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# Methods of Developing Students' Minds in the Formation of Teacher and Student Traditions through Music Lessons

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**ANNOTATION:** One of the important tasks of our country today is to form and develop the spirituality of the younger generation. It is very important to educate the creators of the future of our society as people with the highest human qualities, noble morals and high faith. From the distant past to the heyday of civilization, it is a fact that human society is faced with the question of what to teach young people and how to teach them.

This article discusses how to develop teacher and student traditions in the minds of students through music lessons.

**KEYWORDS:** Folk music, roots of art, Uzbek composition, life, history of the peoples of Uzbekistan, values, masterpieces of science and culture.

## I. INTRODUCTION

Today, the process of revival of our national values requires a comprehensive study of our cultural heritage, including our centuries-old artistic heritage and traditions. Our national songs, which are an invaluable spiritual property of our people, are one of the most important and valuable sources, and the issue of their widespread implementation is of particular importance today.

In particular, there are wide opportunities to comprehensively study the history of the great artist of our singing and to convey it to our people through in-depth research.

The course of folk music creativity and literature is one of the special and leading disciplines in the field of training leading personnel for amateur folk music ensembles. In the process of studying folk music and literature, students will have the opportunity to learn not only the history of our singing, but also the work of master composers who have lived and worked for centuries.

The science of folk music and literature is a science that studies and teaches specific issues related to the training of young professionals in the specialty "Leader of amateur singing and dance ensemble", which theoretically and creatively generalizes the experience of traditional folk performance.

On this site, an attempt was made to take a brief look at the roots of the art of folk music, the history of the development of Uzbek composition. He briefly spoke about the work and life of the master composers, who made a significant contribution to the restoration and development of Uzbek folk music and singing. This site provides examples of practical use of music notes created by our composers.

Of course, the aspects of the science of folk music and literature that need to be covered are very wide-ranging today. He is still awaiting his important research in many areas.

It is very important to comprehensively study and analyze the history, values, science and culture of the peoples of Uzbekistan. "Today we have such a historic opportunity," said the President. we need to build a new society. " To this end, a number of documents of the government of the republic are aimed at the development of our country on the basis of comprehensive international standards. In particular, in educating young people, great importance is attached to the use of our culture, values, samples of national art, wonderful works of art created by our ancestors and famous all over the world. In this regard, in order to radically reform the public education system, the Government of the Republic in 1997 adopted the Law "On Education" and the "National Training Program". It reads: "Taking into account the policy of the Republic of Uzbekistan in the field of education, universal values, historical experience of the people, centuries-old traditions in the field of culture and science, the future development of society."



The National Program of Personnel Training states that "effective organizational, pedagogical forms and tools based on the rich national cultural and historical traditions, customs and universal values of the people will be developed and put into practice in the spiritual and moral upbringing of the younger generation."

Therefore, the rich experience of our ancestors is fully reflected in the places where the profession is taught now: in higher education institutions, secondary special vocational education institutions, private workshops of qualified masters, additional professional colleges. We see that the lack of education has a negative impact on the morals and level of knowledge of our students, in general, on the formation of their spirituality.

In carrying out these tasks, it is important to train our young people in the profession, using the spiritual treasures left to us by our ancestors.

The radical changes taking place in all spheres of socio-economic development of the Republic of Uzbekistan require the formation of a completely new generation of spiritual, educational, ideological and professional people. The problem of educating modern youth in the modern spirit, taking into account national, oriental and historical values, as well as the training of professionals with positive human qualities is one of the most pressing issues in the country. Today, a number of documents of the government of the republic are aimed at the development of our country in accordance with the requirements of comprehensive standards. In particular, in educating young people, great importance is attached to the use of culture, values, national art, the wonderful works of art created by our ancestors and famous all over the world.

The most effective set of methods and techniques for the purposeful implementation of education and upbringing is called teaching methodology. The organization of lessons in the spirit of national traditions, as well as the transfer of lessons in accordance with the theoretical and practical rules, the level of mastery of students will be high.

With the independence of our republic, our rich historical and cultural heritage began to be widely studied. As President Islam Karimov said: "Thanks to the renewal and reforms in our society, we have the opportunity to use the high spirituality, moral culture, beautiful national traditions inherited from our great ancestors, who made a worthy contribution to world civilization."

The purpose of incorporating the valuable spiritual values of the past into the content of the new education system and reviving some aspects of the unitary or forbidden is not to bow to the past, but to rely on it and use it creatively to reach a new stage of development. consists of.

Therefore, it is the important task of our intellectuals to pass on the rich experience of our ancestors to the younger generation, to instill in them a love for science, cultural values and the profession. Bringing up children from an early age, getting acquainted with the arts, attracting them to the profession, educating them on the basis of teacher-student traditions is important in the formation of students' morals, level of knowledge and, in general, their spirituality. The national and spiritual heritage of our great ancestors, passed down from generation to generation, the importance of the masterpieces of world civilization in the development of the individual is infinite. In carrying out these tasks, it is necessary to make proper use of the spiritual treasures left to us by our ancestors, to introduce them to the younger generation. In this sense, the role of fine arts classes in educating students on the basis of national and spiritual values and the formation of fine arts in them is invaluable. My BMI focuses on organizing fine and applied arts classes and using the teacher-student relationship to educate students in the spirit of national traditions. I chose this topic for a reason, because fine and applied arts classes are one of the most popular and fun activities for students. This course is characterized by its free and creative nature. During such classes, they can be taught national and oriental upbringing through the traditions and etiquette of teaching and learning. I think that it is possible to win the hearts of students only during such hobbies and to instill in them an idea, an education.

I believe that the relevance of the topic also stems from this goal. The urgency of the subject is that today's young people, in addition to being fully mature, should have a deep knowledge of our national values, have such rich oriental morals and perfect knowledge. After all, our esteemed President stressed the need to educate today's youth to be highly cultured, with a deep sense of art, a sense of responsibility and duty above all else. I think that the urgency and importance of the topic is that I will respond to the above comments and suggestions of our President with this scientific work. This topic was scientifically studied and analyzed by Professor S. Bolatov. My topic differs from previous research in that teacher-student relations are seen as a key factor in educating students in the spirit of national traditions. In addition, I spoke about the introduction of teacher-student relations in professional colleges in BMI, as well as guidelines for the organization of educational and methodological events that cover these issues. I worked on a specific plan in covering the BMI topic. My plan consists of three main parts: an introduction, two chapters, and a



conclusion. The first chapter discusses the issues of educating students in the spirit of national traditions through teacher-student relations. The first part of the first chapter is called "Philosophical views of Central Asian thinkers on vocational training of young people." It considers that the philosophical views of Central Asian thinkers on vocational training and teacher-student ethics are an important factor in the training and education of young people. The second part deals with the content, goals and objectives of Eastern education by looking at the history of teacher and student training in Central Asia.

The second chapter is entitled "Building national identity in students through the organization of educational activities dedicated to teacher-student relations." This chapter is devoted to the formation of oriental ethics and nationality in the education of students through the organization of various educational activities. The first part of the second chapter describes in detail the ways of organizing educational work on the topic of "teacher-student ethics" in the development of oriental morals in students and its peculiarities. The second section provides a comprehensive analysis of the forms and methods of using the traditions of "teacher-student etiquette" and means of expression in instilling a sense of national pride in students of professional colleges.

In reviewing the topic, I read a lot of literature, analyzed them and tried to be creative. Assessing your BMI is a reference to the judgment of you dear teachers.

#### **The main part.Issues of educating students in the spirit of national traditions through teacher-student relations.**

One of the important tasks of our country today is to form and develop the spirituality of the younger generation. It is very important to educate the creators of the future of our society as people with the highest human qualities, noble morals and high faith. From the distant past to the heyday of civilization, it is a fact that human society is faced with the question of what to teach young people and how to teach them.

In the works of the President of the Republic of Uzbekistan, the idea of educating a spiritually mature person is widely discussed. It glorifies patriotism, humanity and loyalty to one's people as the criteria of one's spirituality. The need to achieve spiritual perfection shows how important it is to raise the intellectual, moral and spiritual qualities of a person. It is considered that the main condition for a person to have a deep and modern knowledge, a broad outlook, the ability to think independently, to become a person of high spiritual maturity

Aspects and basic criteria of spiritual perfection, the Eastern qualities of a harmoniously developed person, the peculiarities of the system and style of education of the peoples of the East are the main factors that make up nationality.

Speaking about the upbringing of a harmoniously developed generation, the President said, "Only if we can bring up intelligent, high-spirited people, we will be able to achieve our goals, and prosperity and development will be achieved in our country."

The concept of patriotism, the spiritual roots of the concept of One Land and One Destiny, the content of the wisdom "Loving the Motherland is faith" and the observance of it is the human duty of every person, "We rely on selfless patriotism", "Free and prosperous homeland, free, prosperous life" "And" "The Motherland is as sacred as a shrine "(I. Karimov).

Faith, religion, justice, mercy, faith, purity, honesty and loyalty - the spiritual qualities of the person, the concept of faith, the essence of the spiritual image of the believer, the importance of the concept of faith in the human mind and worldview Awareness of national identity, strengthening it and ensuring interethnic harmony - what are the signs of individual spirituality, national self-awareness is a factor that ensures the eternity of the nation. We need to instill in young people the importance of the idea of "living" in the development of national self-awareness.

Keeping in mind that the education system is an important factor in shaping a person's spirituality, it is advisable to combine the process of education and upbringing. Taking students on field trips can have a significant effect on their interest in the profession.

Workshop tours are one of the most effective ways for students to develop an interest in their profession. It is necessary to create the necessary conditions for travel to be an important tool for increasing the educational activity of students. First and foremost, the topic of the trip should be clear, as well as closely related to the students' future careers.

Organizing trips to family workshops, in particular, requires a great deal of preparation from the teacher. First of all, it is necessary to get permission from the owner of the workshop to travel, to set a time for the trip with



him. You should inform the workshop owner about the purpose of the trip and the expected results after the trip. Visit the workshop with the master, pre-determine the most important stages of the journey and agree on them with the master. Explain which issues need to be covered in more detail in the conversation with the master.

In order not to complicate the journey, it is necessary to agree with the master on what not to draw the attention of students. Learn from the master about the possibilities of demonstrating the most interesting types and the best samples of handicraft products.

Also, divide students into three or four groups during the trip. Ask them questions that need to be covered in advance. They will find answers to questions during the trip. For example, the questions might be:

Ask the first group to answer questions related to the workshop:

Workshop description:

- History of creation of this workshop;
- The structure and staff of the workshop;
- Under what conditions do they operate and use the equipment?
- What products do they produce?
- The main types and sources of raw materials;
- Conditions for the technological process and their order;
- How does the workshop differ from manufacturing enterprises (equipment, quality, quantity, type of product, etc.)?
- What is the difference between family crafts workshops before, today and in the future?

Ask the second group to answer questions about the learning process in this workshop:

- Is there a contract between the student and the teacher in the workshop?

- Rights and responsibilities of teacher and student;

- How many years does a master teach his student?

- How does a master determine if his student is ready to work independently?

Ask the third group questions about the traditions of this workshop:

- Does the workshop have its own traditions?

- What are the ethical requirements for masters?

- Is there a ceremony in the workshop dedicated to the title of "master"? If so, how is the ceremony going?

Students will answer these questions at the end of the trip.

Plan your trip in advance. Introduce students to the lesson plan and goals, and prepare them. Explain to students what they need to focus on. At the end of the trip, it is a good idea to ask students to write homework in the form of an essay (essay or album) about their impressions. Discuss the result.

As mentioned above, at the beginning of the trip there will be a conversation with the master. The master describes the workshop, gives a brief description of the production technology and products, talks about the structure of the workshop and the composition of the team. He then tells the story of the history of creation, traditions, customs and traditions, and the people who work in the workshop, including the students. During the interview, students should be informed about the rules of traffic safety in the workshop.

Composing is an art of musical creation that has existed in the peoples of Central Asia since ancient times. This art is based on the unique musical traditions of each nation and has been formed as an independent musical creation in the process of long cultural and historical development.

The art of composition plays a very important role in the heritage of the Uzbek people. That is why the problems of composition have long attracted the attention of our musicologists and orientalists, and this issue is of great historical, scientific and practical importance in our musical art. If we pay attention to the series "Shashmaqom", which is a unique masterpiece of world music, the origin of this masterpiece in human culture has developed from the depths of our long and meaningful history to the present day, and many generations have preserved its beauty. It is not difficult to feel the creative share of the composers.

The main features of the art of composition are:

1. Put the words to the finished song.
2. Write a work using our traditional musical heritage.
3. Writing a work by addressing it orally.
4. Writing a work combining different genres.
5. To write a work in accordance with the Uzbek style of the tone of the fraternal peoples.



It is difficult to agree with the idea that the Uzbek term "composer" means "composer". Because these two directions of musical creation are radically different from each other. Composer is a Persian word that gives the meaning of basta-tying, blind-work. Composing means manody, that is, a one-voice melody. Composer is a French word meaning creator. This musical creation is a creation that is connected to the styles of polyphonic music - harmony and polyphony. Composing is developing in two main directions: orally, that is, without notes, and with the help of notes.

The great figures of the Central Asian art of composition: Borbad, Abu Nasr Farobi, Abu Ali ibn Sino, Safiuddin al-Urmavi, Al-Husseini, Pahlavon Muhammad, Alisher Navoi, almost all of them have a high level of theoretical and practical knowledge of music. felt. This allows them to use their instruments extremely skillfully. As a result, the musical works they created turned out to be colorful and attractive in every way.

In the history of Central Asian culture, the thoughts and comments of Alisher Navoi, a wise poet and scholar of the Uzbek people, on the science of musicology are a unique treasure in the history of Uzbek music. All his scientific works contain advanced ideas about music.

Alisher Navoi's works such as "Khazoinul-maoni", "Sab'ai-sayyar", "Majlis un-nafois", "Mezonul-avzon", "KholatiPahlavon Muhammad" and "Mahbubul-qulub" are great for music science and composition. space is given.

Alisher Navoi continued and enriched the ideas and traditions of his predecessors, such as Borbad, Jami, Al-Khwarizmi, Abu Nasr al-Farabi, Abu Ali ibn Sino, Safiuddin al-Urmavi, on the science of music and composition.

Alisher Navoi's thoughts and opinions on musicology, as well as his creative work, serve as a great source in the study of the history of music of the peoples of Central Asia.

Famous representatives of Uzbek composing art Hoji Abdulaziz Rasulov, Tukhtasin Jalilov, Yunus Rajabiy, Imomjon Ikramov, Komiljon Jabborov, Fahriddin Sodiqov, Saidjon Kalonov, Nabijon Khasanov, Mamadaziz Niyazov, Komiljon Otaniyozov, Ibrokhim Juraboev, Ganjon Toshmatov, Muhammadjon Mirzayev, Orif Kasimov, Gulomjon Hujikulov, Mukhtorjon Murtazoev, Orifkhon Khotamov, Fattokhon Mamadaliev and other master composers relied mainly on folk music traditions. Each of them created their own path of musical creation. They paid great attention to the clear style, mood, clarity and intonation of the works they created and are creating. They resorted to a variety of intricate techniques to make the music extremely vibrant and lustrous. The originality of their works, the inner national spirit, the philosophical mood give beauty and longevity to the created works of art. Such creative mastery, of course, is not spontaneous, but the result of many years of hard work, deep and perfect knowledge of the folk musical heritage. That is why the melodies and songs of master composers can easily compete with the musical works of the peoples of the world, who have a high level of professional musical culture with their logical sequence and level of philosophical observation.

These talented composers, with their creative work, promoted and continued the unique examples of Uzbek composition, founded by Farobi, Ibn Sino and Alisher Navoi. They formed national performing groups in the republic's concert organizations, took an active part in the expansion of amateur art groups in enterprises and educational institutions, in short, in the musical life of Uzbekistan. Many of the above-mentioned composers are known to music lovers of the republic as promoters of the Uzbek musical heritage outside the country.

Our people know the master composers: Tokhtasin Jalilov, Yunus Rajabiy, Imomjon Ikramov as a talented composer, talented performer, organizer, expert on the Uzbek musical heritage, coach.

The creative activity of these great composers plays a significant role in the history of formation and development of the musical culture of our republic. Many singers, amateur and amateur song and dance ensembles of the republic, musical drama theaters, teachers perform wonderful songs and melodies: their works are heard on the radio and on blue screens.

In the works of these beloved composers, using Uzbek folk songs and melodies, they used the heritage of folk music with great care and skill.

Every work created by these master composers is so closely connected with folk art that when you listen to them, you get the idea that it is a song created by the people or a creative product of the composer. The wise words of the Russian composer MI Glinka "Music is created by the people, and we polish it" were clearly reflected in the work of master composers. When we talk about this, we will focus on the work of Tokhtasin Jalilov. Tokhtasin Jalilov's work is unique and multifaceted. He is a master of Uzbek musical folklore, as well as the first composer to introduce musical folklore into Uzbek musical dramas. He has composed about 20 musical dramas, about 200 songs and melodies. From



the musical drama "Tahir and Zuhra" "Otmagay tong", "Ey sun", "Ayirmish", "Qalamlar", "Oh faryodkim", from the musical drama "Nurhon" "Eysabo", "Muhabbatotidakuydim", "Yayragil", "Na hushdikim", "RavshanvaZulhumor "from the musical drama" I'm coming from afar "have become the property of the people. TukhtasinJalilov studied the secrets of music from the first performances of Uzbek performing arts to the best masters of the stage. He was well aware of the potential of singers as a master composer. In fact, it is safe to say that the singers who brought arias and duets to TokhtasinJalilov's musical dramas have become masterful performers who have mastered the lessons of musical drama dorifuni.

YunusRajabi dedicated his fifty years of scientific and creative activity to the expression of Uzbek folk music and maqom. As a result, a five-volume collection of Uzbek folk music and six volumes of Shashmaqom were published.

The number of songs, instrumental melodies and musical dramas composed during his creative career has exceeded 600.

In his composing career, YunusRajabi did not shy away from the endless heritage of Uzbek folk music, but was inspired and mastered by its poetic charm, its unique magical tones, which gradually became a multifaceted part of this musical heritage. managed to find his way.

Lyrical song "Ne navosozaylagay" from the musical drama "Farhod and Shirin", girls dance "Oyunbayoti", "Qadah" yallasi, songs "Kuygay", "Hush kelding" from the musical drama "Muqanna", as well as "Kara My eyes", "Koshki", "Jonimdadur" have taken a firm place in the hearts of our art-loving people.

We also find the word "song" in the book "Devon-ullug'atatturk" by the famous 11th century philologist Mahmud Kashgari. He translated the word song into Arabic as "poem," "qasida," "rejiz."

When studying the history of Uzbek folk songs, if we examine the songs in the three volumes of "Devon-ullug'atatturk", we can see that a thousand years ago the songs were diverse, their language, phrases and weight were mature. ramiz.

Mahmud Qashqari's "Devon-ullug'atatturk" also contains a number of fragments depicting historical genres depicting the life of ancient Turkic peoples. They are distinguished by their high artistry. In addition, in this play there are legends about the legends, tribes and clans of the ancient world. Most importantly, examples of labor, rituals, customs, and seasonal songs are given. There are inner experiences, excerpts from love songs. They are folk art: poetic, created in the form of quartets at finger weight.

The examples given show that in the folklore of ancient times, the poetry of the Turkic peoples, the leading genre of music, the emergence of meaningful, different forms and types of songs on various topics. Devon-ullug'atatturk also contains examples of later forms of song based on the genres of olan, lapar - debates.

The musical expression of these songs has not survived to our time. It is not known whether they were only at the level of the tone of the poem, or whether they reached a complete, perfect level. It's hard to say anything about that. The poetic basis of the song can be assumed to be a melody, based on a complete definite form of a band or four verses. Performed in combination with theater and dance arts.

Thus, in the ancient world, along with legends, legends about tribes, tales, epics, along with the emergence of musical instruments such as musical melodies, customs, seasonal songs, kobiz, soz, chang, literary-historical, as well as the material evidence of underground monuments.

Uzbek folk music and oral poetry have the most ancient, meaningful and thematic appearance. among which are common and sung examples of folk poetry called songs.

Poems consisting of four or bytes of music are sometimes one, often two, often four lines, and the generalized refrain, the concise forms that cover the lines, have a melody, a sound, and the word unit is also called a song.

This genre appeared before the formation of the Turkic and Turkic-speaking peoples and the way of life of the peoples, their socio-economic, cultural life, national characteristics. Therefore, the term song can be found in the language of most Turkic-speaking peoples.

For example: "song" is called "kushik" in Uzbek, Kazakh, Kyrgyz, Karakalpak.

It can be assumed that the term song is derived from the folk notion of adding word to word, thought to thought.



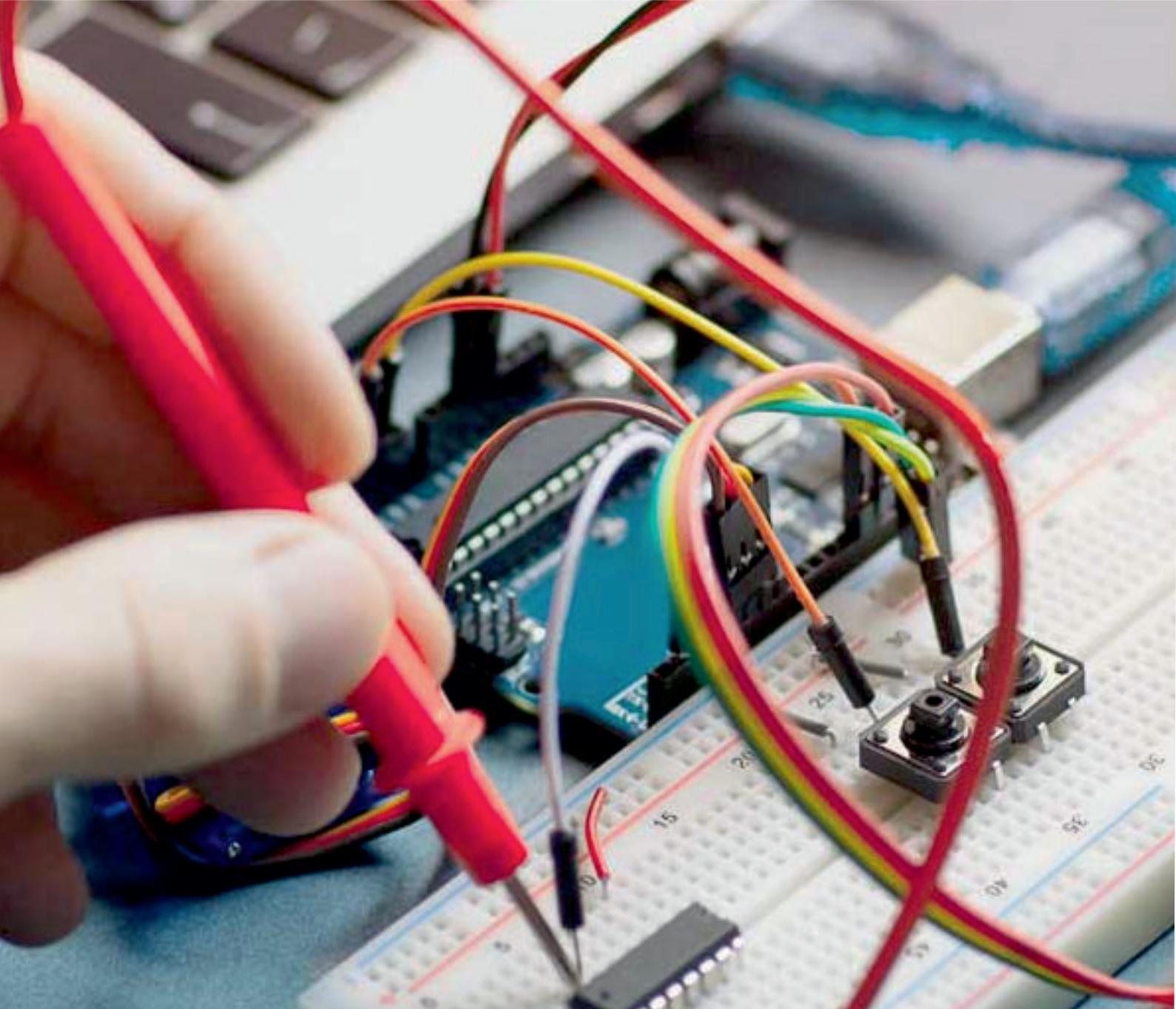
Occurs in the form of "song" in Kashgari's "Devon-ullug'atatturk". The interpretation of this word is shown in the poem, qasida, as mentioned above. Yusuf Hos Hajib's "Qutadg'ubilig" and XII century scholar Mahmud Zamahshari's "Muqaddimatullug'at" also explain the term song as a poem, qasida. Alisher Navoi's "Mezonul-avzon" and Zahiriddin Muhammad Babur's "Risolaiaruz" also give the meaning of the word song surud, ayalguturki-tarona, ashula, olan, chinka. These were used to name different types of songs. Through the songs we can determine the antiquity of the primitive way of life of the Turkic-speaking peoples. The oldest examples of the song are performed in seasonal, household ceremonies.

## II. CONCLUSION

The Uzbek people are known all over the world for their ancient and rich culture. The ancient monuments and underground part of Uzbekistan is a huge historical museum. Every architectural monument in Samarkand, Bukhara, Khiva, Tashkent, Termez and other cities is a great work, rare manuscripts, examples of folk art show how high the culture of the Uzbek people was once, including our ancestors. buildings, architectural ornaments, their diversity, geometric and floral patterns, their compositional image invites to enjoy, to be educated, through them to express their dreams, hopes and love to the people. The cultural wealth we have accumulated over the centuries, some types of folk arts, their peculiarities, the technology of processing real Uzbek names and the names of our masters who created them are on the verge of being gradually forgotten. Therefore, one of the most important tasks of our time is to preserve, appreciate and use the historical monuments and other applied arts created as a result of centuries of creative work of our people.

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