

METHODOLOGY OF INTRODUCING ASHULA GENRE TO UNDERGRADUATE STUDENTS

Mirzatov Obidjon Murotaliyevich
Termiz State Pedagogical Institute

2nd Year Master's Degree in Music Education and Art

ABSTRACT

The article talks about introducing the genre of singing to students and developing measures for teaching music education.

Keywords: Music, direction, private pedagogy, genre, teacher-student.

As each period is important in the development of a student's personality, the period of study at a higher education institution, the orientation of students to a certain profession at the professional level is of special and important importance. After all, it prepares bachelors and masters with higher education in a higher education institution. They, in turn, are the main source of basic information education that brings the young generation to maturity.

Pedagogical scientists emphasize that a person is a biosocial being, and his social essence is knowledge. Like all subjects, music education has its own scope of professional knowledge. The personal social qualities of the teacher-teacher, based on the requirements of each time, the demands placed on the pedagogue are gradually improving and becoming more complex. It is natural to ask what the social qualities of pedagogues should be in the process of higher musical education. First of all, we need to take into account the opinions of our ancestors. About the responsibility and duty of the teacher, the great scholar Ibn Sina demands as follows:

- Being strict and serious in dealing with children;
- to pay attention to the practitioner in how the students assimilate the given knowledge;
- use of different methods and forms in education;
- knowledge of students' memory, ability to acquire knowledge, personal characteristics;
- ability to be interested in science;
- distinguishing and teaching the most important of the given knowledge;
- providing knowledge in accordance with the age and intellectual level of students;
- it is necessary to reach the level of awakening children's feelings of each word.

Pedagogical scientist B. Ziyomukhamedov in his book "Pedagogy" made the following conclusion about the social qualities of a teacher based on the opinion of Eastern scholars and Western pedagogues:

1. A pedagogue should know well the role, history, basic concept, rules and principles of the subject he teaches in the life of society. It is necessary for him to thoroughly learn the theoretical foundations of pedagogy and his discipline, that is, didactics. He should be able to apply the knowledge given in "General pedagogy" and "Special pedagogy" to his life and practice. It is necessary to master the forms and methods of teaching and education and be able to apply them in practice.

2. To have thorough knowledge of his subject, to be able to explain the knowledge given to students in an interesting way.

3. Must have deep knowledge of philosophy. Philosophy is the methodological basis of the cognitive process, that is, gnesology, abstract thinking. In order for the knowledge to be thorough, it is necessary to repeat it 5-7 times, to be able to think about contradictions, etc.
4. He should know well the anatomical, physiological and psychological characteristics of the child's age-specific development.
5. It is necessary to know about religious concepts, faith, the non-interference of religion in state affairs, and at the same time the norm of following religious traditions. Knowing how to protect them from the attack of various religious trends.
6. It is required to be sufficiently aware of political science, to be able to connect the topics covered with daily political events.
7. To be aware of sociology, which represents the life of historically developed groups in society. It requires awareness of cultural studies, which shows the production, social and spiritual life of society.
8. He should have a deep knowledge of the customs and national values of our people and be able to promote them not only in the audience and outside the audience, but also in the public. In this place, it is necessary to widely use the modern, cultured type of the master-disciple tradition.

The professional formation of a music teacher begins with the embodiment of the above-mentioned features. However, it is worth noting that the profession of music requires special abilities and talents. He is not only a teacher, but also an artist. Combining these two fronts requires a lot of talent and work.

It is important that music pedagogues of higher educational institutions not only teach students about the basics of their subject, but also prepare them for their future profession, that is, the profession of music teacher. The requirements for a music teacher should come from the set of all subjects taught in the field of music education in higher education institutions. Professional requirements for a future music teacher require the formation of the following qualifications:

- to be able to sing in a pleasant and bright voice, to be able to use academic singing and folk traditional singing styles;
- able to skillfully play one of the tunes of the Uzbek folk instrument, which is convenient for both teaching songs to singers and relaxing music by playing alone;
- to have thorough knowledge of music theory, to carry out the traditions of "Master-student" based on notation - in a professional manner;
- to be able to lead the performance of one's songs through conducting elements;
- to be aware of the elements of solfeggio, to be able to sing according to the notes and to play the instrument;
- to be aware of choir and ensemble skills and be able to manage them;
- to have thorough knowledge and skills in teaching methodology;
- to have the skills to engage in scientific research;
- to have pedagogical sensitivity;
- being able to establish pedagogical communication;
- to have organizational training.

It is worth noting that the scientific potential of a music teacher is only two to three times more thorough than the level of knowledge of general secondary education choirs or secondary

vocational college choirs, and the knowledge provided to them is also extensive and thorough. should be.

For this, it is required that the lessons of these subjects be conducted separately, in order for them to have in-depth knowledge of the instrumental performance (playing the piano or folk instruments), the skills of the singer, and the conducting element, which teaches the ways of folk singing and is important for all musicians. will be done.

It should not be forgotten that a music teacher should not only be an expert in his profession at his workplace, but at the same time, he should be a skilled person who can work among the general public and a competitive person who can compete with foreign specialists. must be reached.

From the point of view of the subject of this scientific research, when we study the performance of singing in traditional singing and its history, roots, first of all, "tradition", "traditionalism", "song", "song", "big song" we considered it permissible to comment on the concepts of "traditional song", "composer's works". The concept of tradition in the "Explanatory dictionary of the Uzbek language" is recognized as a "rule passed from generation to generation", i.e., the tradition of repeating customs, customs and other actions established and found in life in a traditional way. will be done. Traditionality means that this process is constantly repeated in its own form over the years. From this point of view, the traditional songs that we are studying are the traditions, customs and other practices that are settled and found in our daily life, passed from generation to generation over the years and this process is constantly repeated. To put it even more clearly, tradition is passed down from generation to generation, people and the general public tomonidan e'tirof etilib, doimiy o'tkaziladigan ijtimoiy axloq munosabatlarning are generalized norms and principles. The concept of song is widely used here. According to the literature, the term "song" has been called "shlok", "takshut", "ir" (yir), "kug" since ancient times. Initially, in the works of Mahmud Koshgari, "kashug" is called in the form of a song, ode, or poem, and it is used in the sense of four in interpreting the meaning of the word. When it comes to traditional songs, it is necessary to draw a conclusion based on the opinion of experts. The famous musicologist scientist R. Yunusov gave a description of the song and expressed his opinion that there are defects in the practice of using musical terms and expressions. It is obvious that you don't get it. Indeed, these thoughts are true. We gave information about the term of the song. Ashula is a rather complicated genre compared to a song. The song can be performed by people of different categories in our daily life. However, the performer of the song must have undergone certain training or received the lessons of a teacher.

We found it permissible to emphasize this as a special aspect of our research that should be studied. In particular, to clarify the expressions "traditional singing", "traditional song", "traditional singing", "traditional classical music" that are common in our social life today and use them during research. if we describe the term that will be easy. That is, we express our opinions about how we should conduct our research.

REFERENCES

1. Ziyomuxamedov Bo'ri. «Pedagogika». - T., Turon-Iqbol. 2006 yil. 59-bet.
2. Yunusov R. An'anaviy o'zbek musiqa asoslari". Ma'ruzalar matni. Toshkent. 2000 y., 4 b.
3. Ўзбек тилининг изоҳли луғати. Ўзбекистон миллий энциклопедияси. 107 б