

THE IMPORTANCE AND DEVELOPMENT PRINCIPLES OF MUSIC METHODOLOGY IN THE 20TH CENTURY EDUCATIONAL SYSTEM IN CENTRAL ASIA

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Annotation: This article explores the significance of music methodology within the educational framework of Central Asia during the 20th century. Through an analysis of historical data and literature, the article delves into the evolution of music education, examining key principles that have shaped its development. The results indicate the pivotal role music methodology plays in fostering cultural identity, cognitive development, and creativity among students in the region. The conclusion highlights the importance of integrating innovative approaches in music education to meet the evolving needs of Central Asian societies.

Keywords: Music methodology, educational system, Central Asia, 20th century, development principles.

Music education plays a crucial role in shaping the intellectual and emotional development of individuals. In Central Asia, the 20th century witnessed significant changes in the educational system, and the methodology employed in teaching music underwent transformative developments. This article explores the importance of music methodology in the educational system of Central Asia during the 20th century, shedding light on key principles that guided its evolution.

To understand the evolution of music methodology in Central Asia, one must delve into the existing literature on the subject. Historical accounts and scholarly works reveal the influence of diverse cultural and political factors on music education in the region. The intersection of traditional Central Asian musical practices with Western pedagogical approaches shaped a unique educational landscape.

Central Asia, with its rich cultural heritage, witnessed a complex historical tapestry during the 20th century. The region underwent political upheavals, transitions, and cultural exchanges that significantly influenced the educational system. The incorporation of music into the curriculum gained momentum during this period, with an emphasis on preserving local traditions while embracing global musical advancements. The establishment of music schools, the introduction of formal curricula, and the training of music educators contributed to the shaping of music education in Central Asia.

The 20th century marked a turning point for music methodology in Central Asia. The amalgamation of traditional Central Asian musical elements with Western teaching methods created a unique and dynamic approach to music education. The establishment of music schools and the inclusion of music in the educational curriculum fostered a generation of musicians who could navigate both their cultural roots and global musical trends. The results of this approach are evident in the diverse musical landscape of Central Asia today.

It is known that stringed instruments have long been common among the peoples of Central Asia. Below we will tell about some of them. It can be said that this direction has reached a new level in the 20th century in Central Asia:

It is a stringed instrument played with a bow, widely used among the peoples of Central Asia, especially the Uzbeks. The bowl is covered with fish skin or bubble wrap. The handle is round and gets thinner as it gets closer to the bowl. The performer sits on the lap of the iron leg attached to the bowl and plays it. The guzhak originally had three strings, tuned in fourths. The tuning is not always

in one exact pitch, but varies according to the singer's voice or the character of the tune being played. In the 1920s, musicians used pairs tuned in unison in order to increase the sound of the gizjak. Gijjak is played alone and in an ensemble, the bow is made from a horse's tail and is pulled with the fingers of the right hand while playing. In the 1930s, the fretboard was redesigned, four strings were introduced, with the 4th lowest thick string in the minor octave left in the violin-like fifth range, the 3rd string in the first octave to Rega, the 2nd top in the first octave to Lya, and the last 1st string in the octave to E. The volume ranges from SOL in the lower octave to Lya in the fourth octave. The reworked violin handle is not round, but rather shaped like a violin handle, with a leg that is comfortable for playing while sitting on a chair. Rubob is a stringed musical instrument that has been widespread among some peoples of Asia, in particular, Uzbeks and Tajiks. Compared to the peoples of Central Asia, the most common type among the Uyghurs living in the Xinjiang region of South China is called kashkar rubobi. Rubob cup is kazma, i.e. carved, covered with leather, silk or gut curtains are tied to the handle. There are five strings in the rubab, three are silk strings and two are wire strings. These are the 5th and 4th strings in unison to Lyga in the major octave. The Z string is tuned in unison to Mi in a minor octave and the main melodic, 2nd and 1st strings to L in a minor octave. The currently used rubob has been reworked, made on the basis of semi-curtains, and the curtains are made to be non-sliding. Four of the five strings in this rubric are string strings, the fifth is a string string, according to the quartet, string is C in the major octave, strings 4 and 3 are Mi unison in the minor octave, and strings 2 and 1 are from C in the minor octave to Lya in the second octave. Rubob notes are written in treble clef an octave above the pitch.

Afghan rubobi stands out among Uzbek folk instruments due to its external structure. It has a very rich timbre sound. Afghan rubob is widespread not only in our republic, but also in Tajikistan, Afghanistan, Bukhara and other oases. Along with folk tunes, all other composer's tunes can also be skillfully played on this instrument. The Afghan rubo is also called the Bukhara rubo. This musical instrument was brought to Uzbekistan by Bukhara musicians and musicians. After the re-improvement of the Afghan rubob, an Afghan class was opened in 1960 at the Glier boarding school of music in Tashkent, and later in 1964 at the Department of Uzbek musical instruments of the Tashkent State Conservatory. In this class, students who studied under the Kashkar rubabi were taken, they graduated from this class, and the class of Afghan rubabi was formed in other regions. In 1978, this class was founded at the Termiz Music Academy in our region by the initiative of Mardayeva Klara Abdurasulovna, a young specialist teacher who graduated from the Tashkent State Conservatory. Nowadays, young professional students who have graduated from this class are also opening music schools of this Afghan Rubobi class in their districts and sending good talented students to us. Many students, in order to further strengthen their knowledge, went to the higher education institution, that is, to the Tashkent State Conservatory, Tashkent Institute of Culture, continued their studies and started teaching at the Termiz University of Music. Currently, there are not enough textbooks adapted to the Afghan rubab, but experts working in this field have high hopes that in the future, our composers will create many tunes for this instrument, and expert teachers will have to publish textbooks adapted to this Afghan rubab.

The importance and development principles of music methodology in the 20th-century educational system in Central Asia are shaped by a combination of cultural, historical, and educational factors. Central Asia, with its rich cultural heritage and diverse ethnicities, has a unique musical tradition that has evolved over the centuries. In the 20th century, the educational system in the region underwent significant changes, and music methodology played a crucial role in preserving and promoting traditional music while also incorporating modern pedagogical approaches. Here are

some key points regarding the importance and development principles of music methodology in Central Asia during the 20th century:

- **Preservation of Traditional Music:**
 - Central Asia is known for its diverse musical traditions, including classical, folk, and religious music. Music methodology in the 20th century aimed at preserving and transmitting these traditional forms to the younger generation.
 - Emphasis was placed on documenting and archiving traditional tunes, scales, and rhythms to ensure their continuity in the face of changing societal trends.
- **Integration of Modern Pedagogy:**
 - Educational reforms in the 20th century led to the incorporation of modern pedagogical principles into music education. This involved the development of structured curricula, standardized teaching methods, and the use of technology in music instruction.
 - The integration of Western music education methodologies alongside traditional approaches helped create a well-rounded music education system.
- **Cultural Identity and Diversity:**
 - Central Asia is characterized by its diverse ethnic groups and their unique musical expressions. Music methodology aimed to celebrate this diversity and promote a sense of cultural identity among students.
 - Inclusive approaches were adopted to recognize and incorporate the musical traditions of various ethnic groups within the educational framework.
- **Influence of Technology:**
 - The latter half of the 20th century saw an increased reliance on technology in music education. Central Asian educators embraced new tools and technologies to enhance the teaching and learning of music.
 - Access to recording equipment, electronic instruments, and digital resources allowed students to explore a broader range of musical styles and genres.
- **Cross-Cultural Exchanges:**
 - Cultural exchanges with other regions and countries influenced the development of music methodology. Exposure to different musical traditions provided a broader perspective and enriched the overall music education experience.
 - Collaborations with musicians and educators from around the world facilitated the exchange of ideas and techniques, contributing to the evolution of Central Asian music education.
- **Professional Development of Music Educators:**
 - Efforts were made to enhance the skills and knowledge of music educators through training programs, workshops, and academic courses. This focus on professional development contributed to the overall quality of music education in the region.
- **Adaptation to Socio-Political Changes:**
 - The 20th century witnessed significant socio-political changes in Central Asia, including the transition from Soviet rule to independent nations. Music methodology adapted to these changes, reflecting the evolving cultural and educational landscape.

In summary, the importance of music methodology in the 20th-century educational system in Central Asia lies in its role in preserving cultural heritage, integrating modern pedagogy, fostering diversity, embracing technology, promoting cross-cultural exchanges, and adapting to socio-political transformations. The development principles aimed at creating a dynamic and inclusive music education system that honored tradition while preparing students for the challenges and opportunities of the contemporary world.

Conclusion and suggestions: The evolution of music methodology in Central Asia during the 20th century reflects a dynamic interplay between tradition and modernity. The region's educational system successfully integrated local musical traditions with global pedagogical principles, contributing to a rich and vibrant musical heritage. The importance of music in fostering cultural identity, creativity, and cognitive development cannot be overstated. Central Asia's unique approach to music education serves as a testament to the resilience and adaptability of its educational system in the face of historical challenges.

While celebrating the achievements of the 20th century, it is essential to look towards the future. Continuous research, curriculum development, and teacher training are crucial for sustaining the momentum gained in music education. Embracing technology, fostering international collaborations, and encouraging the preservation of local musical traditions should be at the forefront of educational initiatives. By doing so, Central Asia can ensure that its music methodology remains a dynamic force in shaping the artistic landscape of the region for generations to come.

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