

Problems Of Improving The Professional Competence Of Future Teachers In Uzbek Classical Music

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Abstract

The article analyzes the issue of preparing future music teachers for the career of classical music in the process of higher pedagogical education and the existing problems in this area, and makes scientifically sound recommendations for their solution.

Key words: *Maqom art, classical music, Higher pedagogical education, general secondary schools, student, pupil, aesthetic education, melodies and songs*

1. Introduction

Today, it is clear that the creation of a great future of the Republic of Uzbekistan depends on the systemic and targeted changes in the economic, social, political, cultural and educational spheres. In the "Strategy of actions of the President of the Republic of Uzbekistan on the five priority areas of development of Uzbekistan in 2017-2021", the most important issue for the arts and culture, science and education system is the comprehensive moral, cultural, emphasis is placed on educating them to be well-rounded individuals with a high level of general and specialized knowledge, high intellectual potential, and a broad outlook.

Today, future teachers studying in pedagogical universities, focused on teacher training, have a thorough professional training in accordance with modern requirements, have a deep understanding of information and pedagogical technologies and are able to apply them in practice. their development as skilled professionals will play an important role in creating a great future for the country. The more knowledgeable, perfect knowledge and pedagogical skills a teacher has, as well as the creative experience of the advanced experience and achievements, innovations in the education system of developed countries, the desire to acquire new knowledge and skills, the more can also be trained as a comprehensively mature professional.

The issue of educating future teachers in accordance with the requirements of the times has always been in the focus of teachers and educators.

"Today," wrote the first President IA Karimov, "it is generally acknowledged that the XXI century is a time of globalization and the abolition of borders, the age of information and communication technologies and the Internet, the age of growing competition in the world and world markets." there is no need to prove that it is rotating, of course.

In this context, the growth of investments and investments in human capital, the education of an educated and intellectually developed generation with the most important values and decisive force in achieving the goals of democratic development, modernization and renewal in modern times has always been a top priority. "Only a state that puts them in the line of duty can show itself."

"It will be developed in the Republic of Uzbekistan on the basis of educational, scientific, technical and cultural achievements, in accordance with national traditions," says the Law of the Republic of Uzbekistan "On Education". Therefore, in the education and upbringing of young people to deeply teach the basics of national morality, national elegance, in which our national values, the national musical

heritage of our people passed down from generation to generation, including the art of mu'taz and maqom from the earliest stages of education we need to inculcate consciousness in our thinking.

As the President Sh.M.Mirziyoev rightly noted, Pedagogy

higher education institutions (universities and institutes) mainly for secondary schools

trained by qualified teachers. Today's students are tomorrow's naturalists-coaches. Therefore, every science teacher working in these institutions should pay attention to teaching students in which areas they will acquire excellent theoretical and practical skills and competencies in the future.

From our observations and analysis, it became clear that one of the current problems in music education in secondary schools is the lack of knowledge and professionalism of science teachers on the classics and status patterns contained in the music culture science curriculum and textbooks. are unprepared.

There is a saying that goes, "You can't understand modern music without feeling classical music." Classical songs, chants and instrumental melodies created and performed by our classical poets and unique talents of the people, skilled musicians, hafiz and composers have served for the artistic and aesthetic education of the people. Classical songs praise positive qualities such as morality, friendship, courage and patriotism, respect for parents, kindness, honesty, humility, a poem that reflects critical views on human behavior, the evils of nature, g 'Azal plays an important role in the work of hafiz.

Classics of such great poets as Navoi, Lutfi, Atoi, Sakkoni, Babur, Zebiniso, Nodira, Uvaysi, Ogahi, Hazini, Furkat, Muqimi, Zavqi, Fuzuli, Makhtumkuli, Chusti, Habibi, Sabir Abdulla, homeland, homeland, parents, His works glorifying pure romantic love in harmony with human qualities are firmly rooted in the spiritual treasury of our people, and their populism, popularity, and longevity are in fact very popular in the ideas, national spirit, heart, and dreams of the people. , is sung by singers with skillful, unique voices, combined with musical melodies close to the heart. The earlier we arouse the interest of our youth in national music and systematically stabilize it, the better it will be for them to develop into highly spiritual people. Therefore, to determine the role and importance of music teachers in the implementation of these noble tasks and to train them as specialists with deep theoretical knowledge and practical skills in the national folk, classical and maqom art, its performance directions, teaching methods necessary.

In the process of higher pedagogical education, students are introduced to classical melodies, maqom samples, epics, lessons on "Traditional singing", "Uzbek mutoz singing and the basics of maqom", as well as preparing them for practical activities in the process of extracurricular activities will lay the foundation for their successful work in future educational institutions.

Although the traditions of the emergence, formation, and development of classical music date back to the early stratification of the population, folk songs and folk melodies played an important role.

The cultural and spiritual needs of the upper classes of social life are such that the music, melodies and songs used in accordance with their way of life, the dances are rich in content, have a high artistic level, and the performers have a certain level of professionalism. requires According to philosophy, the level of development of consciousness also changes the way of life, leading to the appearance of distinctive signs and characteristics. Such a situation and conditions have a special character in the meetings of the upper class, such as family, kinship ceremonies, weddings, gossip, skilled hafiz-yallachi, dancer or dancer, instrument The tip led to the involvement of musicians as well as poets and bakhshis. It is for these reasons that the foundations have gradually been laid for the emergence and formation of classical, that is, professional music in the oral tradition, which requires a high degree of skill in perfect structure, form,

and performance. Separate stratification of talented musicians, singers, dancers and poets at weddings and ceremonies of the lower classes, a simpler, more popular folklore genre. which led to its creation and creation.

According to historical sources, the art of music has a long history of development, even before the stratification of the population. For example, the Avesto, the oldest manuscript of the peoples of Central Asia, contains sayings, dances and dances performed with poems and melodies typical of the art of singing even before the Bronze Age. 'data occurs. The fact that the weight, stature, and syllable dimensions of the poetic texts in the Avesta correspond to singing means that recitation, which is a way of expressing religious views, is the basis of national singing.

Firdausi's epic Shahnameh, a great figure in Persian literature, covers the 4,000-year history of the peoples of the Middle East, including Central Asia, and tells the story of the lives and activities of musicians.

The ninth and twelfth centuries were a period of dramatic change in the development of music and musicology. Many thinkers, such as Abu Nasr al-Farabi, Abu Ali Ibn Sina, Muhammad Al-Khwarizmi, Abu Rayhan Beruni, studied the scientific basis of music, its practical performance, instrumental words, their structure and application. It is noted in historical sources that most of these scholars were also directly involved in the practical performance of music, creating musical melodies and songs.

In the following fourteenth and fifteenth centuries and beyond, these traditions continued at a higher level. During this period, valuable works on musicology were completed, such as Abdurahmon Jami, Alisher Navoi, Mirzo Ulugbek, Al Kindi, Az Zamakhshari, Kavkabi, Darvesh Ali Changi, Abdulkadir Maroghi. During this period, the musical culture of the peoples of Central Asia underwent significant changes. The positive developments in the following areas can be highlighted here:

1. Writing pamphlets and treatises of scientific significance on the study of music science, theory and its practical performance.
2. Extensive study of issues such as the impact of music on the human psyche, educational potential, healing properties.
3. The emergence of works on which the words of musical instruments, their structure, patterns, timbre, application are studied.
4. Creation of new types of instruments and revival of existing ones.
5. Increased passion and aspiration to create songs in the spirit of classicism.
6. Establishment of educational institutions in the field of art and literature, in particular, madrassas and academies, along with the natural sciences.
7. Strengthening the traditions of teacher-student in the art of music.

In the early stages of the Eastern Renaissance, along with the teacher-student tradition, the Palace Music played an important role in the formation and development of the various paths of status. However, political changes in historical development, deviations, the division of the centralized Movarounnahr into the Middle Khanate, political disunity, the disruption of stability in social life, in turn, had a negative impact on the development of music and art. . For example, in the national and classical art of singing, there are artificial barriers to the development of the whole situation. As a result, each of the three

khanates has its own musical traditions and styles, including status as classical music, epic sayings, dialects, costumes, musical instruments, etc., adapted to local conditions and the social life of the people. developed in accordance with the views of the navi enlightenment.

After the conquest of Central Asia by the Tsarist Russia, new forms and genres, established in European music, began to enter the sphere of culture and art, as in all spheres of social life, and succeeded in gaining a dominant position in life. . The rapid development of these genres has led to a decline in attention and contempt for folk music.

Since the second half of the twentieth century, as a result of the efforts of a number of artists to restore, preserve and record our national music, positive changes have taken place in their study, research and application in education. began to occur. The collection, notation, and public awareness of classical music and its status, as well as the widespread promotion of the performance of this art, have been achieved in a broad sense. It is worth mentioning the special services of Yu. Rajabi, a passionate scholar of our national music. As a result of his direct efforts, the 9-volume collection "Uzbek folk music" and "Shashmaqom" were recorded.

At the initiative of Professor FM Karomatov, the Faculty of Oriental Music was opened at the Tashkent State Conservatory, where theoretical and practical knowledge of Uzbek classical music was introduced to future specialists.

With the transition of Uzbekistan to the path of independent development, as in all spheres, the door has opened wide opportunities for the art of national music, its development, teaching, research. National music has become a priority in music education at all levels of the education system, and a new generation of curricula and textbooks has been created.

In musicology, the basis of classical music is the status, its origin, formation and development, classical songs and melodies are created under the influence of maqom songs, melodies, inspired by them. Let's take a brief look at the shape, categories, naming and development of the structure. The word "maqom" means a certain volume, a set of curtains, a system of musical sounds, a set of melodies and songs with a common curtain and equations, a series of musical instruments.

The art of maqom is present in the musical culture of many Oriental peoples. It is known as maqam in the Arab world, dastgah in Persia, mugham in Azerbaijan, muqam in Uyghur, and raga in India. All this served as the basis for the creation of classical music. Uzbek maqom art originated in the same way and has been passed down from generation to generation in the oral tradition. Performers from all walks of life have added something to them, some of them "polished" and perfected.

According to Yunus Rajabi, a maqam scholar, the word "maqom" is used in two senses. From Al-Farabi and Ibn Sina, Central Asian music theorists understood the word mainly as a system of certain modes. Now the word "maqoms" means a large piece of music in the traditional oral form.

In the traditional oral music of the peoples of the East, maqoms play a key role. The music we describe as classical is inspired by maqom music and is influenced by its branches and sayings.

Currently, two major categories of maqom art in Uzbekistan - Bukhara and Khorezm - are widespread. Some parts of the Bukhara status were distributed in the Fergana Valley and Tashkent region, and were slightly reworked into independent categories.

Shashmaqom consists of Buzruk, Rost, Navo, Dugoh, Segoh, and Iraqi maqom series, each of which consists of two parts - instruments and songs, and includes dance. The instrumental part, in turn, is

divided into classifications, ajeg, gardun, muhammas, and saqil, which differ in melody and style.

Classification is a unique development of the whole status. Its intonation changes throughout the instrument. "Muhammas", which is repeated several times in each position, differs in the complexity of the methods of percussion instruments.

In some of the Bukhara maqoms there are "input" parts. For example, Navo has "Na'mai Oraz" and Segoh has "Hafifi Segoh", which indicate the names of the musicians who have completed or changed the traditional parts.

The room melodies that occur in each part of the instrument are the expression of the melody, and the bozgui are the melodies that are repeated several times during the performance of the melody, which can also be compared to control. repeated.

Shashmaqom's singing department consists of two groups in each maqom. The first group consists of sections of sarahbar, talqin, nasr, and ufor, and they differ in size and method. Each of these groups is a small group, and their "binding" is done either by song or by supper.

The second group combines several savts and a Mongol. The distinguishing feature of these is the independence in execution and the mandatory 4-5 method.

According to ancient written sources about music, maqoms were also performed in the ninth century. The most complete series of maqoms is "Twelve maqoms", which led to the formation of many series in the music of the peoples of the East.

Classical music differs from other genres of music in a number of unique ways.

1. Performed in the oral tradition - classical music is a product of creativity created by the people over the centuries and passed from mouth to mouth, from generation to generation, from teacher to student. Classical and folk music has been created and performed by the people. Talented musicians, singers and composers, such works of art have preserved their tradition and vitality as the author's work in the oral tradition due to the artistic expression of the people's life and its various aspects, the aesthetic taste and care of the people. This shows that the creation and spread of classical music is associated with a lively oral tradition.

2. Tradition - classical music is formed and developed as a tradition. Tradition is an event or feature that has been practiced by the people for a long time. Tradition is expressed in the oral creation, performance and distribution of a work, in the text of the work, and in the style of performance. The musical-poetic text of classical songs has names that are constantly repeated for a long time according to their genres (they appear in the image of means of expression, fragments, images).

3. Creation and performance of professional-classical music works are associated with professional qualities (knowledge and observance of the laws of a wide range of sound, skillful music, music and poetry, traditions of certain schools of oasis and performance) and is a skilled department). These creations are professional because of their unique creativity and performance.

4. Authorship Classical music is the product of a mature musician and composer, it is the work of an individual author (created by a particular artist). The authors of most of the works are unknown, and some are named after the artist and performer. For example, Abdurahmonbegi, Karimkulbegi, Ashkulla Saqili, Sodirkhan Ushshog, Abdulaziz Ushshog, and so on. These works are distinguished by their performance, melody development, form complexity and complexity of performance methods. They, in turn, have been

and continue to be performed by mature musicians, singers, bakhshi-poets, great singers and maqomists who have passed their teacher-student training (school). Artists depict the dreams, joys and sorrows, joys and sorrows of the people, the needs of the natural soul, with a high musical perception, and always provide spiritual nourishment in their work.

5. Samples of local music have a local style of performance. Due to this, the Bukhara “Shashmaqom” series, “Khorezm maqoms” series, Fergana-Tashkent maqom melodies, great song genres developed and spread only in these oases, or the art of epos became part of Samarkand, Kashkadarya-Surkhandarya, Khorezm performing styles and traditions. Each of them differs in its position, content, melody structure and development, performance styles. Uzbek folk music is still unique in its breadth, antiquity, performance characteristics, mainly classified into four local styles and descriptions, each of which has a specific name, ya '. Fergana-Tashkent, Bukhara-Samarkand, Kashkadarya-Surkhandarya, Khorezm local methods. Each region and cultural environment is characterized by the lifestyle of the population, musical and moral dialects, musical genres and musical instruments.

The need to identify the main principles of preparation of future music teachers for school music education in the process of higher pedagogical education and to develop a specific methodological system requires the positive solution of the following tasks:

1. Consistently study students' singing skills and vocal abilities before working with classical music.
2. In the selection of classical works, it is necessary to take into account the importance of the pedagogical-expressive, that is, the moral and aesthetic ideas expressed in these works.
3. In choosing the works, take into account the samples included in the curriculum and textbooks of music culture of secondary schools, the content of arbitrarily formed samples, the level of complexity in the example of these works.
4. Divide students into groups according to their vocal range, timbre, and singing skills, and work on the principle of gradually bringing the upper, middle, and lower levels closer together.
5. Organize classes in a systematic and targeted way, combining in-class and out-of-class activities. This is because the amount of study time allocated to classical music in the curriculum limits the expected level of knowledge, skills, and competencies.
6. Allocate as much space as possible to the classics and maqom in the lessons "Traditional singing", "Vocal performance", "Fundamentals of choir and choral studies".
7. Circles of vocal ensembles in higher pedagogical educational institutions should be organized on a regular basis, and in the repertoire of these groups, of course, classical and status samples should not be ignored.

It is clear from this that each nation is the creator and follower of its own high cultural, educational, moral and aesthetic ideas. Their use in education and upbringing ensures its development on a national basis. Therefore, it is necessary to define the basic principles of preparing future teachers for school education in the higher education system through classical music, which is a highly creative product of folk music heritage. Important aspects of these principles are the selection of classical musical works, the definition of forms and methods of their study and preparation for practical activities, the creation of an integrated methodological system.

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