



FROM THE HISTORY OF MUSIC EDUCATION AND PEDAGOGICAL SYSTEM ACTIVITY IN UZBEKISTAN IN THE 1950s-1970s

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Abstract

the article is devoted to such issues as the essence of the system of musical pedagogy in Uzbekistan in the middle of the twentieth century, the organization of music classes in schools, the content of educational and methodological documents, musical education and aesthetic education. of the younger generation and the development of a system for training music teachers.

Keywords: choral art, method of singing, curricula, artistic and creative groups, art schools, qualified teachers, vocal and choral skills.

In the 50s of the twentieth century, Uzbekistan began to address the development of the system of children's music education, the development of educational and methodological documents and their introduction into the practice of school education, and the training of specialists in this field. In particular, the decree "On the state of musical art in Uzbekistan and its further development", adopted by the government of the republic on April 8, 1951, influenced the process of music education in general education schools and provided for the task of educating students in the spirit of Russian classical and Soviet music.

During this period, special importance was attached to various forms of musical education for children, including the formation of choral groups in out-of-school educational institutions. The choral creative group was organized by dividing into groups according to the age of schoolchildren. Some teachers are fixated on the promotion of choral art, focusing on the collective performance of children, and in some cases do not take into account the age and individual characteristics, musical interests and needs of students. They even have a complicated chorus, they also tried to perform their works. Of course, the negative results of such an experiment were criticized by experts.

During these years, in the process of conducting music lessons in schools, special attention is paid to mastering students' singing techniques, collective speech activity, and singing teachers of full-time and part-time universities - the acquisition of professional skills, and in order to develop vocal and performing talent, and elective





courses of choral singing were also organized for students of all pedagogical institutes and educational institutions. The plan for the 1950-51 school year, as in previous years, was 3 hours per week within grades 1-1U. An analysis of the curricula released in these years shows that the subject of singing in secondary schools of the republic is aimed at solving the following educational tasks: - to equip students with knowledge of music theory, awakening interest in music, to understand and appreciate musical works, to educate artistic taste, to perceive beauty, was to develop artistic abilities and the need for them.

Along with solving these problems, the most important task for that time was to widely promote the art of polyphony among students, it was recommended to teach Russian, Soviet classical music, musical works created on modern themes. Because since the 50s, in the implementation of professional music education and training, the task of moving from unison music to polyphonic music has been set, and it is clear that the implementation of measures for the development of polyphonic choral art has found its expression in the content of the musical program of secondary schools.

In 1951, in the curriculum on the subject of singing for grades 1 and 1V, the following task was approved: - the formation of students' skills to understand, comprehend, poetic and musical lyrics, to acquaint them with musical literacy, to master singing skills. in a two-voice element. However, it was felt that the purpose of this program was not clearly defined, did not take into account the theoretical knowledge, skills and abilities that need to be mastered, as well as clear instructions on how much and in which music lessons students should study. school were not expressed. Therefore, singing programs and their implementation could not always give the expected effective result. In addition, schools still lacked songs for students, and teachers taught classes in difficult conditions, such as lack of technical equipment, sheet music, teaching aids. Such a situation in musical practice required revision and improvement of programs. So, in 1955, the Pedagogical Research Institute prepared and published singing programs, along with other subjects, for schools in Uzbekistan.

By the end of the 50s, the number of hours of singing lessons at school began to increase. Especially in terms of the 1958-59 school year, singing lessons were expanded within the framework of grades 1-1U and amounted to 6 hours per week. Work on the organization of common choirs in schools has been intensified. 1 hour per week was allotted for these elective classes, and work on their organization was intensified. This has significantly strengthened the methodology for improving the curricula in singing lessons in secondary schools, publishing collections of children's songs and popularizing the education of students and young people. If in the singing lessons of the 40s and 50s, children were mainly engaged in singing, in the programs





and manuals of the 60s, special attention was paid to working with schoolchildren on the voice, especially the further development of their vocal and choral skills.

In the 1940s and 1950s, artistic and creative groups made a significant contribution to the musical education of students. Acquaintance of young listeners with musical art and its genres of performing culture has become an educational event of the Philharmonic. Professor Ilyas Akbarov wrote the following about this: "In the 40s and 50s, the Uzbek State Philharmonic organized a music lecture hall for schoolchildren. Designed for elementary and high school students, this lecture hall has always been full of students. In music, lectures, lectures and concerts were organized on the topics of Uzbek folk music, its types, the activities of various ensembles and orchestras, and musical genres. Unfortunately, such events have completely disappeared." [2].

Of particular importance is the role of educational and methodological documents - the plan, program and textbooks in the implementation of musical education of students. Because the task of educating and developing the student's personality, the content of music education is carried out through the repertoire of songs included in the program and textbooks, musical and theoretical educational materials. The content and directions of curricula, the content and directions of the plans used until the 1990s in secondary schools of Uzbekistan in the musical direction began to take shape in the 1950s. Naturally, these programs were an adapted form of teaching documents for Uzbek schools.

In the 1960s, in our republic, the quality of music and singing teachers of secondary schools and the level of their training played a significant role in successfully solving the problems of aesthetic education and education of the younger generation. At that time, the lack of qualified teachers, the lack of teaching aids and literature created difficulties in organizing educational work in this area.

In the 1960s, the modern press also analyzed the situation with music lessons in schools. "Until now, in many schools, the singing lesson is superficial. School leaders do not pay attention to the full implementation of the program of singing lessons. Primary school teachers do not seriously think about improving music education. A total of 8-10 teachers participates in seminars opened by the Choral Society of Uzbekistan in order to improve the musical skills of school teachers. We have only 628 singing teachers in 6946 schools in our republic! Of these, only 259 people have a special musical education [1].

So, in 1960, a decision was made "On the development of the musical art of Uzbekistan" and the future development of music education was determined. In this document, the issues of education in general education and special music schools were analyzed, and practical measures for its development were developed. After the





decision on music was made, serious changes in the field of education began to take place in the republic.

In 1962, the opening of the Faculty of Music and Pedagogy of the Tashkent State Pedagogical Institute named after Nizomi served as the basis for the training of highly educated teachers in schools in Uzbekistan. At that time, there were five such faculties in our republic, and they were located in the cities of Tashkent, Samarkand, Bukhara, Andijan and Karshi. In 1962, the Faculty of Music was opened in Bukhara, the second in the republic after the Tashkent State Pedagogical Institute named after Nizami (former), at the Faculty of Methods of Primary Education of the State Pedagogical Institute (now Bukh.SU). The main purpose of the department was to train qualified music teachers for secondary schools in Bukhara and neighboring regions, as well as to identify talented young people and attract them to the field of art.

Over the next half century, the system of special music education of the republic was faced with the task of educating the younger generation through European, Russian culture and art. The number of young men and women who graduated from music, art universities and special musical educational institutions increased, who became leading opera and ballet artists, strong musicians who masterfully played European musical instruments.

Along with the achievement of such positive results, attention to the study of Uzbek national music and the heritage of folk music, unfortunately, has decreased. In the regions of the republic, music and art educational institutions did not conduct status classes, traditional folk music began to be forgotten. However, well-known master performers, maqam-singers and musicians continued the tradition of "Mentor-Student" and sometimes performed makosongs at home, at weddings and performances, tried to preserve the heritage of national musical art. The collection, research and publication of folk music was also started. During the 1950s and 1960s, academician Yunus Rajabi published five volumes titled Uzbek Folk Music and the sixth volume Shashmaqom.

In 1958, under the leadership of Y. Rajabi at the Committee of Radio and Television of Uzbekistan, an ensemble of maqomists was organized, maqom performers promoted masterpieces, rare samples of folk music. In particular, scientific research and brochures on the history of our musical heritage have done a good job towards the development of music education.

In the studies of the famous musicologist Ishaq Rajabi, the parts of the maqom "Mushkulot" and "Nasr" were deeply scientifically analyzed, interesting historical information from the past was presented, and patterns associated with musical performance and practice were revealed. [4].





The books "Uzbek Folk Music" by Matniyoz Yusupov (VI-VII Parts), "Khorezm Folk Music", Fayzulla Karomatov's treatise and study "The Heritage of Uzbek Folk Music", and Ishak's book have been published. Radjabov "On the issues of maqoma" (1963). These scientific researches, of course, contributed to the education of young people in the spirit of musical values in the future, the introduction of national music lessons in the system of special higher music education and secondary education. It has served as a programme for professionals trained in educational institutions in this field. The development of school and education required further improvement of music programs and textbooks. As a result, in the first half of the 60s, a new program and textbooks on singing and music were created for grades 1-V111. The curriculum was designed to familiarize students with certain knowledge and skills in the field of musical literacy, in terms of sound structure, tonality, rhythm and other means of musical expression. This, in turn, helped children understand the artistic idea and content of musical works.

The new textbooks focused on the development of students' vocal and choral skills, reading from notes, understanding musical works of various genres, in addition, the textbooks were designed to acquaint with musical genres, their characteristics, information about national musical instruments, it was clear that the textbooks were significantly enriched in their structure, content and decoration.

So, in the 50-70s of the twentieth century, the content of the activities of the musical and pedagogical system of Uzbekistan was in regulatory and methodological documents, curricula, programs, textbooks and teaching aids and the study, acquaintance, analysis and conclusions from the point of view of its expression in practice help to understand the real purpose, content and position of music education of that time.

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