



# COMPONENTS OF IMPROVING STUDENTS' PROFESSIONAL SKILLS BASED ON THE STUDY OF THE HISTORY OF UZBEK INSTRUMENTAL PERFORMANCE

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## ABSTRACT

*This thesis analyzes the components of improving the professional skills of students studying in higher educational institutions based on the study of the history of Uzbek instrumental performance from a pedagogical perspective. In the course of the research, the historical stages of development of national instrumental performance, traditional performance schools and their role in modern music education were covered..*

## Introduction.

In the context of today's globalization processes and fundamental reforms in the education system, the preservation of national cultural and artistic heritage and its effective integration into the modern educational process are important pedagogical tasks. In particular, in-depth study of the history of Uzbek instrumental performance in the field of music education and its rational use in the educational process are of great importance in improving the professional training of students. National instrumental art is not only a unique wealth that expresses the historical memory and cultural identity of the people, but also an important source for shaping the professional competence of future specialists. Uzbek instrumental performance has been formed over the centuries, and it embodies unique styles, schools and traditions of performing national instruments such as dutor, tanbur, rubob, gijjak, nay, chang, sato. The maqom system formed in the process of performing these instruments, the traditions of Bakhshi and epic poetry, the experience of performing folk and classical music create important methodological opportunities for enriching the content of today's music education. In this regard, the systematic study of the history of Uzbek instrumental performance serves to develop national musical thinking, artistic taste and performance culture in students.

Although currently, more attention is paid to technical and performance aspects in the development of professional skills of students studying in music in higher educational institutions, it is observed that the integral connection of historical, cultural and theoretical knowledge with practical performance is not sufficiently ensured. This situation prevents students from fully understanding the national style in their performance activities, deeply feeling the content and essence of musical works, and forming an independent creative approach. Therefore, the development and implementation of pedagogical approaches based

on the history of Uzbek musical performance is emerging as an urgent scientific and pedagogical problem.

In the theory of music pedagogy, the concept of professional competence is interpreted as an integrated set of knowledge, skills, qualifications, experience and personal qualities of a student. In this process, the interaction of motivational, cognitive, practical-activity, creative and reflexive components is of great importance. The study of the history of Uzbek instrumental performance has broad pedagogical opportunities for the development of each of these components, and it serves as an effective tool for the professional growth of students and the improvement of their performance culture. On this basis, this article aims to identify the components of improving students' professional qualifications based on the study of the history of Uzbek instrumental performance, analyze their content and essence from a pedagogical point of view, and justify the possibilities of their application in the process of music education. The results of the study will serve to improve the methodology for the effective use of national musical heritage in the process of training future music teachers and performers.

Components of improving professional qualifications.

In the process of training future music specialists in higher educational institutions, improving professional skills is manifested as a multi-component and systematic pedagogical process. Studying the history of Uzbek instrumental performance enriches the content of this process and serves to develop national musical thinking, performing culture and professional competence in students. The study substantiated that improving students' professional skills is carried out through the following main components: motivational, cognitive, practical-activity, creative and reflexive components.

### **1. Motivational component**

The motivational component is aimed at forming the student's interest, need and internal motivation for professional activity and is an important psychological and pedagogical basis for the development of professional skills. By studying the history of Uzbek instrumental performance, the student's respect for the national musical heritage, loyalty to performing traditions and a sense of responsibility for the profession are strengthened. Studying the work of famous musicians and composers, the history of traditional performing schools strengthens students' internal aspirations for professional growth. As a result, the student begins to perceive his profession not only as a technical activity, but also as a cultural and spiritual mission.

### **2. Cognitive component**

The cognitive component covers the student's theoretical knowledge, concepts and musical thinking related to professional activity. In the process of studying the history of Uzbek instrumental performance, students acquire knowledge about the origin of national instruments, stages of development, performance styles, maqom system and regional performing schools. This knowledge allows for a conscious analysis of musical works, a deep understanding of their artistic content and their evaluation in a historical context. The development of the cognitive component increases the level of professional thinking of students and ensures the harmony of theory and practice in the process of practical performance.

### **3. Practical-activity component**

The practical-activity component represents the student's formed performance skills, technical skills and stage culture in instrumental performance. During classes based on the history of Uzbek instrumental performance, students practically master traditional performance styles, ornaments, rhythmic and cadence features. Organizing exercises based on historical examples enriches students' technical skills and allows them to preserve and develop the national style in the performance process. As a result, the student's professional performance competence is strengthened.

### **4. Creative component**

The creative component serves to develop the student's musical thinking, independent creative approach and interpretive abilities. In the process of studying the history of Uzbek instrumental performance, students get acquainted with performance samples from different periods, analyze them comparatively, and form their own performance interpretation. This develops the student's ability to improvise, express the content of the work in an individualized manner, and show creative initiative. The creative component, as the highest level of professional competence, demonstrates the student's artistic potential.

### **5. Reflexive component**

The reflexive component expresses the student's ability to analyze, evaluate, and improve their professional activities. The educational process based on the study of the history of Uzbek instrumental performance forms in students the skills to evaluate their performance based on historical and methodological criteria. The student realizes the achievements and shortcomings in his performance and consciously approaches their elimination. The development of the reflexive component is an important condition for the process of continuous professional growth and self-development.

The components analyzed above are closely interconnected and provide a comprehensive improvement of students' professional skills. A pedagogical approach based on the history of Uzbek instrumental performance is an effective methodological basis for the development of each of these components, bringing the professional training of future music teachers and performers to a new level.

### **Discussion:**

During the research process, the effectiveness of the pedagogical approach aimed at improving students' professional skills based on the study of the history of Uzbek instrumental performance was analyzed theoretically and practically. The results obtained showed that the educational model based on the national musical heritage is an important factor in the professional development of students. In particular, it was found that the integrated development of motivational, cognitive, practical-activity, creative and reflexive components served to raise students' performance training to a qualitatively new level.

During the discussion, it was found that the development of the motivational component fundamentally changes students' attitude to professional activity. By studying the history of traditional instrumental performance, students begin to deeply understand the cultural and social significance of their profession. This is reflected in their increased activity in the lesson process, the time allocated for independent studies, and the responsibility of performance.

These results confirm the scientific views on the need to ensure the harmony of motivation and national values in the field of music pedagogy.

The analyses conducted within the cognitive component showed that students who have systematic knowledge of the history of Uzbek instrumental performance achieve high results in the conscious perception of musical works, identifying their stylistic and artistic features. The connection of historical and theoretical knowledge with practical performance developed students' professional thinking and strengthened their ability to understand and eliminate errors in the performance process. This situation once again confirms that the integration of theory and practice is an important condition for the formation of professional skills.

The results obtained in the practical-activity component showed a significant improvement in the technical performance skills of students. As a result of the training organized on the basis of traditional performance models, students began to clearly and expressively perform ornaments, melodic structures and rhythmic complexities characteristic of the national style. This revealed the practical importance of historical experience in the formation of performance culture. These results substantiate the effectiveness of using a historical approach in music education. In discussing the creative component, it is worth noting that the comparative analysis of historical performing schools developed students' abilities to create independent interpretations, improvise, and take creative initiative. Students began to demonstrate elements of individual style in their performance, which indicates an increase in their level of professional maturity. As noted in the scientific literature, the formation of creative competence is one of the most important outcomes of art education, and the results of this study confirm these views in a practical sense.

### **Conclusion.**

Discussions on the reflective component showed that students developed skills in analyzing and evaluating their own performing activities. Based on historical performance criteria, students began to identify shortcomings in their activities and look for ways to eliminate them. This led to the activation of the process of continuous professional growth and self-development. Reflection, as an important indicator of professional training, ensures the professional independence of students. In general, the results of the discussion show that the educational approach based on the study of the history of Uzbek musical instruments is a comprehensive and effective mechanism for improving the professional skills of students. This approach, compared to existing traditional educational models, is distinguished by its advantages in increasing the activity, quality of performance and creative independence of students. Therefore, the results of the study justify the need for the widespread introduction of pedagogical technologies based on the national musical heritage in the music education system.

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