

DIDACTIC ROLE OF CHANG AND QANON INSTRUMENTS IN UZBEKISTAN MUSICAL HERITAGE

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Abstract

This article analyzes the role of the chang and qon instruments in the Uzbek musical heritage, their didactic functions in the educational process, and their importance in educating young performers. It also highlights the effectiveness of methodological approaches and practical exercises used in studying these instruments.

Keywords: Dust, law, didactics, musical heritage, Uzbek instruments, performance, pedagogy.

Introduction

The chang and qon instruments have long existed in the culture of the peoples of Central Asia, and for many centuries they have played an important role in musical performance. They are an integral part of the classical musical traditions of the East and are widely used not only in folk art, but also in professional musical practice.

From a didactic point of view, the gong and the gong are an effective tool for improving the performance skills of students in music schools and colleges. These instruments develop coordination, auditory sensitivity, musical thinking and creative approach in students. Their technical complexity requires a high level of pedagogical approach.

Karomatov F. – "Fundamentals of Eastern Music Culture" This work provides a thorough analysis of the classical musical heritage of the peoples of the East, in particular the Uzbek people, their musical instruments, their system and aesthetic value. The author describes the khan and qon instruments as instruments with a delicate timbre and complex technique in the musical system. The work is an important source for understanding the theoretical foundations of musical performance.

Yuldoshev T. – "Uzbek traditional musical instruments". This book is aimed at studying the history of the formation, construction, sound characteristics and performance methods of chang and qon musical instruments. The author also analyzes their didactic significance and provides effective methods for teaching them to the younger generation.

Official documents and state programs support the study of wind instruments and gongs in the music education system, stipulating their inclusion in the curricula of preschool, school, and secondary specialized levels. This further strengthens their importance in the pedagogical system.

Textbooks and methodological guides are essential tools for practical training, providing in-depth coverage of performance techniques and student approach methods for wind and string instruments. These resources serve as reliable guides for teachers.

The article uses the following methodological principles and approaches to study the didactic role of the instruments of dust and law: Historical-analytical method

This method analyzes the origin, historical formation, and role of the khan and qon instruments in Uzbek music. Based on historical sources, ancient written works, and national musical traditions, the stages of their development are determined.

Comparative approach- The similarities and differences between the chang and qon instruments are compared with similar instruments of other nations. This method helps to show their uniqueness in the Uzbek music system.

Didactic-analytical method -The study of the law and the law, the effectiveness of education, the importance of methodological tools in the educational process are analyzed. The tradition of the teacher-student, the effectiveness of practical training, and the forms of classes in music schools and colleges are studied.

Practical observation and interview method- Based on the data obtained through lessons held in music schools, interviews with teachers and students, real pedagogical experience is analyzed. This method identifies didactic problems and ways to solve them.

Pedagogical experiment -Small-scale experiments can be conducted to test methodological methods in practice and to assess musical literacy, auditory ability, and performance skills in students of different ages using percussion and law instruments.

There are scientific articles and master's/dissertation works dedicated to the lute and string instruments in higher music education institutions of Uzbekistan, which deepen the didactic process in music education on a theoretical and practical basis. Among them, special attention is paid to the harmony of pedagogical innovations and national values.

The curriculum includes textbooks, sets of exercises, and practical recommendations for teaching the khan and qon instruments. During the classes, such methods as an individual approach, a selection of gradually more complex repertoires, and the performance of folk melodies in an ensemble are used. These methods develop not only performance skills, but also musical taste and national consciousness.

Through the instruments of the chang and qon, students are directly introduced to traditional music, which encourages them to respect their national values. Their active participation in orchestras and ensembles increases their sense of solidarity, creativity, and responsibility.

The didactic role of the khan and qon instruments in conveying the Uzbek musical heritage to the younger generation is unparalleled. By properly using their pedagogical potential, it is possible not only to train highly qualified performers, but also to preserve and develop the national musical culture.

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