



METHODOLOGY OF TEACHING SEASONAL RITUAL PHRASES TO IMPROVE THE PROFESSIONAL COMPETENCE OF FUTURE MUSIC TEACHERS

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Abstract: In this thesis, the professional competence of future music teachers is discussed about the methods and methods of teaching ritual expressions.

Key words: education, teacher, pedagogue, technology, method, self-assessment, family ritual, national music, udum, musical instruments.

Introduction:

Education is a process that takes a person from ignorance to knowledge. If the pedagogue masterfully organizes the tasks given during the lesson, this will help the students to show their creative freedom. It depends on the skill of the pedagogue to organize independent works that help each student to demonstrate their knowledge. In this, the pedagogue will be more effective if he relies on interdisciplinary interaction and integration. Integrated didactic games, along with helping to make the teaching process interesting, increase students' interest in science, develop their musical and creative abilities, increase their literacy, and create a foundation for aesthetic, ecological, economic, and spiritual education of students.

In his didactic views, Farabi evaluates the teacher's responsibility as follows: "A teacher should neither oppress his students nor indulge them excessively."¹. Abu Ali ibn Sina (980-1037) in his writings emphasized that three things play an important role in human development: heredity, environment, and upbringing, and in this, mudarris fulfill the responsible duty of teaching children and feel responsible for these three situations, gives his approach and gives the following recommendations to the teachers, which are a guarantee of success in the activity:

- to be serious and strict in dealing with students, to pay attention to the assimilation of the given knowledge by students;
- use of different forms and methods in education; control of the student's memory, ability to acquire knowledge, personal characteristics;
- being able to interest students in science; to distinguish the most important of the given knowledge;

¹Forobiy A. N. "Fozil odamlar shahri". –T.:, Xalq merosi,1993. – B. 224.





- conveying knowledge comprehensibly according to the age and mental level of students;
- to achieve that each word is at the level of awakening students' emotions.

The use of innovative methods in the application of the above-mentioned technologies leads to an increase in educational efficiency. What are interactive methods or innovative methods and how effective are they? "Innovation" - (Greek "inos" - related, Russian, "новый" - new, new) means new, new introduction. In English, "innovation" means new. The use of interactive and innovative methods has a good effect on the development of musical and creative abilities of students of higher education institutions.

The use of didactic game technologies in the educational process ensures independent thinking of students, helps to organize goal-oriented educational activities in cooperation without prohibiting the activity of academic subjects. It creates an opportunity to consciously direct the activity of the students without carrying out the activity on the basis of orders, but effectively organizing this activity. It increases students' interest in learning the basics of science, gives them the right to choose freely without limiting their needs and capabilities, increases their confidence in their knowledge and strength, self-evaluation, mistakes in their work and forms skills to correct deficiencies. It creates opportunities for them to be able to work independently on music textbooks and literature, to be able to use them in practice, to develop the culture of speech and communication, to overcome difficulties in the process of organizing a didactic game, and to draw correct conclusions from them.

In order to use game-based educational technologies in the educational process, it is desirable for the pedagogue to study their positive and negative aspects, to conduct creative research and reflexive adaptation, taking into account the capabilities of the student audience.

When conducting such classes, the pedagogue should be relatively alert and intelligent, take into account the qualities of the student's interest, creative tendencies, and treat them like a coach. , creates the ground for development of professional talent, development of musical and creative abilities.

It is known from psychological research that not only young children, but also students like to participate in didactic games during the lesson. Therefore, we believe that it is appropriate to organize the following games in the lessons. Formation of national self-awareness, patriotic thinking, high spirituality and civic qualities of a person is one of the main directions of the priority strategy and education policy of our country. The extremely rich national heritage of the





Uzbek people, which has various genres, forms, styles and performance methods specific to a certain place, in particular, folklore, serves as a fundamental basis and a solid platform for this.

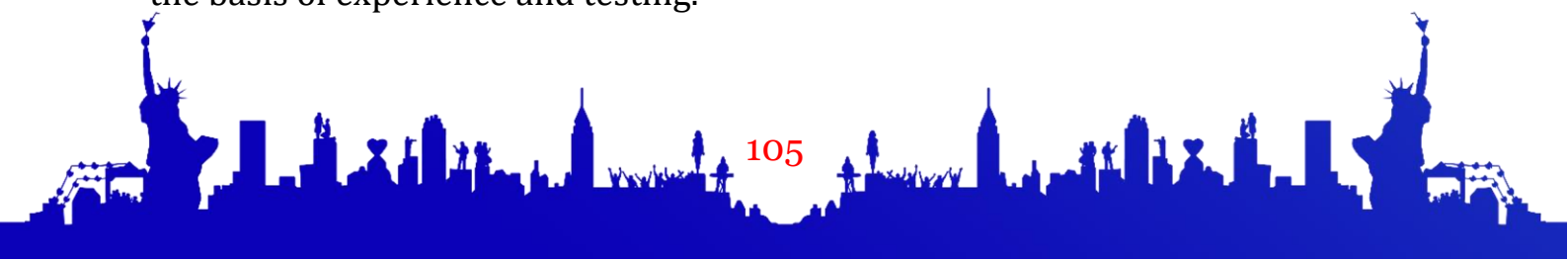
Ceremonial music in students has been improved on the basis of project prognostic methods of self-assessment indicators and emotional, figurative expressive-ceremonial music exercise sequence. As mentioned above, the national self-awareness of a person is one of the factors that indicate the effectiveness of education in the higher education system. A person's self-awareness is the basis for self-evaluation. The characteristic of self-awareness and self-evaluation is formed in the process of relations with other people, during joint activities. First of all, he should learn what qualities of ability he has.

Work on oneself and self-development are important in developing the professional competence of a teacher. Self-development tasks are determined through self-analysis and self-assessment. Therefore, self-development is a conscious activity of a person directed to the full manifestation of himself as a person. Self-development implies a clear understanding of the goals of activity and its existence, ideals and personal direction.

As design prognostic methods for self-assessment indicators, the integrative use of design and prognostic methods is envisaged. The concept of "educational project" has a broad scope and has the following content: an independent study by students aimed at searching for, researching and solving problems, and formalizing the result in the form of a unique (material or intellectual) product, intended for a specific consumer, method of organizing educational activities.

In the development of ceremonial music competencies among students of higher educational institutions, it is important to ensure the gradual dynamism of teaching principles, such as the ability to self-assess professional competencies, as well as the meaningful and emotional interpretation of musical concepts. Ceremonial music of students in the development of competences was assumed to be a gradual, step-by-step, evolutionary continuum in the gradual dynamics of teaching principles.

In modern pedagogical technology, the use of pedagogical prognostic methods involves the development and application of methodological bases, specific mechanisms, and methods of diagnosing the educational process and putting the created theories, educational-methodical complexes into practice on the basis of experience and testing.





The main essence of using prognostic methods is the formation and development of positive traits and qualities in each person based on his needs, interests, talents and capabilities. Their characteristics and tasks were relied upon to determine the sequence of using emotional, figurative expressive-ritual music exercises in the development of ritual music competencies in students. Emotional is to find a ritual or musical exercise by feeling a melody or music of a certain character. Image expressive means that during the lesson, the student is given exactly one image, and the student must perform a musical exercise that represents this image. For example, the songs of rowers, boatmen or workers can be cited in Karl Bucher's book. Emotional exercises are the expression of the character of music with a certain character or lyrical tone through musical exercises.

When using ritual music exercises in the development of ritual music competencies in students, it should be said that ritual music exercises are mainly intended to be given to students as a physical warm-up of the body and preparation for exercises during the lesson. In this, the teacher gives a ritual music exercise with or without musical instrument accompaniment.

In the development of ceremonial music competencies in students, the issue of organization of movement forms is raised based on the study of Uzbek dances, their regional peculiarities and the direction of dance culture based on free movement forms that express individualization of the individual in the context of the general purpose of movement. The research relies on historically formed genres of Uzbek folklore heritage, music of composers and practical exercises used in the pedagogical practice of famous teachers of our country.

It is impossible to fully create such concepts as the fulfillment of tasks in the social, economic, and cultural aspects, traditions, and the ideology of independence without enriching one's thinking. Folklore, which has developed over many centuries, is a unique treasure of the cultural heritage of our ancestors and has a huge educational potential. Musical instruments were influenced by various historical periods, and the genres and structure of folk instrumental music were formed during weddings and other ceremonies, public celebrations and holidays.

Musical instruments are rich and diverse in Uzbekistan. String-bow instruments include gijjak, sato, kobiz, setor; dombira, dutor, tanbur, oud, Afghan (or Bukhara) and kashgar (Kashkar) rubabs from clicked strings; dust from string instruments; sibizka, balaban (balaban), trumpet, doshnay, which is played with a wind instrument; a flute, a flute; that is blown like a trumpet - a





trumpet; Percussion - circle, drum, chindaul, safoyil, spoon and others. It should be noted that playing percussion instruments is the most enjoyable and necessary activity in all nations. A unique feature of Uzbek ensembles is the ease of their performance. The teacher must ensure the full development of students' musical abilities (ability is an opportunity that manifests itself in the process of activity. Types of musical ability and their characteristics. Musical ability is the ability to perceive the connection between sounds.

From the above, it can be concluded that the phenomenon of musical ability itself is extremely complex and multifaceted. Experience shows that while some students have good intonation hearing, the ritual sense is poorly developed, others have developed harmonic hearing but lack melodic hearing, etc. Therefore, the quality of musical ability is determined by the level of development of all its forms and aspects.

The complex and multi-level system of folklore heritage of Uzbekistan, first of all, it is necessary to have ideas about its songs. There are various genres in Uzbek folk music - folk music such as kuy, terma, lapar, yalla, song, song, as well as professional music traditions such as dostanchik, ashulachik, makomchik are reflected. There are many types of Uzbek song folklore, their classification was studied by famous scientists Fayzullo Karomatov, Okilkhan Ibragimov, Kurbanliyaz Panjiev Berdievich.

Conclusion:

Each genre is distinguished by its ritual formula. The teacher's task is to introduce students to them. Uzbek music culture is developing, incorporating ancient and colorful, and at the same time modern traditions. Folklore genres and forms, folk singing and local styles of musical instruments in the territory of Uzbekistan are important in the development of educational technologies, and it is necessary to study them in depth and apply them to pedagogical practice. It is necessary to conclude from this paragraph that in learning the basics of folk music, the teacher should first of all pay attention to the development of the musical structures of Uzbek folk singing.

Art-pedagogical material should be carefully selected. Therefore, the knowledge, understanding and understanding of the content of lapar and labor songs, the musical actions performed based on them, form the personality and national consciousness of students, and serve to develop their ceremonial music competencies.

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