

**TRAINING YOUNG MUSICIANS ON THE BASIS OF NATIONAL INSTRUMENTS:
INNOVATIVE PEDAGOGICAL APPROACHES AND MODERN INTEGRATION**

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Abstract: This article deeply analyzes the importance of innovative pedagogical approaches in the process of training young musicians on the basis of national instruments. In particular, by combining the Uzbek national musical heritage with modern digital technologies, interactive methods, and integrative educational platforms, methodological foundations are developed that serve to form creative thinking, national identity, aesthetic taste, and musical culture in students. The article also analyzes the experience of foreign countries, in particular, Japan, Turkey, South Korea, and Hungary, and studies their innovative developments in the preservation and development of national instruments in the music education system. Special emphasis is placed on digitizing the "teacher-student" tradition in the pedagogical process, activating student activity based on mobile applications and virtual instruments.

Key words: national instruments, young musicians, innovative pedagogy, music education, digital technologies, aesthetic education, folk instruments, integrative education, foreign experience, teacher-student, creative methodology.

In the context of globalization, technological progress and cultural diversity, the process of preserving, developing and deeply instilling our national musical heritage in the minds of generations requires new approaches. In particular, making national instruments the center of pedagogical activity in music education, teaching them through digital tools and innovative methodologies, is an important factor in enhancing the creative potential of young people and their national identity.

National instruments are an art tool that embodies the spiritual, aesthetic and historical memory of the Uzbek people. Each instrument, through its image, artistic content and musical melody, introduces the younger generation to national pride and aesthetic pleasure. Through these instruments, young musicians can be guided not only to technical mastery, but also to a deep understanding of nationality and art.

National musical instruments (dutor, rubob, gijjak, tor, doira, karnay-surnay, nay, etc.) are the product of the centuries-old musical thinking of our people. They represent the cultural archetypes of the Uzbek people and play a special role in enriching the spiritual world of young people. Each instrument, through its semantic symbolism, aesthetic character and sound palette, serves to form such important qualities as taste education, patience, attention, creative thinking, and social awareness.

For example, in the process of playing a melody on the dator, the subtle feelings, finger coordination, and mental state of the young performer are embodied in the melody. Gijjak or rubob, on the other hand, require flexibility, harmony, and harmony of thinking. This ensures that the young musician not only engages in art, but also achieves intellectual and spiritual maturity. In the modern education

system, work based on innovative methods is becoming a key factor in increasing the effectiveness of the educational process. In music education, these approaches are manifested in the following forms:

Teaching based on the STEAM (Science, Technology, Engineering, Art, Mathematics) model. Through this approach, instruments are taught in an integrated manner with subjects such as physics, sound vibrations, digital recording, and acoustics. For example, physics can be taught through the acoustic analysis of the sounds of a circle or a speaker. This, in turn, also develops the student's analytical thinking. Interactive methods. Students' creative participation is increased through methods such as "brainstorming", "role-playing", "skill lessons", "cluster", "concert-training". In particular, interactive classes based on "teacher-student" deeply instill the essence of music in the hearts of young people.

Digital technologies. Today, there are many digital platforms, mobile applications, and virtual instruments. Through programs such as "Virtual Dutor", "Rubob Simulator", students can practice playing musical instruments without leaving home. This serves to personalize education and independent learning.

Online teacher-student schools. Teachers provide lessons, advice, and instructions in digital form, and students can actively participate through online performances, discussions, and creative duets. In this way, the traditional method is combined with the digital space. Today, in many countries of the world, teaching national musical instruments is being combined with innovative pedagogy. Studying best practices in this area will help to draw reasonable conclusions on their application in the education system of Uzbekistan.

China - introducing national musical instruments as a compulsory subject in the education system

In China, national musical instruments - erhu (two-stringed violin), guzheng (multi-stringed zither), pipa (four-stringed stringed instrument) are taught compulsory at all stages of the education system. The China Academy of Music has developed technological solutions for these instruments, such as a virtual classroom, online master classes, and studying the structure of the instrument in a 3D model. This has significantly increased interest in national musical instruments among young people.

Turkey - forming a musical nationality starting from preschool education. In Turkey, the national musical instrument called baghrikança (baglama) is taught through miniature models developed for preschool children. Students' introduction to the instrument begins at an early age through interactive textbooks, audio CDs, and animated video lessons. This model is widely supported by the Turkish Ministry of National Education.

South Korea – “National Instrument Library” based on digital platforms. In Korea, there are online platforms for learning traditional instruments such as gayageum, janggu, and daegeum. For example, the Korea Traditional Music Learning Center offers lessons through a virtual library, video lessons, and 3D animations. In addition, young performers are encouraged every year through the “National Instrument Festival.”

Hungary – Systematic teaching of national instruments through the Kodaly method. In the famous method named after Zoltan Kodaly, choral, instrumental, and movement music lessons based on folk

songs are integrated into school lessons. In this approach, children first learn rhythm and intonation through folk songs, and then move on to instruments. This method is also used in many European countries.

India – Using national instruments in aesthetic and religious education through group teaching. Traditional Indian instruments - sitar, tabla, bansuri, veena, etc. - are instilled in the minds of young people through religious ceremonies and cultural festivals. In the Gurukul method, where the teacher and students live together, they study music practically and theoretically. In Indian music universities, each student is required to master at least two national instruments.

The following will serve to increase the effectiveness of education based on national instruments:

1. Inclusion of national instruments as a basic module in educational standards;
2. Creation of a “Virtual Instrument Laboratory” - through interactive programs, mobile applications;
3. Adaptation of STEAM and CLIL approaches to music education;
4. Documentation, digitization and popularization of local instrument schools;
5. Organization of specialized classes in schools based on the “Instrument Club”;
6. Organization of digital teacher-student schools: online lessons, competitions, creative projects.

Educating young musicians on the basis of national instruments means preserving and developing not only art, but also the historical memory, aesthetic taste, and spiritual values of the people. Although the traditional experience of teaching national instruments in the music education system of Uzbekistan is sufficient, the need to introduce modern pedagogical and innovative approaches is increasing day by day. In particular:

- the introduction of digital technologies into music education,
- the formation of a system of learning instruments through virtual and interactive means,
- the continuation of the teacher-student tradition in modern forms,
- the adaptation of foreign advanced practices to our national context allows further development of the creative potential of students.

In particular, the experience of countries such as China, Turkey, Korea, Hungary, and India show that the combination of innovative technologies, methodological approaches, and cultural and national factors in teaching national instruments strengthens the sense of belonging to art in the younger generation. Therefore, in the conditions of Uzbekistan, it is necessary to:

- Implement initiatives such as “Virtual Dutor”, “Online Circle School”, “Uzbek Instrument Multimedia Platform”,

- Create special teaching aids and digital resources for teachers,
- Organize festivals and competitions on folk art and traditional instruments.

These approaches will not only increase musical literacy, but also serve to form national pride, aesthetic worldview and creative thinking in the younger generation.

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