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THE ISSUES OF CONTINUITY IN PEDAGOGICAL ACTIVITY IN THE FIELD OF MUSIC

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Abstract

It is mentioned about pedagogical recommendations that are effective in working with students for educators teaching in the field of music. As an example, the names of eastern and Western musicologists, composers, master teachers and their musical pedagogical skills were mentioned. In the training of competent educated personnel, it is written that the task and importance of the educator is important in improving their musical abilities, in the rapid growth of their skills.

Keywords Modernization, Goufman, pedagogy, methodology, Kaykovus, Kabusnoma, Misikin, Muhammasi Iraq, Samoi Duguh, psychology.

INTRODUCTION

The main goal of state policy in the Republic of Uzbekistan is to improve the quality of education through the application of innovative and modern pedagogical technologies. This aims to develop independent thinking, cultivate talented youth with a broad worldview, and shape their personalities. The modernization of education is an urgent and indispensable process in this regard. At the same time, the development of effective teaching methodologies in music lessons deserves commendation.

As outlined in the Law on the "National Program for the Training of Specialists" of the Republic of Uzbekistan, education should aim to prepare

individuals who are free, independent thinkers in a democratic society. The role of a highly skilled teacher is crucial in nurturing such individuals. A specialist music teacher is not just a professional musician but also a cultural figure capable of promoting art and spreading advanced musical traditions in society. Additionally, the music education field prepares students for practical work as teachers of music culture.

When discussing pedagogical activity in the field of music, it is essential to define the term "music education" and its historical background. The history of music education and training is closely tied to the emergence of humans on Earth, the

formation of pedagogy, and the development of music culture as an essential part of human life. Notably, the famous scholar and statesman, Kaykovus, in his didactic treatise Qobusnoma, provides guidance on music, specifically for musicians and instrumentalists in Chapter 36, titled "On Vocal and Instrumental Performance." In this chapter, he states: "Never tread the difficult path, as not all exercises and melodies should be played in the same manner, because people are not the same, and their temperaments differ. Thus, the masters of this art have described the science of music in such a way that it can cater to different listeners, depending on the setting, the occasion, and the nature of the gathering." This pedagogical approach to music emphasizes adjusting performance style to suit the audience and context.

As mentioned, pedagogical writings on music have existed since ancient times. Scholars like Farabi, Jami, Husayni, Changi, Ibn Sina, and Kavkabiy have left us with numerous treatises on music, which continue to be valuable pedagogical resources today. These methods have been passed down through generations and serve as a bridge connecting the past with contemporary teaching practices.

In addressing the issues of music pedagogy, the specific methods of music education and the pedagogical experiences of prominent musicians play an important role. Every branch of music pedagogy, such as performance, music composition, listening, musicology, and teaching, has its unique characteristics, and these characteristics must be embodied by the teacher. However, it is important to note that these skills do not emerge on their own; they must be acquired through education and practice. These pedagogical foundations ensure that students acquire necessary pedagogical knowledge, skills, and competencies.

The level of music education is directly related to

the pedagogical skill of the teacher. A good teacher must not only possess musical talent and the technical skills to perform music but also be knowledgeable about relevant pedagogical theories and teaching methods. The famous composer I. Gofman stated: "It would be better if a student does not rush to play an instrument until they fully understand each note, its sequence, rhythm, harmony, and all the markings in the score. After all, playing an instrument is the expression of what one knows with the hands." The development of musical memory, thinking, imagination, listening skills, voice, rhythm, and performance technique are all integral to music pedagogy. Many examples of these principles can be found in music pedagogical practices.

For example, in the 1930s, V. A. Uspensky, in his music pedagogical works, created piano pieces based on maqom and folk music for two and four hands, such as "Muhammadiyah Iroq," "Miskin," "Samoyi Dugoh," "Usmoniya," and "Rajabiy."

Today, the works and efforts of great masters in our field—such as Hoji Abdulaziz Rasulov, Mulla Toychi Toshmukhamedov, Abdusolat Vahobov, and Domla Halim Ibodov—have significantly enriched the repertoire of students in our department. These and many other unnamed mentors have laid the foundation for the development of Uzbek national music art through their unique schools and creative activities.

CONCLUSION

In conclusion, one of the primary responsibilities of every music teacher is to approach each student individually, maintain their interest in music, and nurture their talent. Teachers must select appropriate repertoires that match the student's age, voice, psychology, and technical abilities. Whether teaching individually or in ensembles, the correct methodology must be applied to ensure engaging and meaningful lessons.

Initiative and high professionalism are indispensable elements of music pedagogy. The development of music culture, a person's first steps into the world of music, and the perfecting of their musical talent are all facilitated by dedicated music pedagogues who have created their own schools, performance styles, and artistic identities.

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