



Journal Website:
<https://theusajournals.com/index.php/ijp>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

PEDAGOGICAL POSSIBILITIES OF ARTISTIC-VISUAL AND AESTHETIC EDUCATION OF STUDENTS THROUGH THE INSTITUTION

Submission Date: May 17, 2023, **Accepted Date:** May 22, 2023,

Published Date: May 27, 2023

Crossref doi: <https://doi.org/10.37547/ijp/Volume03Issue05-21>

Boltayev Umidbek Rustamovich

Teacher Of Urganch State University Independent Researcher, Uzbekistan

ABSTRACT

In this article, comments were made about the pedagogical possibilities of using status art in educating the artistic-ideal and aesthetic characteristics of children's music and art school students.

KEYWORDS

Educational system, music culture, Status art, aesthetics, Development strategy, tradition.

INTRODUCTION

At the end of the 19th century and in the first half of the 20th century, one of the great successors of the maqam performance tradition, and musician Khafiz Abdulaziz Rasulov, in order to improve the creative skills of his students, taught the young singers who had learned the maqam in different versions of the same song and taught them to improvise independently. In this way, the teacher demanded from his students to achieve creative perfection. Based on the "Master-Disciple" school, the study of statuses was formed in the distant past and is continued until now. Performing arts lessons have traditionally been taught in a mentor-student format. Each student was under the supervision and education of his teacher. Music art and fiction writing, singing, correct pronunciation, understanding the meaning of poems and ghazals,

studying musical heritage have always been under the supervision of teachers. The student's independent singing in front of the people and music lovers was done with the direct permission of the teacher.

Introduction to the study of professional music in the oral tradition in musicology began around the 1960s, while the ideas of bringing these musical genres into school music activities began in the 1980s. In the spring of 1980, at the seminar of folklorist musicologists held in Khiva, many Uzbek musicologists, composers and pedagogues of higher educational institutions of music noted the educational significance of makom and other professional music genres and said that their study should begin at school. . For example, the author of the national anthem of Uzbekistan, master

composer Mutal Burhonov, says that in Bukhara, the study of classical music genres started from childhood through the teacher's apprenticeship. had spoken. According to the decision of this seminar, the Ministry of Education was instructed to enrich the content of school music lessons with maqam, classical tunes and songs, big songs and epic music. In 1982, A.E. Koshayev compiled and published the program of studying the status of teachers in music-pedagogical faculties of pedagogical institutes. Since then, the practice of studying professional music genres and involving them in school music activities continues. At the same time, a lot of work has been done on the methodology of studying these classical works at school. Aqil Khan Ibrokhimov and Hamidulla Nurmatov were among the first to express their opinions about the methods of learning statuses in school music classes and created a manual for teachers. The above-mentioned works have been of some help in solving these problems. But now the problem is not completely solved. In our view, the biggest problem is the lack of sheet music, textbooks, study guides, magnetic and harmonic recordings for listening, and technical tools.

It is known that all the wise artisans, talented poets, musicians and scientists who grew up among the common people were recruited into the palace service. The famous musicians and singers who worked in the association of musicians in the palace provided musical services to rural and urban residents until they came into the public eye, and their creative principles were formed on the basis of this simple folk music. Therefore, even in the creation of maqams, our great ancestors made good use of bright examples of folk music. With the honor of independence, among all our national values, it is envisaged to restore the status of statuses, to study their theoretical foundations and practical implementation on a large scale. From this point of view, I am in favor of listening to "Maqom"

branches or excerpts from them, singing some samples, and including them in the educational process of general secondary schools. The system of studying and teaching statuses has not yet been fully formed. If we want to look at the past system of this process, we will see the tradition of master discipleship and the oral implementation of this tradition. Nowadays, it is evident that this process is partially based on the European notation system. Both of these methods of learning and mastering have their own advantages and disadvantages.

While in the past, the teachers selected the young people they liked, that is, those with a strong musical memory, voice and interest, to teach maqam performance, nowadays, some young people with moderate musical abilities are also taught maqam music. are engaged in. This is due to music notation and audio recordings of status performances. In order to learn and master complex and perfect musical genres like maqam, it is necessary to learn from experienced teachers and to use notation and audio recordings of different performers as a means of communication. Young students of maqam performance, various methods for learning maqam performance (listening to the performances of mature maqam teachers, teaching them to perform, using improved sheet music as much as possible, recording their performance on magnetic tape and listening back, etc. improve its performance by means of etc.) they use. Children's music and art schools, in the process of teaching maqam works to students, focus is mainly on getting theoretical information about maqams and mastering some bright examples of maqams or excerpts from them by singing. The reason for this is that the students educated in the system of children's music and art schools are supposed to be aware of the general nature and characteristics of statuses and receive spiritual nourishment from them.

We think that it is necessary and useful to use the following methods in teaching maqam musical instruments to students:

- getting to know the theoretical information and practical performance characteristics of status and other genres of professional music (classical melody and song, big song, epic titles);
- to compare and analyze mature hafiz who performed maqam instrumental tracks and their performance tracks;
- in particular, to learn to distinguish between the classification of statuses, structural features (in the instrument, khana, bozgoi, in the song, miyankhat, dunasr, namud, avj, furovard and tones) from each other;
- to study the notation of the statuses and to find the subtle points of the performance that could not be reflected in the score, and to ensure their status in live performance;
- listening to status samples in audio and video recordings;
- to regularly study some works from maqam and other professional music genres based on the methods mentioned above and strive to improve their performance;
- performing live performances at some events and concerts.

The teacher can make some changes to the content of the music lesson, noticing that most of the students in the class are undergoing a period of mutation. When teaching planned songs, the teacher focuses more on song content and authors, musical trends, musical life news, singing in high pitches, longer vocal-choir exercises, smoother, mainly in the middle register. It is recommended to switch to singing in (primary) sounds. During this period, it would be appropriate to give the students more concise and interesting life

information about makam, classical tunes and songs, great songs and epics, their performance traditions, bright and famous makam performers, and organize conversations. Trying to hear more music.

Experiments show that students often like plays and epics of great composers more. In such works, lyricism, heroism and other human qualities have a great effect on the students in the harmony of words and music and captivate them. The teacher's professional level, speech, and emotional feelings also play an important role in this. The importance of the interesting and effective course of lessons, the effective use of visual aids, technical tools, and the use of communication factors between disciplines is incomparable. Turning to the topics taught in literature classes, literary works reflecting historical events, the status of Alisher Navoi, the sultan of our classical poetry, and other leading poets, the analysis of the poetic texts of classical songs arouse great interest among students. But this is not a matter of completely stopping singing and only listening and talking during the period of mutation.

In the new program, it is recommended to sing maqam pieces, epic songs, and abbreviated pieces of classical hymns (with high climaxes omitted). In this case, the students who are undergoing a period of mutation do not sing parts with high notes. First of all, the specific topics of the lesson - maqams (Bukhara Shashmaqom), Khorezm maqams, Ferghana-Tashkent maqam roads, classical tunes and chants, epic songs, and other genres of music that are not included in the professional music genres of the oral tradition, are introduced to European music. helps to understand their essence on the basis of comparative study with examples. Secondly, as in the old system, each type of activity serves its short purpose, without having specific minutes (lesson time) allocated for their implementation, listening to music, exercises and

singing, singing exercises and songs, and practicing music literacy. The lessons are not an independent part of the lesson, but a musical activity that reveals the content and theme of the lesson. This factor makes it possible to learn classic tunes and songs mainly by listening. Thirdly, new music activities such as interesting rhythmic movements of the lesson topic, accompaniment to music and music creation using clappers and children's toy musical instruments such as rattles, hoops, spoons and other rhythmic instruments are used helps them master music genres. Due to the presence of active participation and performance features at the heart of these activities, they arouse great interest in students.

All types of activities used in the classes are valid as an integral part of the subject of the lesson. In this respect, the subject "Music" belongs to the type of mixed lesson and follows the following musical activities, subordinate to the general theme of the lesson: musical perception (listening), singing, musical literacy, rhythmic movements and others. One of the important tasks of the music culture lesson is to develop students' musical abilities. Music perception (listening) and music literacy activities lead to the practice of all other activities with an integral connection. Students' natural musical instruments are their voices. Adapted parts for singing some classical songs given in the program are necessary for mastering the style of national musical traditions, forming a bright intonation characteristic of musical heritage, a sense of method (rhythm), and developing students' musical learning ability and performance skills.

In the process of group singing in the class, the student manages his voice performance, listens and observes the performances of his friends, and tries to sing along with them. But this feature does not automatically lead

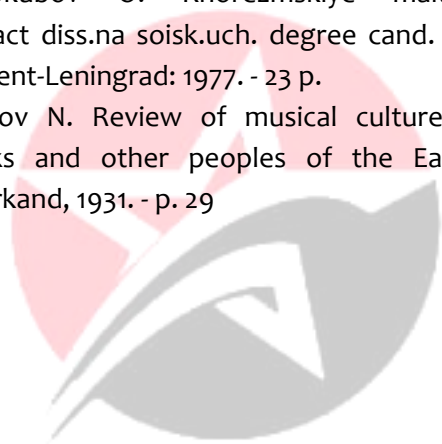
to singing excerpts from classical songs. For this, the students should first familiarize themselves with the original (real) performance of such works (on gramophone record or magnetic recording), listen to the teacher's proposed version 2-3 times, understand the nature of laments and other melodic ornaments typical of national classical songs. Before singing and listening to such complex works, the teacher performs a number of necessary vocal and choral skills. Pure intonation (singing a pitch or sound clearly), forming a pronunciation, vocal ensemble (singing in unison, not rushing, not lagging behind others, not rushing ahead, etc.) should always keep them in focus. Already, listening attention and singing educational materials constitute the educational content. Along with learning them through listening and singing activities, opportunities are created for comprehensive mastery and expression of musical descriptions through playing instruments, musical movements and performance activities.

If you follow the above-mentioned recommendations and advice given in other professional sources and seriously approach the implementation of statuses, you can overcome all difficulties in this regard and enjoy statuses.

REFERENCES

1. Decree of the President of the Republic of Uzbekistan No. PF-60 dated 28.01.2022 "On the Development Strategy of New Uzbekistan for 2022-2026". El. address: <https://lex.uz/docs/5841063>
2. Address of the President of the Republic of Uzbekistan Shavkat Mirziyoyev to the Oliy Majlis. December 29, 2020. Email address: www.lex.uz
3. Abdurauf Fitrat "Uzbek classical music and its history". - Tashkent, 1993. - 70 p.

4. Boltayev R. "On the relationship between Khorazm Tanbur and dutor statuses" Lessons of Shashmaqom (the second collection of lectures and articles) - Tashkent 2005.
5. Boltayev R. "Parda and Method Basis of Khorezm Statuses" // Lessons of Shashmaqom UNESCO collection Tashkent: 2007. - B.47.
6. Matyokubov O. Shashmaqom science// Lessons of Shashmaqom (the third collection of lectures and articles) -Tashkent: 2007. -B. 15-27.
7. Matyokubov O. Authority. -Tashkent: Music, 2004. - 400 p.
8. Matyokubov O. Khorezmskiye makomi. Abstract diss.na soisk.uch. degree cand. art - Tashkent-Leningrad: 1977. - 23 p.
9. Mironov N. Review of musical cultures of Uzbeks and other peoples of the East. - Samarkand, 1931. - p. 29



OSCAR
PUBLISHING SERVICES