

THE ROLE OF NATIONALITY IN EDUCATION OF FUTURE MUSIC TEACHERS

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Abstract

The content of this article focuses on the study of experiences in providing future specialists with theoretical and practical knowledge of Uzbek classical music, including maqoms, in educational institutions operating at various stages of the continuing education system. Analytical considerations are made on the specific aspects of musical education.

Keywords: Music, musical education, status, classical singing, traditional singing, research, education, mourning, music, decoration, spiritual and moral quality, music culture.

Introduction

In the conditions of national independence, the formation of high moral and professional qualities in future specialists has become an important and integral task of education in higher education institutions. In modern society, education has become one of the most important areas of human activity and is considered the main, leading factor of socio-economic development. The process of training a future music teacher is a search for means and conditions that increase its effectiveness. "Educating our children as independent thinkers, masters of modern professions, and patriotic people with a solid theory of life is an urgent issue for us"[1] - says the President of the Republic of Uzbekistan Sh.M. Mirziyoyev. Raising a truly patriotic generation that is independent-minded, possesses modern knowledge, and has a solid theory of life requires, first of all, that pedagogical personnel being trained in higher educational institutions be fully prepared for professional activity. Because such qualities encourage future specialists to be creative and pave the way for them to make a significant contribution to the socio-economic and cultural development of society through their profession.

LITERATURE ANALYSIS AND METHODOLOGY

Considering the correspondence of maqams to the psychological states occurring in the human psyche, it is advisable to create a mood appropriate to the song being studied in students before studying each branch and folk song. Folk songs on the maqam path are created in accordance with the various moods occurring in the human psyche. The maqams are created in a way that resembles human life, social lifestyle and natural phenomena with

their content and melody. This can also be understood from the following thoughts expressed in the work of Najmiddin Kavkabi Bukhari (16th century) "Treatise on Music" [2]: "It is necessary to choose a suitable time to perform certain maqams. The "Rohaviy" maqom should be performed before sunrise, "Ushshaq" after sunrise, "Rost" on the eve of the afternoon prayer, "Iraq" during the afternoon prayer, "Buzruk" at sunset, "Buslik" during the other prayer (the prayer that is performed before the afternoon prayer and sunset), "Zangula" at sunset, "Navo" during the evening prayer, and "Isfakhan" at night" [3]. A significant part of the musical works that are necessary for students to study in the curriculum within the framework of traditional singing are maqom branches and classical folk songs. In the process of studying them, students form spiritual and moral qualities - composure, seriousness, thoughtfulness, taste and foresight. It also develops the skills to create a cheerful mood in accordance with the current situation, but to avoid childishness. One of the enthusiasts of teaching students samples of Uzbek classical music on the basis of music education in higher and secondary specialized educational institutions, my teacher Qoldosh Mamirov, who gave me a lot of musical knowledge when I was studying for a master's degree, spoke about his work experience and described the following: "In my work experience, I attach particular importance to the performance of classical works by a group (choir). In this, I try to effectively use not only the vocal capabilities of the choir, but also the words and nuances that are suitable for the voice of the choir. When teaching classical works to future specialists, it is extremely important to achieve the softness of the voice, clarity of the word, and the ability of the singers to sing in harmony with each other. The fact that I have been singing folk songs since my youth and performing in national instrumental ensembles allows me to correctly select students who are capable of performing classical music. After all, national songs have their own unique laments and refrains, and performing them requires the performer to have special qualities and abilities (Conversation held on April 23, 2006) [2:98].

DISCUSSION AND RESULTS

When working with a team, it is not enough to simply know classical songs. Perhaps the correct use of the team's vocal capabilities will not only ensure the skillful performance of classical songs, but also increase their attractiveness. In preparing future music teachers for pedagogical practice, it is also important for them to thoroughly study classical songs. After all, classical works, along with their impressive power, contain a folk spirit, and play an important role in educating not only students, but also pupils on the basis of national values, instilling in them spiritual and moral qualities that have been revered for centuries. The reason for the viability of classical songs is also their conformity to the taste of the people, their recognition by the people. As a result of a logical analysis of the essence of these requirements for the musical knowledge, skills and qualifications of students, we can conclude that, firstly, they reflect the attention paid to the study of national classical music; secondly, they take into account the opportunities for the formation of high artistic taste in students on their basis. Effective organization of music education allows students to

develop the skills to correctly evaluate classical musical works, distinguish works with shallow content from songs of high artistic quality, and objectively evaluate classical songs.

CONCLUSION

During the training process, the live performance of the teacher has a more creative effect on the psyche of students. Therefore, singing and listening to classical melodies in live performance should be the focus of the music teacher. It is also advisable for students to gradually develop skills such as analyzing their content, understanding lamentations, laments and other decorations while studying the works. In the educational process, characteristic sub-units that glorify a person, give him strength, and awaken lyrical experiences in him are also studied

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