

## DEVELOPING STUDENTS' ARTISTIC AND AESTHETIC WORLDVIEW THROUGH NATIONAL INSTRUMENTS

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**Abstract:** This article analyzes the pedagogical opportunities and methodological foundations for developing students' artistic and aesthetic worldview through national musical instruments. The article reveals the theoretical and practical aspects of forming aesthetic education, musical perception, emotional sensitivity, and artistic taste during the study of national musical instruments. The research results are of great importance in improving the process of music education in higher educational institutions, developing students' artistic and aesthetic competencies, and promoting national musical culture.

**Keywords:** national instruments, aesthetic education, musical education, folk instruments, musical culture, artistic thinking, aesthetic taste, national values, musical heritage, creative activity, student personality

### Introduction

In today's process of globalization and cultural integration, developing the artistic and aesthetic worldview of the younger generation is emerging as one of the vital tasks of the education system. This is because the spiritual maturity of a person, their aesthetic taste, the ability to understand art, and their attitude toward beauty are directly linked to the cultural development of society. In particular, students studying in higher educational institutions must not only acquire professional knowledge and skills but also develop as individuals who value national culture, understand the essence of works of art, and are capable of expressing a conscious attitude toward aesthetic phenomena. In this regard, the development of students' artistic and aesthetic worldview through national musical instruments is a pressing pedagogical issue.

National instruments are a unique art form that embodies the historical memory, spiritual experiences, aesthetic views, and cultural experience of the people. Instruments such as the dutar, tanbur, rubab, ğijjak, nay, surnay, chang, qonun, and doira express the artistic thinking, attitude toward melody, life philosophy, and national spirit of the Uzbek people. The melodies created by these instruments awaken in the human heart feelings of love for the Motherland, respect for the heritage of ancestors, a sense of beauty, appreciation of goodness, and spiritual purity. Therefore, the study of national instruments in the educational process should be viewed not only as the formation of performance skills but also as a means of enriching the student's aesthetic consciousness, expanding their artistic perception, and elevating their spiritual world.

Artistic-aesthetic worldview is manifested in a person's ability to understand the beauty of existence, perceive works of art, feel musical images, and evaluate them. The process of forming such a worldview in students is complex and multifaceted, closely linked to musical hearing, aesthetic taste, emotional sensitivity, artistic thinking, creative imagination, and national-cultural memory. National musical instruments possess extensive pedagogical opportunities for the development of these qualities. Because each national instrument has its own timbre,

performance style, historical formation path, and means of artistic expression, it encourages students to understand the subtleties of art.

In the process of higher education, studying national instruments strengthens students' sense of belonging to national culture. By listening to, analyzing, or performing melodies performed on folk instruments, the student engages with the historical and cultural experience of their people. In this process, music is perceived not as a simple sequence of sounds, but as an artistic phenomenon reflecting the spiritual world, historical experiences, and aesthetic ideals of the people. As a result, students develop respect for national heritage, an interest in art, the ability for artistic evaluation, and an aesthetic attitude.

The content and methodology of the pedagogical process are of particular importance in developing the artistic and aesthetic worldview through national instruments. If instrumental training is limited only to technical performance, reading sheet music, or memorizing a work, its educational and aesthetic potential will not be fully realized. On the contrary, if the history, performance style, system of images, emotional content, national spirit, and artistic value of each melody or work are consistently revealed during the educational process, students will begin to understand music more deeply. Therefore, when teaching national instruments, theoretical knowledge, practical performance, listening culture, analytical thinking, and a creative approach must be organized as a unified pedagogical system.

The relevance of this topic lies in the fact that in the context of modern education, the issue of strengthening the aesthetic education of youth, educating them in the spirit of national values, and leading them to spiritual perfection through art is becoming increasingly important. The acceleration of information flow, the strengthening of the influence of mass culture, and the influence of various external factors on the artistic taste of young people make aesthetic education based on national art even more necessary. In such conditions, national instruments serve as an effective means of forming students' national identity, loyalty to cultural heritage, artistic thinking, and a culture of aesthetic choice.

Additionally, students' creative activity is developed through national musical instruments. Instrumental performance requires attention, patience, auditory control, emotional sensitivity, performance discipline, and the ability for artistic interpretation. In the process of working on a melody, the student not only performs technical actions but also feels the musical image, understands its mood, and expresses their attitude through performance. This serves the practical formation of an artistic and aesthetic worldview.

In conclusion, the development of students' artistic and aesthetic worldview through national musical instruments is one of the important directions of music education. This process is inextricably linked to the study of national musical heritage, the formation of aesthetic perception, the development of artistic taste, the activation of creative thinking, and the strengthening of spiritual education. Therefore, this article scientifically and theoretically highlights the role of national instruments in the aesthetic education of a student's personality, their pedagogical capabilities, and their methodological significance in developing an artistic and aesthetic worldview.

#### Discussion

The issue of developing students' artistic and aesthetic worldview through national instruments is directly linked not only to the performance but also to the educational, spiritual,

and cultural directions of music education. This is because national instruments are not merely musical instruments, but a cultural medium that expresses the historical memory, aesthetic thinking, spiritual experiences, and artistic views of the people. Therefore, in the process of teaching students national musical instruments, primary attention should be paid not only to the formation of technical performance skills but also to the development of skills in sensing music, understanding art, appreciating beauty, and expressing a conscious attitude toward national heritage.

Artistic-aesthetic worldview is manifested in an individual's ability to approach art, nature, society, and human relations based on aesthetic criteria. When a student listens to or performs folk melodies on national instruments, they not only perceive the sequence of sounds but also begin to perceive the mental state, historical memory, national melody, image, and emotional content embodied in the melody. It is this process that expands the student's artistic and aesthetic thinking, shapes their musical taste, and strengthens their conscious attitude toward art.

The most important potential of national instruments in aesthetic education is related to their timbre and performance style. For example, the soft and calm melody of the dutar, the deep philosophical resonance of the tanbur, the mournful and impressive sound of the gijjak, the delicate and spiritual melody of the flute, and the rhythmic enthusiasm of the doira evoke various aesthetic feelings in the student. Each instrument enhances the student's emotional sensitivity through its possibilities of artistic expression, teaching them to understand the subtlety of art, distinguish sound colors, and feel musical images.

One of the main aspects that should be paid attention to during the discussion is that the development of an aesthetic worldview through national instruments should not be limited only to performance exercises. If, during the lesson, the student is limited only to reading the sheet music, performing finger movements, or performing the work technically correctly, the educational and aesthetic content of the music will not be sufficiently revealed. On the contrary, if the history of the origin of each melody or work, the system of images, the style of performance, the connection with the life of the people and the aesthetic content are explained, the student will begin to consciously perceive the work. This transforms performance from mechanical activity into an artistic-aesthetic process.

Through national instruments, students also develop a sense of national identity. This is because folk instruments embody the spiritual image, historical experience, and cultural memory of a nation. While practicing national instrumental performance, the student becomes directly acquainted with the musical heritage, values, traditions, and artistic thinking of their people. This process fosters a sense of respect for national art, loyalty to ancestral heritage, and cultural responsibility. As a result, national instruments in the educational process become not only a means of musical education, but also a means of spiritual and aesthetic education of the individual.

Listening culture plays an important role in developing students' artistic and aesthetic worldview. Listening to the instrumental performance, analyzing the melody, rhythm, dynamics, tempo, sound colors, and mood in the work enriches the student's musical perception. During the listening process, the student experiences the musical image, observes the artist's artistic interpretation, and provides an aesthetic assessment of the melody's content. Therefore, when

teaching national musical instruments, it is necessary to consistently apply not only performance but also types of activities such as listening, analysis, comparison, and expression of opinions.

In practical classes, students' performing activities serve as one of the primary means of artistic and aesthetic education. In the process of playing the instrument, the student concentrates, controls the sound, strives to understand the musical image, and expresses their emotional attitude through performance. Such activity develops their aesthetic sensitivity, creative imagination, and the ability for artistic interpretation. Especially in the process of performing national melodies, the student masters folk melodies, techniques, decorations, and performance styles, and becomes acquainted with national musical thinking.

The pedagogical skills of a teacher are of particular importance in developing an artistic and aesthetic worldview through national instruments. Along with teaching students instrumental technique, the teacher must reveal the artistic content of each work, awaken students' interest in music, and guide them toward independent analysis and creative thinking. If the teacher organizes the lesson solely on the basis of demonstration and repetition, the student's aesthetic activity will not be sufficiently developed. Therefore, it is advisable to use question-and-answer, artistic analysis, performance interpretation, creative assignments, and discussion methods during the sessions.

An integrative approach in this process also yields effective results. If the study of national instruments is conducted in connection with literature, history, ethnography, cultural studies, and art history, the students' worldview will expand even further. For example, in the process of studying a particular folk melody, providing information about its historical source, performance tradition, regional characteristics, role in the life of the people, and artistic content deepens the student's musical perception. This transforms the study of national musical instruments from a simple practical activity into a broad process of spiritual and aesthetic education.

Independent creative activity of students is also important in the development of artistic and aesthetic worldview. Students can be given tasks to prepare a performance analysis based on national melodies, collect information about the history of instruments, compare interpretations by different performers, participate in small concert programs, or prepare creative performances. Such activity shapes their personal attitude toward art, develops independent thinking, and strengthens the ability for aesthetic assessment.

It is also important to foster emotional sensitivity and artistic taste in students through the use of national musical instruments. Since music is an art form that directly affects the human soul, through the performance of a national instrument, the student experiences various mental states such as joy, calmness, pride, sadness, excitement, and solemnity. These feelings enrich the aesthetic experience and help the student understand works of art more deeply. In particular, the folk melody of national instruments connects the student with their cultural roots.

In the context of today's globalization, the educational and aesthetic significance of national musical instruments is increasing. Mass culture, the rapid flow of information, and the widespread distribution of identical musical products are influencing the aesthetic taste of young people. In such conditions, national instruments serve as an important tool for students in forming a unique artistic criterion, national musical thinking, and a culture of aesthetic choice. Through national instruments, the student understands the true beauty of art, the depth of musical content, and the artistic value of national heritage.

Another important aspect of the topic under discussion is the use of modern pedagogical technologies. The use of audio and video materials, digital platforms, electronic textbooks, performance recordings, and multimedia tools in teaching national instruments serves to develop students' aesthetic perception. For example, listening to and analyzing the performances of famous performers, comparing the timbre of different instruments, and studying audio and video interpretations of national melodies enhance students' artistic observation. However, digital tools should not replace national performance traditions; on the contrary, they should be used as an additional methodological tool that facilitates their deeper study.

In the process of developing an artistic and aesthetic worldview through national instruments, evaluation criteria should not be limited solely to technical performance. When assessing a student's aesthetic development, their understanding of a musical work, interpretation of artistic content, ability to provide an aesthetic assessment of performance, attitude toward national heritage, creative activity, and ability to justify their opinion on art must also be taken into account. This approach ensures the formation of the student not only as a performer but also as a cultured individual with aesthetic thinking.

At the same time, there are some problems in practice. In some cases, aesthetic education in teaching national instruments is viewed as a secondary task, with lessons limited to technical exercises and repertoire mastery. As a result, without a deep understanding of the artistic content of the work, the student perceives it only as performance material. Such an approach does not fully reveal the educational and aesthetic potential of national instruments. Therefore, during the lesson, each performance material must be enriched with aesthetic analysis, historical interpretation, artistic evaluation, and a creative approach.

#### Conclusion

Developing students' artistic and aesthetic worldview through national musical instruments is considered one of the important directions of modern music education. The research results show that national instruments possess great pedagogical potential not only for forming musical performance skills but also for developing students' aesthetic taste, artistic thinking, emotional sensitivity, and spiritual world.

In the process of studying national instruments, students become closely acquainted with the historical and cultural heritage, national values, and aesthetic views of the people. This fosters a sense of national identity, respect for cultural heritage, and a conscious attitude toward art. Through instrumental performance, students acquire skills for deep perception of musical images, understanding artistic content, and aesthetic evaluation.

Analysis has shown that the educational process organized through national musical instruments develops students' musical hearing, creative thinking, aesthetic taste, and interest in artistic activity. Particularly in the process of performing and analyzing folk melodies, students' abilities to feel beauty, appreciate art, and understand musical culture are further enhanced. At the same time, national instruments have a positive impact on the spiritual and moral education of young people, strengthening their sense of patriotism, national pride, and cultural responsibility.

The effectiveness of developing an artistic and aesthetic worldview through national musical instruments largely depends on the teacher's pedagogical skills, the correct organization of educational content, and the use of modern methods. Aesthetic education is carried out more

effectively when theoretical knowledge, practical performance, musical analysis, listening culture, and creative activity are ensured during the lesson.

Furthermore, the use of innovative pedagogical technologies, multimedia tools, and digital educational resources in teaching national instruments serves to enhance students' musical perception and aesthetic interest. However, in this process, preserving the artistic and aesthetic essence of national performance traditions and folk music remains an important pedagogical task.

In general, national musical instruments are an effective educational tool in developing the artistic and aesthetic worldview of students. Through them, students develop musical culture, aesthetic competence, creative thinking, and loyalty to national values. Therefore, improving the content and methodology of teaching national musical instruments in the higher education system, as well as the extensive use of their aesthetic potential, is one of the urgent pedagogical tasks of today.

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