

A MODEL OF IMPROVING STUDENTS' KNOWLEDGE OF PRESERVING THE NATIONAL MUSICAL HERITAGE BASED ON AN AXIOLOGICAL APPROACH

Mansurova Nigoraxon Rustamjonovna

Lecturer, Department of Vocal and Instrumental

Performance, Fergana State University, Fergana, Uzbekistan

E-mail: mail: nigramansurova19@gmail.com

Abstract

This article has developed a model for improving students' knowledge of preserving national musical heritage, as well as empirically tested indicators, proposals and recommendations of students' knowledge of national musical heritage. Theoretical, empirical, and mathematical methods were used in the research work. As a result of this research, based on the axiological approach, the levels and criteria of integration of students' knowledge of preservation of national musical heritage, as well as empirical data on the research work, are presented. At the end of the article, conclusions and developed scientific-methodological recommendations are given.

Keywords: Musical inheritance, axiological approach, musical pedagogy, classical music, instrumental performance, vocal performance.

Introduction

The tasks of improving students' knowledge of preserving national musical heritage, in-depth study of Uzbek musical heritage, and formation of skills to pass them on from generation to generation are becoming increasingly urgent. For this, it is necessary to introduce innovative methods and developments into the pedagogical process and to create new educational technologies. At the same time, it is also necessary to clearly define the goals and objectives of the pedagogical process in improving students' knowledge of preserving national musical heritage. The pedagogical goals of the research work are to develop students' knowledge of preserving national musical heritage and improve the system of their training. The subject of the research is the pedagogical form, method and means of developing students' knowledge of preserving national musical heritage.

In general, the specificity of the pedagogical goal is determined by society, that is, the result of pedagogical activity is related to the interests of society. Its work is aimed at the comprehensive development of the personality of young people. Pedagogical activity

ensures the social continuity (continuity) of generations. It transfers the experience of one generation to another and realises the natural potential of a person to gain social experience.

Literature Review

The study of Uzbek national musical culture has always been one of the most pressing issues. In this regard, in recent years, the reforms carried out in Uzbekistan by such scholars as O. Matyokubov, O. Ibrohimov, R. Yunusov, Sh. Oikho'jayeve, Ch. Ergasheva, R. Qodirov, and L. Jo'rayeva have led to new results in the field.

Results and Discussion

The effectiveness of music education, organisational and educational work on the development and popularisation of national musical heritage in improving students' knowledge of preserving national musical heritage is of great importance. "Therefore, in the pedagogical process of preserving national musical heritage, the ideal of the teacher-pedagogue and his knowledge, potential, and skills in organising the pedagogical process play an important role. Participating in the process of educating a well-rounded generation, the teacher should not only be an example to those around him with his spiritual and moral culture, but also, as a mature teacher, make his due contribution to the work of educating well-rounded people, highly qualified personnel. The main tasks of a teacher's pedagogical skills are to organise all forms of the educational process most conveniently and effectively, direct them towards the goals of personal development, and instil a tendency to activities necessary for society" [1]

In music education, the inextricable link between the content and procedural components of education is clearly expressed. "The content part of education is aimed at mastering theoretical knowledge and searching for new information. It requires the use of educational methods known from general pedagogy - explanation, application, heuristic (truth finding), problem-based, etc. The part of education related to the acquisition of performing skills involves the use of not only general didactic methods, but also specific musical methods related to demonstration and guidance in performance. The acquisition of collective creative activity skills requires pedagogical and creative "modelling" - training, rehearsal, stage work, which involves the creation of an educational process that works in different "modes" [2].

"In the process of music lessons, especially in performance classes, the teacher must be able to monitor the emotional and psychological state of the student at every moment, to see their performance actions and, accordingly, to correct the setting of educational tasks and change the methods of pedagogical influence. Many researchers deny the possibility of using pedagogical technologies in a person-oriented pedagogical approach. In their opinion, it is impossible to pre-write the path of formation and development of a person, but they believe that it is possible to design the positive features of the educational environment. Because the educational effect manifests itself individually for each subject of the educational process" [3]. However, in an activating educational environment, factors that develop a person's interests, initiative and create the actualisation of knowledge are more likely to arise.

Managing the activities of future personnel in the process of pedagogical education and training is especially difficult because the pedagogical goal is always directed towards the future of future personnel. Realising this, skilled teachers design the logic of their activities in accordance with the needs of future specialists. The specificity of the purpose of pedagogical activity requires the teacher to:

- fully understand and accept the social responsibilities of society;
- a positive approach to specific actions and tasks;
- taking into account students' interests, transforming them into the established goals of pedagogical activity. Providing students with knowledge based on these areas, preparing them for professional activity, and forming professional competence in them affects both the quality of education and the effectiveness of professional activity.

In fact, music education is a field that is much more complex than other areas and requires its own methodology. At the same time, Uzbek national music is distinguished by its harmony with national and religious values, and its own philosophical content. Uzbek musical culture is developing, embodying ancient and colourful traditions, and at the same time modern traditions. First of all, such diverse aspects as folk music, classical musical heritage, national composition, modern composition, as well as folk amateurism and vibrant popular pop creativity are manifested in this. Thanks to independence, attention to our national and spiritual values, the revival of our forgotten traditions in a historically short period of time, and the continuous development of our traditions have become a priority in the processes of renewal and reform. Efforts to develop cultural and musical ties with neighbouring and distant foreign countries for mutual enrichment have also become relevant [4].

The lifestyle of the Uzbek people has changed to an unprecedented extent in recent years. Now, today's person is following his own path to a good life, to demonstrate beautiful examples of communication, and most importantly, to aesthetically master reality. This also has a significant impact on the development of musical culture.

It is known that the spiritual beauty of the Uzbek people has found its wonderful, unique artistic expression in the melodies that have come down through the centuries. According to one of the definitions given by our scholars, music is the food of the human soul. Therefore, national music has been a lively expression in the sounds of the rich spirituality, deep thinking, and harmonious spirit of our ancestors for many centuries, and at the same time, it is the spiritual strength and food of our society, which is the creator of a new, great state.

In music education, the achievement of students' success, moving from ignorance to knowledge, from inability to ability, that is, towards understanding the meaning and results of one's efforts, creating conditions that provide a sense of joy of achievement, cultivating diligence, a desire to study, and the ability to study are among the main tasks and blessings. Thanks to music, the student develops an idea that nobility, grandeur, and beauty exist not only in the outside world but also in himself. Developing artistic, mature performance of invaluable, classical, and rare musical works of the Uzbek people on folk instruments increases the interest of young people in music in our time.

At the new stage of development of Uzbekistan, attention to Uzbek traditional music has increased even more. The revival of national values, traditions and rituals has also led to significant changes in the field of music. Along with the rich artistic and visual means of our ancient national music, as a result of the development of new genres and types, Uzbek musical art has risen to an even higher level. For this reason, many competitions are being organised at the republican level.

Conclusions

In conclusion, students are required to improve their knowledge of preserving national musical heritage, as well as develop the skills of playing and working with national musical instruments.

1. The student's musical preference should be determined through an individual conversation with the student. For various reasons, students differ in their level of intellectual development, interest in music, abilities, and mental state.

The results of the research conducted in this regard are explained in the table below.

In the scientific research work, an experiment was conducted on 3 different questions in this questionnaire. According to it, in the table above, the level of Uzbek national musical knowledge of young people who are reaching a fairly good maturity in terms of age was assessed well.

2. Regardless of the type of instrument, whether it is a stringed instrument, a plucked instrument, or a national percussion instrument, the teacher-instructor should, starting from the first lesson, give the student an understanding of the history of the instrument's appearance, range, level of performance capabilities, and strokes (beats). It is necessary to pay attention to the performance position (setting) of the musical instrument and correct any shortcomings in a timely manner during observation.

3. It is important for the teacher to achieve the student's finger movements, the rules of applicative, the balance of the right and left hand movements, and to pay special attention to the activity of the hand muscles. For example, in the performance of gijjak, qashkar rubabi, dutar, nai, chang and other musical instruments, the teacher is required to form the student's finger movements freely, without straining the muscles. When the muscles are tense, the sound in the performance of the qashkar rubabi is trembling and unpleasant, and the hands quickly tire; when performing the chang, the sound is dry and loud; when performing the gijjak, the sound is squeaky and uneven. If the rules of applicability are followed and the performance position is correct, the muscles do not get tired, the performer can perform freely and correctly understand the character, essence and content of the work. This will prepare the basic and important foundation for mastering the skills of artistic performance on the instrument.

4. The teacher-mentor should provide the student with a detailed explanation of the idea of the musical work being performed, its content, and information about the character, tempo, form, structure, genre, nuance, ensemble, and author of the musical work to ensure a successful performance. Otherwise, the performer will not be able to fully convey the

character and content of the work. Such a performance will not reach the listener's heart, and will mean that the effort has been wasted.

5. No matter what tempo a musical piece is written in, whether it is a "dance", "march" or "song", when getting acquainted with the piece, only after learning it at a slow, measured pace should one begin to work on its own tempo and artistic performance. These may include dynamic signs of the piece, musical accents, cadences, laments, and various ornaments, styles and methods (strokes) found in the piece. Sometimes students perform the piece of music in the same dynamic form from the beginning to the end[4,7].

Based on the results of the research, the following scientific and methodological recommendations were developed:

1. It is necessary to introduce the "Music Axiology" module in the elective subjects block for all undergraduate majors in the field of music education.
2. The curriculum of the musical and applied sciences block should include topics related to the practice of forming national musical axiological skills and cultivating culture in students.
3. It is necessary to introduce full use of information and communications technologies in improving the national music axiology system.
4. To further enrich and develop the national musical knowledge base of future music teachers, it is necessary to constantly organise and encourage competitions, festivals, and events related to the field, and it is advisable to develop innovative models of targeted training for socio-pedagogical activities.

References

1. Karimova D.A. Fundamentals of musical pedagogical skills. – Tashkent. "Economy-Finance", 2008. –P.103.
2. Khojdaeva M. Pedagogical technologies in music education characteristics. –Tashkent.: UzDSMI News — 2018/2(6).-P. 69.
3. Khojdaeva M. Pedagogical technologies in music education characteristics. –Tashkent.: UzDSMI News — 2018/2(6).-P. 69.
4. Karimova D.A. "Musical Culture" Modern pedagogical skills of the teacher. // Modern education. 2018. №5. –P. 7.