
PEDAGOGICAL APPROACHES TO THE TRAINING OF SKILLED MUSICIANS: PERIOD, PROBLEM, TENDENCIES

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ABSTRACT: the article covers the issues of pedagogical approaches in the preparation of a skilled teacher in the higher education system in the time of the era, problems and progressive trends. A number of quotes have been made regarding the science and theory of music.

KEYWORDS: Music heritage, national culture, vocal skills, academic education, catharsis, festival.

INTRODUCTION

Studying the scientific and creative processes of music in parallel requires a lot of effort, work and, of course, great talent. Great steps are being taken to study the scientific and philosophical aspects of the Uzbek national music heritage, to introduce its creations in practical aspects to the general public and, most importantly, to educate the growing young generation.

In accordance with the Decree of the President of the Republic of Uzbekistan Shavkat Mirziyoyev "Strategy of Actions for further development of the Republic of Uzbekistan" PD-4947, necessary reforms are not being implemented in many areas. In fact, most of the reforms are related to the times and arise from the demands and needs of people. Due to the advanced development of today's information technology, the needs of national culture and works of art have not decreased. In particular, studying and preserving the heritage of Uzbek national music is one of the important goals underlying these reforms.

A person who loves music and wants to become a musician in the future has talent. It should be formed and developed step by step. Uzbek national music culture has been developing musical skills for centuries. The work of great artists such as Yunus Rajabi, Tokhtasin Jalilov, Turgun Alimatov, Rifatilla Kasimov, Fakhreddin Sadikov, Admadjon Umrzakov, Mudhammadjon Mirzaev is of great importance in the study and development of Uzbek music culture. The great enlightened creator Abdurauf Fitrat wrote in his book, "There are two currents in our music, just like in our literature. In our literature, there is a way to write a poem with the weight of aruz and without aruz, that is, to write a poem with the weight of a finger... Our music is the same way. In our music, there are melodies that are connected in a method, as well as melodies that are connected without a method," he said, studying and proving how rich and perfect the heritage of Uzbek classical music is [2]. This research of the scientist is very useful in the in-depth study of musicology. It has also been translated into many languages, researching the theoretical aspects of classical music. Now, one of the problems encountered in the ways of teaching musical skills and developing skills in the upbringing of young people is ensuring the creative perfection of

bright talents. The most important task is to eliminate financial deficiencies. The reason is that some of the young people who have received academic education and can play Uzbek national musical instruments go to the wedding and serve the people in the pain of making a living, leading to the loss of original skills. This problem is a problem of the time and should be studied in a broad way by the integration of science, education and production.

The duthor, ud, rubob, circle, flute, dust, surnay, trumpet, tanbur, Sato, dumbira, magical sound of thirsty, miraculous sounds rest in the heart and mentally catharsis. In the development of the skills of students studying in higher educational institutions, the tradition of "master-disciple" is used. This trend has been paying off for years. In the preparation of a skilled musician, it is now required to work on new methods of pedagogical approaches, on the basis of pedagogical technologies, innovative ideas that keep pace with time and space. The use of modern innovative projects in the methodology of education and training has already become a requirement of the era. In this case, effective methods are necessarily tested theoretically and practically, and it is controlled that they are in accordance with national principles.

One of the effective ways to develop musical skills is to increase the love for the art of status in the education of young people. In the opinion of musicologist Otanazar Matyokubov: "It is possible to have an impartial approach to the essence of maqams only by carefully studying the original documents and information and critically comparing them. In this study, the historically formed single system of Central Asian classical music Maqamot, i.e. Bukhara Shashmaqomi, Khorezm Maqoms, Ferghana-Tashkent Maqom Roads, as well as its new manifestations that appeared in Uzbekistan and Tajikistan in the 20th century, are reflected. All of them are summarized and kept under the name "Maqamot" (a special term used in the Uzbek-Tajik languages for the plural form of maqams)"[3]. In the formation of musical skills in youth education, after theoretical knowledge, practical skills are definitely formed. The parallel study of science and creativity opens a treasure trove of great achievements. Currently, this tradition is being continued at the State Institute of Art and Culture of Uzbekistan. Master artists Arolmirzo Safarov, Olmas Rasulov, Beknazar Dostmukhammedov, Mashrab Ermatov, Akmaljon Dadaev have been actively teaching students, developing their singing and musical skills, and developing their performance skills. It is known from the professional experience of creative pedagogues that many students are reaching professional level in Uzbek art. The "Traditional status" night is regularly held in the educational theater of the higher educational institution. In addition, all classes are organized at a high-quality level. Various master classes, class concerts, gala concerts, festivals, competitions are organized. Talented students are involved and demonstrate their musical skills at television, radio, creative studio events and public holidays.

It is important for young people to understand music with their thoughts, to feel it with their heart, and to be able to tune and tune the tunes with their body. Here are the following opinions of the scientist: "Thanks to the creativity of hafiz, musicians and composers who are skilled masters of their profession, the intention in the heart, the abstract musical idea that can be realized, turns into tunes or songs. The living maqam tradition, like any musical activity, rests on three main principles: the listener, the performer, and the creator. It is on the basis of these three

principles that the common process of music art is created" [4]. Therefore, in the development of musical skills, the harmony of important syllables such as listener, performer and creator is used. This is a complex and important trend, which arises from a person's spiritual desire and demand for music. Each pedagogue should pay special attention to these principles in improving his student's musical skills.

Advances in science and education are also developing in the increasingly progressive era. The reforms carried out within the framework of the Strategy of Actions are of great importance in the further study and implementation of Uzbek national music science. International festivals such as "Sharq Taronalari", "Maqom Challenge", "Hunarmandlar", which are regularly held in our country, open doors of great opportunities for artists. At the same time, various conferences, forums and weeks held within the framework of these festivals aim to study and develop the scientific-theoretical foundations of musical heritage. Creative meetings, master classes, international relations, briefings, live performances, speeches are being organized within the framework of reforms, and performance skills are becoming more polished. Graduates of the higher educational institution are employed in various sectors of the society and are engaged in scientific and creative activities. Specialists are also being trained at the master's level in music fields.

Also, in recent years, the establishment of children's music and art schools in our country, the widening of their activities, and the attachment of professional artists and pedagogues to these schools have brought great achievements in the field. Creative schools have a great role in making the young generation grow up with love for music, and in our country there are many opportunities for young people to participate in various international competitions and festivals and show their talents.

Professor Oqilxon Ibrohimov gave his theoretical and practical knowledge on the development of singing and musical skills in his research entitled "Uzbek folk music creation (Methodical recommendations)" [5]. This guide contains the necessary information about the performance styles, notes, and structural structures of selected samples of the Uzbek national musical heritage. At the same time, methodological recommendations have been written for music pedagogues, which are very useful in developing musical skills in young people.

Every pedagogue has an important place in the tradition of imparting knowledge to his students and developing his skills. Especially when working with creative students, the level is determined taking into account their interests and abilities. For example, if a student plays the tanbur and is interested, and another plays rubob and oud, then their guidance also comes from this level of possibilities. Important stages of methodical education are carried out and musical skills are developed. By playing a musical instrument, the ability to create new tunes, to perform the age-old musical heritage at a high level, and ultimately to create a unique style in national art is taught. Pedagogical scientists have a reason to say that "modern didactics is enriched on the basis of teaching rules, scientific achievements and best practices accumulated over many years. But the relationship of all parts of the educational process with the content, methods, means and forms of teaching organization is not well revealed. All this makes it difficult to use the didactic rules in

practice. Based on this, in higher education institutions, it is necessary to always use new innovative methods of teaching methods, to work individually with students, and to train professional level personnel who are essentially approachable to the reforms of the time. Scientifically wider research and translation of Uzbek national music heritage into other languages is also within the scope of shortcomings. After all, the development of every country is closely related to the achievements of science.

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