

# Development of students' professional skills through karakalpok jirov performance

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**Abstract:** This article analyzes the specific features of Karakalpak jirov performance, performance traditions and their role in the formation of professional skills of students studying in the field of music. In jirov performance, the national spirit, musical feeling, vocal and instrumental skills develop not only technical, but also artistic and aesthetic taste in students. The article highlights the professional competencies that students should acquire through the integration of jirov art into the educational process, in particular, understanding national music, stage culture, and skills of working in an ensemble.

**Keywords:** Karakalpak jirov art, performance, professional qualification, music education, national musical heritage, vocal and instrumental, stage culture.

**Introduction:** The musical heritage of each people is a priceless treasure that expresses its spiritual wealth, national identity. The jirov art of the Karakalpak people is one of the brightest examples of this rich heritage. The jirov performance, which has developed over the centuries on the basis of oral traditions, is not only a unique direction of musical art, but also an expression of the national spirit, a reflection of historical memory and cultural values. One of the main tasks facing the education system today is to deeply instill national musical culture in the younger generation, to educate them as professionally mature and spiritually perfect individuals.

Integrating jiro performance into the music education process not only increases interest in art, but also allows students to develop many professional skills, such as vocal, instrumental, rhythm, stage culture. Especially for students studying in the music field, using the pedagogical opportunities of national performing schools is important in strengthening their professional skills. After all, jiro art is not just a musical expression, but also an art that expresses inner feelings, folk philosophy of life, and poetic observations.

The relevance of the topic is that in the process of globalization, there is a weakening of interest in national music among young people, a decrease in the need for its in-depth study. Therefore, one of the urgent tasks in the education system is to strengthen

not only cultural and spiritual education by introducing the Karakalpak jiro art into the educational process, but also to thoroughly form professional skills.

Karakalpak zhirov art is an artistic phenomenon that occupies a unique place in the musical culture of Central Asia. This art form is distinguished by the fact that it combines the oral creativity of the people, the epic heritage, musical and dramatic elements. Zhirov performance is not only a culture of performing melodies and songs, but also a culture of expressing folk oral literature, historical and philosophical thoughts in a musical way. In this regard, this art form has wide pedagogical opportunities for students studying music. The use of the art of zirov in the formation of students' professional skills can be implemented in several directions:

**Vocal technique and voice control:** In the performance of zirovs, a strong, clean and resonant sound is considered important. This teaches students to breathe correctly, control the voice through the diaphragm, and maintain melodiousness.

**Improving instrumental performance skills:** zirovs accompany national instruments such as doira, dutor, and gijjak. This introduces students to traditional instruments through practical exercises and improves their skills in working in an ensemble.

**Developing aesthetic taste and artistic thinking:** The

texts in zirov performances often have a philosophical and poetic content, developing students' skills in artistic analysis, figurative thinking, and aesthetic evaluation.

**Stage culture and performance skills:** In their performances, the troupes pay great attention to stage expression, movement and mimicry, and communication with the audience. This forms confident performance, free behavior on stage, and communicative competencies in students.

**Understanding national identity and strengthening cultural identity:** Through troupe art, students understand the history, worldview, and values of their people. This is an important factor in educating them in the spirit of national pride and patriotism.

Practical experience shows that including Karakalpak troupe performance in educational programs, introducing it as an optional activity in the classroom, and organizing clubs increases professional motivation in students. Also, conducting master classes, concerts, and seminars with the participation of troupes significantly increases educational effectiveness. From a pedagogical point of view, the educational value of troupe art is not limited only to musical performance. It enriches the spiritual world of the student, encourages them to think independently, freely express their opinions, and adopt a critical and analytical approach.

### **Literature analysis**

The historical roots, performing schools, and artistic and aesthetic features of the Karakalpak jiro art have been widely covered in a number of scientific studies and monographs. In particular, A. Shamuratov's study entitled "Professional Oral Music of Karakalpaks" provides a deep scientific analysis of the stylistic features, status foundations, and poetic content of the jiro art. The author provides important information about the performance technique, melody and song forms of the jiros, and their creative schools.

Research conducted by Z. Baynazarova draws attention to the educational and aesthetic potential of the jiro art. In her opinion, national pride, artistic taste, and musical thinking are formed in the younger generation through the performance of jiros. These aspects are an important pedagogical tool in the educational process, especially for students studying music.

In foreign literature, ideas are put forward about the role of ethnic music in education, its role in the formation of cultural identity, and interactive methods in teaching national musical heritage. For example, B. Nettle's work "The Study of Ethnomusicology" analyzes methods for developing aesthetic and cognitive

competencies in students through the teaching of folk music. The author supports the integration of folk music into traditional teaching methods. Also, the research of local scientists such as M. Yuldoshev, R. Mamatkulov, T. Saparbayev on music education, national instruments and performance schools serves as a theoretical basis for this topic. Their research examines the role of national music in the education of youth, didactic approaches and pedagogical technologies.

The analysis of the literature shows that although the existing scientific works on the performance of the Karakalpak zhirov are mostly covered in the areas of art history and folklore studies, there are not enough studies that reveal the pedagogical potential of this art form in educational and professional aspects. Therefore, this article serves to fill the scientific gap in this regard.

### **DISCUSSION**

The national musical art, especially the performance of the Karakalpak zhirov, is a unique cultural phenomenon that embodies the soul of the people, their spiritual world and historical memory. The uniqueness of this art form is that it expresses music, literature, theater and philosophy as a whole. Therefore, the assessment of the art of zhirov not only as a performance on stage, but also as a powerful pedagogical resource remains relevant for modern education.

The study found that the inclusion of jirove performance in the educational process not only increases the musical potential of students, but also comprehensively develops their professional skills and competencies. Through this art form, students improve their vocal technique, improve their skills in playing national instruments, form artistic and aesthetic taste and stage culture. In addition, the philosophical, spiritual and educational content of jirove performance serves to develop a strong inner world and cultural thinking in young people. During the discussion, attention was paid to another important aspect: the awakening of interest in national music among students and an increase in respect for the cultural heritage of their people. Such a process, naturally, creates the basis for their future professional activities - whether on stage or in the pedagogical direction - to serve with high responsibility and dedication. In the era of globalization, many young people are moving away from their national values under the influence of mass culture. At the same time, by deeply implementing the art of zhirov in the educational process, we not only revive the forgotten heritage, but also educate the modern generation in the spirit of national ideas and spirituality. This, undoubtedly, is one of the important

steps towards creating a strong education system.

## **CONCLUSION**

Today, one of the main tasks of the education system is to educate the younger generation not only as professionally qualified specialists, but also as well-rounded individuals who respect their national culture, are able to preserve it, and combine it with modern knowledge. Karakalpak zhirov art is an incomparable source in this regard, with rich pedagogical, aesthetic, and educational potential. This study revealed that the introduction of jirove performance into the music education process not only forms vocal and instrumental skills in students, but also serves the development of their professional competencies such as artistic thinking, stage culture, speech culture, teamwork skills, and most importantly, awareness of national identity. This proves that the art of jirove can become an important tool in educating a professionally mature, spiritually rich individual, which is the current goal of modern pedagogy.

In conclusion, the introduction of Karakalpak zhirov art into the educational process not only ensures the preservation and continuity of the national heritage, but also plays an important role in the formation of professional skills of students. Therefore, one of the urgent tasks in the future is the widespread promotion of this art form as an integral part of music education, its active use in classes and extracurricular activities, and the involvement of experienced zhirov performers in the educational process.

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