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METHODS OF IMPROVING PROFESSIONAL PEDAGOGICAL TRAINING OF THE FUTURE MUSIC TEACHER

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ABSTRACT

This article discusses the scientific and theoretical foundations of technologies for improving the professional pedagogical training of future music teachers in the higher education system.

KEYWORDS

Educational system, Higher education, pedagogue, music culture, technology, professional activity.

INTRODUCTION

Rituals occupy a great place in social life due to their strong traditionality, formalization of various social events, and their desire to influence natural phenomena. The functions of having a spiritual and aesthetic effect of the ceremony, organizing and directing a social act are implemented directly through actions, words, and things that are considered to have magical powers.

There is such an important law of social life that it is inextricably linked with changes in the regular form of development. As a result, some new thing or phenomenon appears, the second one develops, the third one does not meet the requirements of life and gives way to other forms, etc. In particular, life

traditions and holidays follow the same rules. With the development of social life, traditions, ceremonies and holidays that do not meet its requirements are gradually being forgotten.

Rituals that are essentially people-oriented, can bring social benefits, and serve to satisfy people's aesthetic needs will develop. For example, rituals related to "Navruz", "chigit qadash", birth, marriage, death, etc. are alive because they meet modern requirements.

"Holiday" means celebrating an important event in life, a date (with high spirits and joy). However, the concept of holiday has a much broader and deeper meaning. Its roots can be found in the ground of human nature.

With this in mind, A.I. Mazaev said: "Holiday is an ideal life at a certain time." A holiday is a continuation of life, an important part, it records the biggest event, event, dates, and creates the necessary opportunities to celebrate them. It is a phenomenon that represents people's struggle, work and achievements in other fields. On the eve of the holiday, people congratulate each other, express good wishes for their future lives, wish success, luck and happiness in their work. They give gifts to each other. Although holidays are considered a continuation of life, they break the monotony (uniformity) of time and give it a certain rhythm. For this reason, from ancient times, holidays (because they are repeated at a certain time) were considered a unique measure of time. even now, it is possible to feel that a certain time has passed on the day of the holiday. Therefore, holidays create the conditions to appreciate time and cherish it.

Holidays are a "mirror" that reflects the best aspects of life. Holidays are considered as a day of freedom, equality, peace. Rituals do not repeat at a specific time (for example, a person does not have a wedding on a specific day every year), they reflect not only the good, but also the bad and sad aspects of life, they have a certain influence on the events taking place in social life. it differs from holidays by its inviolability. If ceremonies are held within the framework of one family, one tribe or one nation, holidays can acquire an international aspect.

In particular, based on the materials of Arab historian Tabari, V.V. Bartold states the following. In 728, the viceroy of Khurasan, Ashras, tried to convert the people of Movarounnahr to Islam. Therefore, he orders his close people, i.e. the leaders of two religions, to convey to the people that he will not take taxes from those who accept Islam. "Because of the execution of this commandment, no money will go into the

treasury... Then Ashras orders only those who are circumcised among new Muslims to be exempted (from tax - O.S)." In this way, among the people of Movarounnahr, the custom of circumcision gradually became established, and as a result of its Islamization, it received the name of sunnah, moreover, because it was performed by our prophet, they accepted it as a rule that was considered mandatory for other Muslims.

Family ritual songs occupy an important place in the creation of Uzbek folk folklore. The term "song" is derived from the root of the Turkish verb "Koshmaq" and means to sing and say by adding a verse to a verse, and this term is used in two meanings. In a broad sense, it means a type of oral partnership, and this meaning, that is, poetry, poetry, song, is also mentioned in Mahmud Kashgari's work "Devonu Lugatit Turk". The independent genre term of the song is named together with various adjectives depending on the content expressed in the work, the performance place, style and function of the song.

Ceremonial songs are among the oldest folk songs. The oldest ritual songs are not perfectly organized in terms of weights, rhymes and other poetic forms, and the words are not consciously sung and used, and they are more exclamations that match the rhythm of certain movements during the ritual. It has a structure consisting of poetic passages in the character of exclamations and exclamations. Nevertheless, such fragments, on the one hand, served to keep the action organized during the ceremony at a standard, and on the other hand, they also gave a certain level of spiritual uplift to the agreements during the ceremony. Therefore, although the most ancient examples of ritual songs have not reached us, but judging by the fact that rituals played a leading role in the formation of man as the most honorable species with language and consciousness, it can be said that ritual songs are

also the first primitive community system. It is observed that it has been created in the stages and has gradually progressed both in terms of form and content in the course of rituals directly in connection with the development of consciousness and language in a person.

Rituals have a great place in social life due to their strong traditionality, the formalization of various social events, and the desire to influence natural events. The functions of having a spiritual and aesthetic effect of the ceremony, organizing and directing a social act are directly implemented through actions, words, and things that are considered to have magical powers. The folklore of the ceremony is also divided into two parts, as the ceremony consists of two large parts, with the functions of the time, place and manner of holding it, and the group of participants.

It is known from history that our musical culture, which is the main link of our spirituality, our traditional songs, performances of family ritual songs have always been recognized as spiritual food in the daily life of our people. The people sought salvation from music in difficult days, and songs and music accompanied them in happy days. Because today, on the blessed day of our independence, at a time when we are realizing our identity, it is natural to rely on our national musical culture, which is a part of our great spirituality, inherited from our ancestors, and to turn to our traditional songs. is the case. All this is important in the education of a mature generation, in the formation of the spiritual worldview of young people.

Folklore, folk art directly connected with ceremonies, traditions, various events and activities. The creation of ceremonial folk songs includes: Traditions, rituals and holidays include hospitality traditions, customs related to morals, rituals related to child upbringing, cradle wedding, naming ceremony, circumcision wedding,

We include going to the bridegroom, greeting the bride, national and local parades, concerts, festivals, etc.

In the process of musical education in higher educational institutions, it is necessary to make appropriate use of active forms of musical education, not only in the classroom, but also in the study of family ritual songs. In particular, it is important to form student ensembles in music clubs outside of the classroom, and to participate in various holidays with their own concert program. Accordingly, deepening of the songs learned by the students in the auditorium, i.e. during the training, deepening of the acquired knowledge and strengthening of their skills is mostly carried out through circle trainings that can be performed outside the auditorium. is increased. I believe that the activities of music clubs and ensembles are effective from the same point of view. Therefore, the goals and objectives are as follows:

- To make students interested in ceremonial songs through music;
- Satisfying students' artistic needs for national music in the process of clubs outside the auditorium and on the basis of national holidays;
- Formation of necessary knowledge and skills in the process of teaching students through national music.

At the heart of the above-mentioned activities there is a certain complexity. They include the necessary lessons, manuals, and clothing for performers for the organization of music clubs and national holidays.

First of all, special conditions and opportunities are created in the organization of vocal circles. In this case, a special room will be set aside for ensemble training, equipped with technical means. Video and audio cassettes celebrating family rituals are a must, while

the room can be furnished with various other accessories and decorations that are suitable for the purpose. It is necessary to ensure the active participation of club members in the implementation of such events, because this is of great importance for uniting students in a friendly creative team.

It is important that the artistic director pays attention to providing comprehensive knowledge to the students and understanding the basic meaning of each studied song. In particular, it is important to learn the educational significance of the musical works to be learned in the songs, and to inculcate the feelings of our nation's dreams and worldview in the minds of students, starting from the simplest methods of learning the folk songs of Khanish. At the same time, it is very important to teach how to sing correctly without breaking the song, to gradually strengthen the singing skills, so that students can express their feelings when they sing.

During the training, the teacher should regularly introduce the content of each studied song. In the process of teaching the song to the students, the teacher teaches the students who do not have vocal literacy to listen to the melody of the song, to try to sing the song expressively without shouting. Introduces the content of the song. In our country today, many ritual songs created by our people are performed directly by our youth at various folkloric contests and in our cultural life. One of such ceremonial songs is the tunes performed by our people at weddings and parties. In these songs, we can see that the old feelings of our people are reflected, pleasant melodies sprinkled with humor towards the bride and groom during the wedding ceremony, and the teenager who will be married during the circumcision wedding. In such songs, the symbol of youth, beauty, humor and flying words are used in special songs.

Through such songs, the teacher forms the feelings of love for the Motherland, for our beauty traditions, in the students.

It should also be noted that along with Navruz, Independence Day, the Constitution of Uzbekistan "Mekhrijot" holidays, "harvest holiday", "cotton holiday", "courtyard wedding", Ramadan and Eid al-Fitr are celebrated in our republic. It is customary to celebrate holidays. Among all the musical tunes and songs performed on these holidays, the performance of songs related to family ceremonies, along with its educational significance, makes our students aware of our national traditions, historical monuments, the works of the grandfathers. encourages to treat antiques with respect. The young generation, which is our future, encourages them to appreciate our national values, educates them in the spirit of love for the motherland.

Let's get acquainted with traditional ceremonies and folklore that have become a habit in different regions of our country: Circumcision weddings in Khorezm are called bak-bavak ceremony, as a symbol of which, various sweets, colorful shiny decorations, and various mistletoe are placed on a branch of a tree. it is put and hung in a high place in the wedding hall. Since it is a fruitful tree, the deer is also prayed for many children, and this tradition is followed.

In contrast to other places in Uzbekistan, in Khorezm, circumcision wedding performers are called chamanchilars. They are a male group consisting of three people - a harmonica player, a circle player and a dancer. They enter the wedding hall with a traditional alqov song. It is worth noting that chamanchili sing praises to the wedding boy and the wedding guests. In the same process, the circumcision of the child begins. Before the circumcision, the mother of the child must stand in another room with one finger on him and the

other on his side. After circumcision, the child is placed on a special high bed.

Chamanchilar served outside, while the halfas served inside - at the women's party. Their repertoire also includes sayings praising circumcision:

Jahonda farzand a'lodur,

Ato etuvchi ollohdur.

Bolali uy-bozor, derlar,

Shod bo'ling, to'ylar muborak!

Among the people, the expression "to honor the child's hand" is not spoken for nothing. Because in earlier times, uncircumcised children were not allowed to eat from the same plate as adults.

A circumcision wedding consists of three parts:

The first part is the wedding preparation viewing part. During this period, tandoor construction, baking of bread, butchering of cuttings, and weighing of kosal soup are carried out.

The second part covers the tasks of the circumcision wedding. This will prepare a place to welcome guests. Tables are fixed. The people of the village or neighborhood are notified through special heralds. (currently this is done by sending a list). Khatna jari performed at a circumcision wedding is a special genre. They serve as wedding invitations. In Khatna Jars, the leading motive is to describe that the wedding host built pots, slaughtered fat and many goats, and wanted to make a lot of money in exchange for expensive gifts.

After the jar is placed, guests start pouring into the wedding hall one after another. After they eat the delicacies on the table, the soup is served. After dinner, everyone disperses. The wedding guests are preparing

for the evening party. In the evening, a party will be held with the participation of entertainers and singers, and in some places amateurs and storytellers. The next morning, preparations are made to put the child to circumcision. This is how the main third part of the wedding begins. At this time, according to the custom in some villages, village children hide the circumcised child in some house. The house where the child is hidden will not be revealed until the host of the wedding satisfies the request of their leader and gives the children money or supplies for the feast. They will bring the child to the wedding hall only if money is given. At this time, various games and performances are held in the wedding hall. For example, games such as "Golden Pumpkin" are organized in Khorezm, "Kuloq chozhma" in Andijan, "Bola mast" or "Drunk boy" in Tashkent.

In Bulung'ur and Urgut districts of Samarkand, in Boysun of Surkhandarya, they play the game called "Chorkarsak" and "Beshkarsak". Circumcision of the child is completed during the game of chorkarsak and beshkarsak. After the circumcision, the wedding party breaks up. After 5-6 days, when the child recovered and stood on his feet, the ceremony of "made the bed" was held. It is considered the end of the wedding. The child will be treated with care until he is fully recovered. A dress made of white fabric is worn.

So, the genre composition of the folklore of Uzbek khatna weddings is diverse and unique and forms a certain system. "Yor-yor" is a pair of words formed on the basis of repetition, which essentially symbolizes the bride-groom couple because it has a tone of praise, emphasis, recognition, moreover, it expresses the name of Allah (yor) in a mystical sense. The pair of a girl (bride) and a boy (groom) creating a new family is a divine contract that takes place by his will, both in live conversation and in scientific method. Yor-yorar is sung

by a soloist or by many as a chorus. The length of the wedding dress depends on the distance and proximity of the bride's destination. When the bride reaches the bridegroom's place, the singers join the bridegroom's side and sing from side to side. The poetics of Yor-yor is very rich. They stand out among wedding genres due to their wealth of subtle metaphors and symbols.

Another type of wedding songs is olan, which is the first stage in the development of "Yor-yor". Olan is sung not only at weddings, but also at various gatherings. Olan chanting is more widespread among nomadic herders, and they are sung as tarah-tarah songs.

So, the folklore of the Uzbek wedding ceremony is so rich and diverse that each of them differs according to its own function, place of performance and method of performance. Also, their methods of performance in each valley and oasis are unique and appropriate. In the mourning ceremony, a person's belief in animistic concepts, the survival of the soul, resurrection after death, and the existence of the afterlife is clearly reflected. Later, the custom of taking the deceased to the cemetery on horseback was replaced by the tradition of carrying the corpse in a coffin called a "wooden horse". Because of this, the epithet "Four-legged grass horse" is widely used in mourning speeches. Ancient people believed that the next world consists of heaven and hell.

Uzbek people's laments have a wide range of topics, in which they complain about the separation caused by death and oppression, lamenting fate, pitying the death of the deceased, stressing the immediacy and equality of death, describing the qualities of the deceased, praising his virtues and good deeds he did while alive, complaining about eternal separation and separation, worrying about the condition of the dead in the grave, complaining about orphanhood, and

being forced by doctors who could not find a cure for the pain of an untimely death are the main motives. When the funeral ceremony is over and the mourning or condolence ceremony begins, the mourning moves to the stage of gradual execution of the funeral. After that, in the presence of those who came to the azakhana with condolences, they sing a mixture of laments and laments for up to 7 days.

Prayers - at seven, twenty, forty, year ceremonies, as well as during Navruz and Ramadan holidays, usually remembering the memory of the deceased, sometimes crying, sometimes only lamenting or longing and longing. are mournful words sung in their tones. The obituary is mainly a specific portrait of the deceased person, the details of the good deeds he did for the people and his loved ones during his lifetime, and his character traits are described in the form of commemoration against the background of the inner spiritual experiences of the mourner.

Another type of mourning is sung at the death of an adult, in order to wish the deceased peace, eternal rest in his eternal sleep, and peace of mind for his soul. The origins of these allas were influenced by the allas sung to lull babies to sleep. Because in them the word "Alla" is expressed in the language of a child. That's probably why the repetition of "Alla" in mourning shows a hint of this meaning.

CONCLUSIONS

The purpose of introducing the above mentioned customs, traditions, customs and rituals to the students who are taking the profession of music teacher in a deeper and more complete way is to give great pride to the young cadres who are just growing up to inform about every aspect of our national past and glorious history, which makes us feel proud. To be able to look at the honor of our country with pride, no

matter where it is mentioned in the world, and to deeply understand that it deserves it. Ancient history is to describe the past of our ancestors, to encourage students to study diligently.

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