

DEVELOPING TRADITIONAL MUSICAL SKILLS

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ABSTRACT

The Uzbek national musical heritage is priceless and lives for centuries in the hearts of our peoples. This article describes pedagogical approaches to the development of national musical skills. The task of the musician-performer is to improve the technique of playing the musical instrument, to get acquainted with a variety of musical works written in large form, to interpret the deep aesthetic content of the work. Modern innovative approaches are introduced in their pedagogical education programs. Digital technologies are also developing in modern pedagogy.

KEYWORDS: *Information Age, Style, Aesthetic Pleasure, Concert, Note, Monograph.*

INTRODUCTION

Uzbekistan is increasingly showing its art and culture to the world, along with various other areas. One of the most important features of the information age is the wide range of contacts between countries in various fields. This event will have a positive impact on the exchange of ideas, contacts in the field of art and culture, the discovery of new talents and the development of styles. While the concept of national spirituality is directly related to the field of pedagogy, it is important to improve the value of values in the minds of each young generation. In this regard, it is worth noting the following words of Professor Otanzar Matyokubov: "The fact that every Uzbek has a hanging instrument in his hotel, such as the dutar or tanbur, testifies to the boundless respect and devotion of our people to art"[1]. This means that the love for the heritage of national music has been formed over the years in the hearts and minds of children born in Uzbek homes.

In the development of musical skills in students studying in the higher education system, first of all, it is necessary to increase the culture of the stage. It involves engaging students on stage after a larger audience, participating in various events and competitions. There are students who can easily play a word in the auditorium independently, but when they go on stage or in larger circles, they get overwhelmed with excitement. The educator should be more involved in this, expanding the student's opportunities, expanding the student's participation in events and competitions.

From time immemorial, Uzbek national musical instruments have been singing national melodies, echoing the soul and calming the soul. According to Eastern philosophy, people not only enjoy themselves aesthetically from artistic creation, but also find solace in it, and ultimately appreciate works of art as a means of education. This philosophy will be developed in

the education system without losing its essence, and vice versa. In their work, educators equate education and upbringing.

The teaching of the secrets of musical performance is developing and improving day by day. As a result of the development of the art of music and performance, the strengthening of dialogue between musicians, composers, musicologists and peoples of the world, new horizons of performance are opening.

When it comes to musical instruments, the oldest of them were undoubtedly the percussion. Then the puffs came into being and gradually formed. The mention of artists and composers in ancient historical and literary works testifies to the high level of music development in Central Asia.

In higher education institutions, ie music schools and conservatories, the main force is focused on the acquisition of performance skills, and the subject of special musical instruments is the core of the educational process. In pedagogical institutes, the subject of special musical instruments is an integral part of the components of the educational process, despite its great importance. We also need to keep in mind that the nature of the performance of a piece of music in a concert hall and in an auditorium is different. So, of course, a musician-performer and a music-educator should come forward. What should this difference be?

The task of the musician-performer is to improve the technique of playing the musical instrument, to get acquainted with a variety of musical works written in large form, to interpret the deep aesthetic content of the work. In addition to the above features, the music teacher must be able to quickly perform simple musical works according to the notes, interpret the aesthetic content of the work with music and word interpretation, demonstrate the elements of conducting and breathing while playing a musical instrument. In order for him to master these qualities perfectly, he must work tirelessly to develop the ability to play the note, to accompany, to hear, and to interpret the work verbally.

Being a companion is an integral aspect of managing the singing part of students. Due to this, it is necessary to increase the ability to be a companion. He should be asked to perform the work in unison, in a good voice, assuming that he is standing in the auditorium, in front of the students. It is also important that it develops the ability to hear in order to develop the ability to be an accompaniment. Therefore, it is necessary to develop the student's ability to sing a song or play a piece of folk music during the lesson, to repeat the melody heard.

For the musician-teacher, the second feature in the acquisition of a special musical instrument subject - the ability to play according to the note - has a special place in future work experience. Because you have to refer to different works in the music listening part of the lesson. To this end, we are required to work on the artwork in each lesson, teaching more of the possibilities of the stage on a regular basis. The increase in training will continue to depend on activity.

It should also be noted that the role of the art of Maqom in the development of musical skills is incomparable. Status songs that require sophisticated performance require professional experience and high talent from every performer and musician. Musicologist, scientist and educator Akilhon Ibragimov proved how invaluable the art of maqom is in his scientific work [2]. Currently, the specialist teaches at the State Conservatory of Uzbekistan and the Uzbekistan state institute of arts and culture, educating countless students.

Musical skills require a person to love music first and foremost. The musician further expands the love in his heart on the basis of his own interests, sharpens his talent, perfects it in the spiritual world with a combination of magical sounds for himself and his people, favorite melodies. Since the creation of man is associated with music, he lives as a musician throughout his life.

Teachers must have both theoretical and practical knowledge in teaching musicians who can play the Uzbek national musical instruments. Modern innovative approaches are introduced in their pedagogical education programs. Digital technologies are also developing in modern pedagogy. Remote organization of online classes, webinars and seminars will now be widely introduced. Online education also has a role to play in the development of musical skills. However, the musician develops on stage, and the live performance reveals all the skills he has. Different methods of pedagogical methods are used.

Today, at a time when technology is advanced, the Internet has become an important source of interaction. Nowadays, young people also share their creations through the Internet. These processes can be broadly established between the educator and the student-musician. After all, it is not distance in the development of skills, but the effort in solidarity and the highest goal that becomes the main criterion. At the same time, our young people will be taught how to use the Internet for its intended purpose. As the number of online sessions increases, students will develop independent performance skills.

In short, with the development of instrumental performance, traditional singing and music, it is possible to make a greater contribution to the heritage of Uzbek national music, to deliver high-quality musical works to future generations. In turn, educators are required to conduct research, create various monographs and manuals. A number of scientific works, various conferences and forums are being organized. These processes contribute to the development of musicology.

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