

WAYS OF DEVELOPING KHOREZM MAQAM INSTRUMENTAL PERFORMANCE SKILLS IN STUDENTS

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Abstract

This article discusses the formation of knowledge and concepts related to our national cultural traditions in the minds of students through the national musical heritage of Khorezm and musical examples of Khorezm. It also highlights the peculiarities and methods of developing the skills of performing these traditions on the tanbur. Additionally, the article addresses the importance of selecting an appropriate musical piece for students, ensuring that the volume and level of difficulty of the piece align with the student's age and developmental stage for effective skill formation.

Keywords: Status, performance skills, intuition, discourse, artistic-aesthetic, ability, music, tanbur, creative thinking, thinking, competence.

Introduction

Our national musical heritage is based on the melodies specific to the Uzbek people. Every piece performed expresses national pride, dignity, and love for the Motherland. The musical embellishments in the melodies signify their national character. Performing these national melodies traditionally—without distortion, exaggeration, or modification is known as traditional music performance. In the educational process, symbols, signs, intuition, discourse, and non-verbal indicators are harmoniously integrated within the content of national knowledge. To fully understand cultural phenomena, it is not just about one element, but rather, many concepts that contribute to the development of students' cultural worldview are integrated. In this process, the interconnection of cultural phenomena and the relationships between the subjects of the educational process are of vital importance.

In the educational process, national musical art and the theoretical knowledge related to it are embodied within the teaching materials focused on national musical works. Through the examples of Khorezm national music, students acquire knowledge and concepts related to our national cultural heritage, and

their musical perception develops. As a result, students' performance skills in the Khorezm national maqom and dance traditions are shaped. Introducing students to the Khorezm national music heritage helps develop their artistic-aesthetic taste, enhances their ability to think independently, and fosters a growing respect for our national musical heritage[1].

The samples of Uzbek national musical heritage are one of our traditional national cultural treasures that have been passed down through generations from ancient times. Interpreting it in its original form and consistently embedding it into the consciousness of young generations is one of the important issues in the music education process. National musical examples stand out from other educational materials due to their sincerity, meaningfulness, and positive impact on students' aesthetic awareness.

In music education, introducing students to the knowledge related to national musical content and directing them to active musical practice leads to the development of their creative abilities. The first forms of engaging students in musical activities include performing with traditional musical instruments, singing songs, understanding the essence of selected pieces, recognizing the rhythmic characteristics of the music, and developing skills to perform according to the musical notation. In this process, students' creative thinking abilities are also shaped. Knowledge about national music gradually turns into practical experience for students during music lessons. In such cases, teachers should systematically organize the analysis, generalization, and creative interpretation of the national musical pieces presented, providing favorable pedagogical conditions for students' creative adaptation.

It is known that every teacher, when carrying out the educational process in the field of traditional performance, must have specialized knowledge and a high level of professional skill to introduce students to the Khorezm national music heritage[2]. However, it has been revealed from the activities and experiences in the traditional tanbur performance classes in music schools that many teachers are not sufficiently approaching the educational implementation of Khorezm national music, failing to emphasize the essence of the musical work and instead focusing on performing it mechanically. There is also a lack of sufficient use of musical pedagogical technologies that could enhance the effectiveness of the lessons.

Additionally, it was found that the presented knowledge, including the size and difficulty of the selected works and the students' age characteristics and ability to assimilate the material, were not always suitable. Such situations hinder the growth of students' creative activity and prevent them from fully comprehending the presented musical knowledge. As a result, students struggle both physically and mentally to assimilate the educational materials.

One of the important tasks of every tanbur teacher in the lesson process is to teach students how to choose the repertoire and organize the lessons efficiently. Before presenting specific works to students, the teacher's professional skill is demonstrated in how they assess the students' ability to absorb the material, taking into account their age and capacity for assimilation. Only then can students successfully assimilate the musical educational materials and complete the given tasks successfully.

In music schools, when introducing students to the Khorezm maqom and traditional music samples, it is essential that the educational materials presented to students correspond to their age characteristics and their ability to assimilate the material. This is particularly important for developing students' performance skills. The Khorezm maqom school, which has also developed through the tanbur, is of great significance [3].

Tanbur performers are divided into two groups. The first group consists of performers who specialize in playing the instrument, while the second group includes those who are both instrumentalists and singers (the "singer-instrumentalists"). That is, a singer performs based on their vocal ability, while a tanbur player may perform more freely in their execution compared to the singer.

In the case of tanbur performers, Rasul Qori Mamadaliyev stands out as an example. In his creative work, the primary principle and goal of performance focused on singing (vocal performance). In such performances, as a vocalist, he utilized pauses, rhythms, and techniques to engage listeners more deeply, enhancing their emotional experience. Unlike tanbur instrumentalists, some vocal performances are expressed using a blend of instrumental techniques in the form of strokes or other expressive tools. At the same time, the performer sought to translate the musical lines of instruments like the rubab and the tor into the tanbur performance, showcasing their expressive potential.

Certain requirements are set to shape students' performance skills in Khorezm maqom and traditional music. These requirements are related to the size of the selected musical piece. In shaping students' performance skills, the size of the selected piece and the level of its study must align with the age characteristics of the student. Therefore, the correct selection of the repertoire plays a crucial role in the development of students' performance skills. When choosing musical examples specific to the Khorezm maqom and traditional music, attention should be paid to their complementarity, enrichment, and the integrative nature of the knowledge being imparted. This, in turn, forms the basis for shaping and strengthening the skills that students acquire through the Khorezm national musical heritage.

In the system of Khorezm maqom and traditional music songs, the expression of certain concepts such as information, performance style, and technique at various levels becomes evident. The knowledge and concepts expressed through the Khorezm maqom songs create a unified system that contributes to enriching students' aesthetic taste, worldview, and perceptions.

The educational materials that present Khorezm national musical knowledge to students are selected and organized taking into account the students' creative abilities. This approach in pedagogy aims to expand students' creative potential. In this process, by systematically presenting small sections of Khorezm maqom traditional songs to students, the goal is to develop their creative cognition and assimilation skills. As a result of the formation of such knowledge, students' performance skills in the Khorezm maqom traditional music system will be expanded.

The systematic presentation of knowledge in musical examples helps students fully comprehend the traditional songs. Comprehension is a high-level cognitive process that involves thinking, recognition, and memory. Through this process, new knowledge and creative methods of activity emerge for the student. Such knowledge is connected to the student's state and arises in relation to problematic situations. As a result of this activity, clear ideas, concepts, and notions are formed in the students' minds. Creating problematic situations is considered a complex pedagogical process. Problematic situations are seen as the first stage in developing creative thinking in students.

The culture of the Uzbek people is based on knowledge that has naturally evolved and been tested through time. National folk songs and melodies, by their very nature, help students develop aesthetic taste, enabling them to experience kindness and beauty. Alongside this, they offer an opportunity to creatively engage with the centuries-old historical and cultural experiences of the Uzbek people and the fundamental principles of their national, cultural, and aesthetic worldview. In addition, familiarizing students with the rich musical heritage of Khorezm allows them to form artistic and aesthetic preferences, acquire performance skills, and understand national and cultural values aimed at fostering humanity[4]. This also motivates them to independently seek out and adapt strategies for their own worldview and way of life. Therefore, when introducing students to Khorezm's national musical heritage, it is essential to base the approach on the principles of historical integrity, cultural understanding, and systematic analysis.

In traditional tanbur classes, exercises aimed at developing performance skills and songs are analyzed by the teacher together with the students. This process, in turn, helps the learner acquire performance skills related to a specific piece of music, presenting initial knowledge in the form of concepts. Initially, the teacher should start by teaching students how to hold the tanbur, beginning with the basic position, and then guide them to hold the instrument correctly.

In developing the performance skills of students in Khorezm maqom music and traditional instrumental techniques, selecting an appropriate musical repertoire for each grade level is considered essential. For example, in the 1st grade, the initial focus should be on introducing the tanbur instrument, teaching students to play simple scales, and then presenting short, manageable pieces such as "Yallama Yorim," "Gullola," "Paxta Oy," and "Maktabim" to help students develop their skills. In the 2nd grade, pieces such as "Qora Dali," "Peshrav," "Dugoh," and "Ali Qambar" are introduced, which further enhance the students' performance abilities. As students progress in developing specific performance skills, their overall musical abilities and potential for performance continue to expand.

When presenting national musical knowledge to students, it is considered important to base the approach on cultural studies. The cultural studies approach allows for the comprehensive development of students in terms of cultural, moral, and creative formation through national musical knowledge[5]. For

example, in traditional instrumental music classes, if more information about the songs and melodies being taught is provided, and these examples are performed practically by the teacher, students will be able to develop the necessary skills and knowledge. As a result, students will be able to meet the following skill requirements for traditional tanbur performance:

- They will understand that Khorezm's national musical heritage is an ancient form of music.
- They will recognize that Uzbek music has been refined over centuries and reflects the rich culture, national traditions, and values of the Uzbek people.
- They will appreciate that Uzbek music, including the Khorezm national musical heritage, is an integral part of global musical culture.
- As emphasized earlier, when selecting national musical content based on a cultural studies approach:
 - The planning of activities aimed at developing performance skills for the selected musical pieces should be carried out.
 - It is recommended to ensure consistency in determining the content, concepts, and information provided within the musical knowledge to ensure clarity and cohesion.

In conclusion, using pedagogical technologies that encourage creative thinking is considered appropriate when introducing students to Khorezm's national musical heritage. These technologies have unique features in that they allow students to solve multiple tasks simultaneously and ensure they achieve results while fulfilling assigned tasks. Pedagogical processes based on these creativity-promoting technologies help students rapidly develop their personal qualities and contribute to the improvement of the knowledge, performance skills, competencies, and qualities they have acquired. By fostering creative processes, these technologies ensure effectiveness. The widespread use of pedagogical technologies in music schools, particularly in tanbur performance classes, helps students fulfill tasks, listen, understand, and independently interpret music, thereby shaping a culture of independent comprehension and musical appreciation.

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