory and aesthetic thinking of the nation. Each nation ensures the continuity of its culture by preserving its musical traditions and passing them on to future generations. In particular, in performing arts, the styles and schools formed through the master-student tradition are of decisive importance in this direction. One of such creative schools is the class of F.N. Vasiliev, which made a huge contribution to the formation of completely new pedagogical approaches, performance techniques and artistic culture in the performance of folk instruments.

F.N. Vasiliev, not only a skilled performer, but also a dedicated teacher of his time, created an important foundation for the appearance of folk instruments on the academic stage. Through his work, folk instruments began to turn from a simple means of mass expression into an important component of truly performing art. Vasiliev's class is recognized as a school that combines not only technical skill, but also aesthetic taste, stage culture, musical thinking and nationality.

Today, in the process of teaching folk instruments in the music education system, the ideas and methods of the F.N. Vasiliev school are still relevant. In this article, we aim to analyze the role of Vasiliev's class in the

development of folk instrument performance, its musical and pedagogical heritage, its impact on modern performance culture, and the significance of this school in educating the next generation of musicians.

As a result of the measures taken to improve the quality of the national higher education system based on the competitive and global practice of national personnel in the "Strategy of Actions on Five Priority Areas of Development of the Republic of Uzbekistan for 2017," approved by the Decree of the President of the Republic of Uzbekistan No. PF 4947 dated February 7, 2017-2021, great work is being done in the field of art and culture in our country. In particular, we see that there are music competitions in various schools and music educational institutions, and internal attention to our historical music is increasing. We also think that this article will serve as an education for perfection in the minds of our student youth.

If we look at the history of the conservatory, the Tashkent State Conservatory was founded in 1946. At the same time, the Tashkent State Conservatory named after Mukhtar Ashrafi took on the task of training and educating qualified teachers and educators for the development of instrumental performance. The famous people's artist, the famous Uzbek composer

Mukhtar Ashrafi, who paid great attention to the performance of Uzbek folk instruments, the performance of Uzbek music, and works created for folk instruments, lived and worked from 1912 to 1975. This great artist laid a great foundation for the State Conservatory of Uzbekistan. Initially, the Tashkent State Conservatory was named after Mukhtar Ashrafi.

M. Ashrafiy was interested in music, especially playing the dutor, from childhood. The master artist received his first musical education in Bukhara at the technical school and the Samarkand Research Institute of Music and Choreography. Famous musicians mentored him. It is worth noting that in just 3 years at the technical school, he managed to learn how to play the dutor and national melodies and songs from Abdurakhim Umarov and Domla Khalim Ibodov. Currently, M. Ashrafiy is considered one of the teachers who made a huge contribution to the development of the Uzbek Conservatory. The most important thing is that M. Ashrafiy performed the first notes on the dutor instrument in an academic direction. This shows that a greater path has been opened to the academic direction. At that time, the most prominent and versatile artists such as People's Artists of Uzbekistan Farrukh Zokirov, Nasiba Abdullaeva, Rustam Abdullaeva, Farkhod Alimov graduated from the Conservatory. We can continue their list for a long time. M. Ashrafiy's works "Sö'zsiz Qo'shiq", "Ferg'onacha Yalla", "Yoshlik qo'shigi" are still pleasing to the listeners with their own sound in Uzbek folk instrument ensembles and orchestras. M. Ashrafiy, while working at the Tashkent State Conservatory, attached great importance to the development of music theory throughout the republic. In 1948, while working as the rector of the Tashkent State Conservatory, he founded classes of Uzbek folk instruments at the faculty of orchestral performance. He paid great attention to the development of performance on Uzbek folk instruments, to the upbringing and education of versatile and skilled musicians. Educational and training work in musical instrument performance began to require qualified teachers. Instruments were reconstructed. At a time when attention to performance on folk instruments was increasing, independent faculties and departments were established. Attention and demand for folk instruments, and proposals, began to feel the need for excellent teachers and pedagogues. To ensure the availability of high-quality instruments in all republics, orchestras and ensembles were formed, along with the attention paid to the performance of the instrument.

In the 1950s, the Tashkent State Conservatory was considered the highest-quality music higher educational institution in Central Asia and Kazakhstan

in the specialty "Folk Instruments". In 1952, the faculty graduated for the first time (chan) Akhmadjon Odilov, (prima rubob) V.Ya. Borisenka, (kashkar rubob, dutor) F.N. Vasiliev. Feoktist Nikiforovich Vasiliev (1919-1987 - teacher, master teacher, musician, the first to play the Kashgar rubab in Uzbekistan in the academic performance style. In 1937, he was admitted to the Khamza Music School in the Kashgar rubab class. Since 1938, he has been working as a performer and musician of the Uzbek Philharmonic Orchestra of Folk Instruments. During the Great Patriotic War, he worked in the Song and Dance Ensemble of the Turkestan Military District. In 1952, he graduated from the Tashkent State Conservatory in Kashgar rubab under the guidance of Ashot Ivanovich Petrosyans. In 1949, he began teaching his knowledge and experience to students at the Conservatory in the Kashgar rubab, dutor, and tanbur specialties. A number of his students who took lessons in Kashgar rubab The famous musicians and teachers who loved the people were Sulaymon Takhalov, Ari Bobokhonov, G. Ergashev, T. Rajabov. In 1983, he devoted his life to the Tashkent Conservatory as a teacher and professor for almost 40 years. It was precisely from the teacher that the first swallows on the dutor instrument were Rozibi Khodjaeva, now a professor at the Uzbek State Conservatory. The dutor class - how and when did it begin to develop. From the following pre-1948 diatonic-sounding dutors, khofiz accompaniments and gradually developing multi-voice orchestras and ensembles, to the present day, the dutor instrument has discovered many talents. A. Ivanovich Petrosyans participated as an organizer in the opening of the dutor class. The first students in this class were R. Sultanova, A. Ilyosov.

In 1967, the dutor class was taught by the now emeritus professor Boqijon Rakhimjonov and he trained a number of students. The dutor class at this faculty had become the leading class. Between 1975 and 1983, it was taught by the famous musician, People's Artist Orif Qosimov. This teacher had such a unique performance style as a performer that his melodies, rich in dutor rhythms, are studied by many students both in terms of technique and technique. Since 1987, Rozibi Khodjaeva has been performing as a teacher. Currently, our dutor class has taken its place in both practical and theoretical aspects, sharing its deep knowledge with students. R. Khodjaeva was born on March 25, 1956 in the village of Krasnogorsk, Parkent district, Tashkent region. They continued their primary musical education at the local music school, and later at the Hamza Music School in the class of teacher Sotivold Karimov. At the conservatory, Rozibi Khodjaeva graduated from the same institution in the class of N. F. Vasilev and started

working as a teacher in the dutor class. Currently, the teacher has 35 years of experience and has trained many students in the specialty and ensemble class. Among Dono Rakhimova's students, a student in the dutor class in the Republic of Korea has been giving his knowledge to the students of the music college in the Republic of Korea. Senior teachers of the Uzbekistan State Conservatory Durdona Khaydaralieva and Malokhat Nabieva are also passing on the knowledge and experience they received from their teachers in the dutor class to their students.

The dutor class itself includes 2 strings, namely its sound, timbre, and theoretical aspects, which is why R. Khodjaeva's class is different from other dutor classes. The main difference is that the direction suitable for academic performance is the correct orientation of the dutor, the rules of application, and so on. They instill the following mistakes and shortcomings in the student - first, they start by holding the dutor instrument correctly and educating it in an ethical and aesthetic spirit. First of all, they give the student musical works based on their abilities, most students have a great desire to perform large works, and they face various difficulties. However, R. Khodjaeva gives all the works on the dutor instrument in the right direction. They work on the phrasing, that is, musical sentences in the work. R. Khodjaeva, while conducting her activities, has the main goal of educating the younger generation correctly. We see that the correct sitting position on the dutor, the correct placement of the right and left hands, and especially the position, the rules of appliqué are in order. Because this musician-pedagogue has been creating in a truly academic direction. She pays great attention to the order of finger placement on the appliqué-dutor. The sequence of finger placement, especially the orderly placement of the fingers according to the melody, is still considered the most important issue today. Because from the first lessons, the student must correctly place the right and left hands on the dutor and reveal the artistry of the work. Most teachers do not pay attention to this. The fingers of the right and left hands are open. We see that the student performs this way throughout the work until the end. There is no ensemble with a chorister because the piece is repeated from beginning to end. If it is worked on in separate parts, if the mistakes are identified and more work is done on it, the student will develop practical skills. Often, they work based on the experience of showing mastery with small pieces rather than approaching large pieces, and they constantly teach their students in this way. They can show skillful performance in the introduction, exposition, development, and coda parts of the piece. When working with Uzbek folk songs, they also attach great

importance to dutor beats. In the ensemble class, they pay special attention to dynamics and dutor beats, taking into account accompaniments in melodies and songs. There is another important aspect in the teacher's experience - they ask the student to evaluate himself. They also find their mistakes and shortcomings and give them ideas about how to work on themselves more and more effectively. Teacher R. Khodjaeva tells her students that during the process of working on a piece, "When we were studying, we would not take large works, but medium-sized works. Then we would mainly consider the artistry of the work, the quality of the sound, the application and positions and then we would see it as a whole. They say that today's youth are often hasty and allow large works to be broken into pieces." teacher. This serves as a great example for us young teachers.

The teacher continues his honorable profession today, being a demanding and enthusiastic coach for his students. During creative and technical exams, the teacher works with each student individually. After the performance, they answer theoretical questions, play scales on the dutor instrument, show them, and give them relevant advice. They actively participate in republican and international events and festivals with the dutor girls "Nozanin". The ensemble is distinguished by the fact that they also play the dutor instrument and together they perform folk songs, which are loved by the people. Such melodies and songs as "Nakhori nashta", "Dutorim", "Tanovor", "Dilnoz", "Dilkhiroj", "Popurri", "Norim-norim", "Tebranur" are included in the ensemble's repertoire. We wish such an accomplished teacher and a passionate teacher good health and great victories in his future endeavors.

CONCLUSION

In the field of folk instrument performance, F.N. Vasiliev's class created a firmly rooted tradition with its pedagogical school, theoretical and methodological approach and performance style. He developed folk instruments not only as a traditional means of expression, but also as a professional direction that rises to the level of performing art. The performing school formed by Vasiliev serves to develop technical skills in students, independent work on a musical text, and a deep sense of stage culture and national melody. Also, F.N. Vasiliev's methodological works, textbooks and repertoire selection serve as an important factor in the formation of modern educational programs in folk instrument performance. Students who have graduated from his school today work not only as performers, but also as pedagogical specialists in folk instruments. This shows that Vasiliev's class is of great importance not only for its time, but also for the

process of current and future music education.

In conclusion, F.N. Vasiliev's class occupies a special place in the development of folk instrument performance, in the upbringing of young performers in the national spirit, and in the preservation of our musical and spiritual heritage. A deep analysis, promotion, and practical application of the heritage of this school in modern music education is one of the priority tasks of today's music pedagogy.

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