

**EFFECTIVE METHODS OF MASTERING THE WAYS OF STATUS
OF FERGANA-TASHKENT IN THE PROCESS OF MUSICAL
EDUCATION**

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Abstract: This article examines effective methods for mastering Fergana-Tashkent maqom styles in the process of music education. The research reveals the importance of an integrated approach combining traditional and modern teaching methods, comprehensive study of theoretical and practical aspects of maqom art, use of modern technologies, and individual approaches. The article provides practical recommendations for teachers and students.

Keywords: Fergana-Tashkent maqoms, music education, effective methods, traditional methods, modern technologies, individual approach.

Maqom art is an integral part of the rich cultural heritage and national identity of the Uzbek people. The Fergana-Tashkent maqom styles hold particular significance as a crucial component of this vast heritage. In the context of modern globalization, preserving national values and passing them on to future generations remains a pressing issue. Therefore, improving the methods of teaching and mastering maqom art, particularly the Fergana-Tashkent maqom styles, in the music education system is of paramount importance.

Learning and mastering maqom art is a complex process that requires not only musical talent and ability from the student but also great patience, diligence, and skill. Thus, the use of effective methods in the educational process plays a crucial role in mastering maqom art.

The purpose of this study is to identify and analyze effective methods for mastering Fergana-Tashkent maqom styles and to develop recommendations for their practical application.

The following methods were used in the research process:

Literature analysis: Existing scientific literature, textbooks, and articles on the subject were studied.

Observation: The process of teaching Fergana-Tashkent maqom styles in music education institutions was observed.

Comparison: Traditional and modern teaching methods were compared.

The literature review showed that several studies have been conducted on teaching Fergana-Tashkent maqom styles. Matyoqubov [1] in his book "Uzbek Maqom Art" provides detailed information about the history, theory, and practice of maqom art. Ibrohimov [2] in "Methodology of Teaching Maqom Art" analyzes the main principles and methods of teaching maqom art.

Rajabov [3] in "History of Uzbek Maqom Art" highlights the formation and developmental stages of Fergana-Tashkent maqom styles. This information is important for understanding the historical roots of maqom art and applying a historical approach in the teaching process.

Qodirov [4] in his article "Modern Technologies in Teaching Maqom Art" examines the possibilities of using modern technologies along with traditional methods. According to him, the use of audio and video materials and computer programs can yield effective results in mastering maqom art.

Usmonova [5] in her research "Individual Approach in Learning Fergana-Tashkent Maqom Styles" emphasizes the need to choose teaching methods taking into account the individual characteristics of each student.

The literature review indicates that in teaching Fergana-Tashkent maqom styles, it is important to use modern pedagogical technologies along with traditional methods, apply an individual approach, and harmonize theoretical knowledge with practical skills.

The study yielded the following main results:

Integration of traditional and modern methods: The research showed that combining the traditional "master-apprentice" system with modern pedagogical technologies yields the most effective results in mastering Fergana-Tashkent maqom styles. Through the traditional method, students can deeply master the subtle aspects of maqom art, performance skills, and spiritual essence. Modern technologies allow for accelerating this process and increasing its effectiveness [4].

Harmony of theoretical and practical knowledge: It was found that developing theoretical knowledge and practical skills in parallel is crucial in mastering maqom art. Theoretical knowledge helps to understand the structure of maqom, its historical roots, and philosophical essence, while practical exercises allow for improving performance skills and feeling the spirit of maqom [2].

Use of modern technologies: The use of audio and video materials and special computer programs was found to yield effective results in mastering maqom art. These methods are particularly useful in studying the structure of maqom styles, working with notes, and expanding vocal range [4].

Individual approach: Choosing teaching methods taking into account the individual characteristics, abilities, and needs of each student was found to play an important role in mastering maqom art. This approach helps to increase students' motivation and fully reveal their potential [5].

The importance of practical exercises along with theoretical knowledge in mastering maqom art was identified. Through practical exercises, students develop techniques for performing maqom styles, breathing methods, and voice tuning skills.

It was found that studying the historical and cultural context of Fergana-Tashkent maqom styles is important in mastering them. This approach helps students understand the deep meaning of maqom art and its place in our national culture [3].

Analysis of the obtained results shows that effective methods of mastering Fergana-Tashkent maqom styles require a complex approach. The integration of traditional and modern methods allows for mastering both traditional and modern aspects of maqom art.

The traditional "master-apprentice" system plays a crucial role in transmitting the subtle aspects of maqom art, performance skills, and spiritual essence. Through this method, students master not only technical skills but also the spirit of maqom art. However, relying solely on traditional methods does not fully meet modern educational requirements.

The application of modern pedagogical technologies and innovative approaches can make the mastery of maqom art even more effective. The use of audio and video materials allows students to analyze various performances, re-listen to their own performances, and improve them. Special computer programs can be useful in studying maqom structure, working with notes, and expanding vocal range [4].

Achieving harmony between theoretical and practical knowledge is a key condition for deep mastery of maqom art. Theoretical knowledge helps to understand the structure of maqom, its historical roots, and philosophical essence. Practical exercises allow for applying this knowledge in practice, improving performance skills, and feeling the spirit of maqom [2].

An individual approach allows for taking into account the unique characteristics of each student. This approach helps to increase students' motivation and fully reveal their potential. However, an individual approach requires great skill and attention from the teacher [5].

Studying the historical and cultural context helps to understand the deep meaning of maqom art and its place in our national culture. This approach allows students to understand maqom art not only as a musical but also as a cultural phenomenon [3].

The results of the research can be applied in practice in the following directions:

Improving curricula: Introducing modern pedagogical technologies into the programs for teaching Fergana-Tashkent maqom styles, determining the optimal ratio of theoretical and practical classes.

Enhancing teachers' qualifications: Familiarizing maqom art teachers with modern pedagogical technologies and methods of individual approach.

Preparing teaching materials: Developing modern audio and video materials for studying Fergana-Tashkent maqom styles.

The study of effective methods for mastering Fergana-Tashkent maqom styles in the process of music education revealed the following key points:

The integration of traditional and modern teaching methods provides the most effective results in mastering maqom art.

A comprehensive approach that includes theoretical study and practical mastery is crucial.

The use of modern technologies significantly enhances the learning process.

An individual approach, taking into account the characteristics of each student, is essential for effective learning.

Studying the historical and cultural context of maqom art deepens understanding and appreciation.

These findings can serve as a basis for improving the teaching of Fergana-Tashkent maqom styles in music education institutions. Further research in this area could focus on developing specific methodologies and teaching materials based on these effective methods.

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