

## Methods of Effective use of Teacher-Discipleship Traditions in Learning the Art of Makom

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### ABSTRACT

This article tells about the long history of the art of national makom, which is an integral part of the cultural heritage of our people, the hard work of great poets and scholars, skilled composers, hafiz and musicians, and the traditions of teacher-discipleship have a long historical background.

**KEYWORDS:** nation, cultural heritage, national, makom art, art, great poet, scientist, composers, khafiz, musical instrument performer, work, master-teacher, disciple, traditions.

It is well known that the experience of teacher-disciple traditions, which have an impact on the education of future professional teachers in higher education, is characterized as a practically proven factor. As a result of rapid scientific and technological development, the aspects of the educational process are improving, new pedagogical technologies and innovative methods are widely introduced into their system necessitates the identification of issues related to the professionalism of future professionals, the provision of timely assistance to them, and the appropriate use of teacher-disciple traditions. On its basis, the issues of upbringing a comprehensively developed harmoniously developed generation were reflected.

Today, the need to accelerate the focus on the comprehensive formation of young professionals has become a requirement of the times, aimed at improving their professional activity. The learned experiences in changing historical conditions and the ways passing them to young people are also changing. Thanks to independence, one of the main tasks in the further development of teacher-student traditions is the establishment of a new education system, which will be the basis for the development of independent Uzbekistan. The Law "On Education" adopted at the IX session of the Oliy Majlis of the Republic of Uzbekistan on August 29, 1997 and the National Training Program serve as a legal basis for its implementation.

An integral part of the cultural heritage of our people, the art of national makom plays an important role in our spiritual life with its ancient history, deep philosophical roots, unique artistic style and rich creative traditions. The first and foremost component of a music teacher's dowry is talent. It combines a set of anatomical and physiological features, the characteristics of the type of higher activity. With the help of a mentor, he can develop talent and strengthen the same ability, may reveal a dowry, but cannot predict it. Talent does not appear in a state of readiness until development and in isolation, it is not the first sign and a constant feature of the student, it is formed in the process of educating the student. Ability is a process that continues through both the talent and the teacher-disciple tradition, and is one of the prerequisites for successful teaching.

This unique art, which for centuries has been shaped by the hard work and dedication of great poets and scientists, talented composers, singers and musicians, has gained great fame and attention not only in our country and the East, but also around the world. Shashmakom, the flower of makom art, is recognized by UNESCO as an intangible cultural heritage of mankind, and its inclusion on the Representative List and promotion to the political level is evidenced by the signing of the resolution of the President of the Republic of Uzbekistan Shavkat Mirziyoyev "On measures to further develop the art of Uzbek national maqom."

The teacher-disciple relationship is one of the ancient traditions of our ancestors and has been used to bring the younger generation to systematic maturity. That is why the word "Master" is so dear to us. Throughout the Orient, the tradition of teacher-discipleship is at the heart of the pulpit of deep respect, esteem and special status. It does not use the words educator and trainee, but it does describe their duties and responsibilities. President I.A.Karimov writes about this: "In order to be an educator, to cultivate the intellect of others, to enjoy enlightenment, to cultivate a true patriot, in order to cultivate a true citizen, first of all, the educator must meet such high standards, have such great qualities". Teacher of music should professionally own general pedagogical skills:

- to be able to determine students' knowledge of music and the level of education;
- to be able to plan the development of a student and group students;
- to be able to anticipate students' difficulties and mistakes that students may make when learning music;
- to be able to choose music teaching methods, tools and organizational forms;
- to be able to select, analyze and synthesize educational material taking into account the level of education and upbringing;
- to be able to apply the methods of music education and upbringing in a pedagogical way;
- to be able to manage student behavior, discipline, and activism;
- to be able to put yourself in the shoes of an imaginary student;
- to take into account student interaction, personal preferences and dislikes when grouping them for musical assignments;
- to be close to students, restore relationships with the team and individual students, if necessary, find an individual path for them;
- be able to analyze and summarize his/her work experience;
- be able to generalize the experience of other teachers and analyze them in order to use effective forms, methods and techniques in his/her work;
- should promote and justify the next pedagogical tasks based on the analysis of the achieved results.

From above this we can learn that the tradition of teacher-discipleship tradition has a long history. But here we need to focus on the most complex, invisible, indescribable aspects of the human psyche. It is a sense of life, of nature, of human beauty, of being able to enjoy music and singing. Music expresses a very tender and delicate feeling with its fluent and charming language.

Teacher-discipleship is not an agreement of cooperation that settles for a some period of time. It is a process that takes place at the behest of the heart, an intertwined human alliance, a sacred unity, an unbreakable union.

A successful teacher is a mountain of support for a gifted student, and a passionate student is a wing of an enlightened teacher.

According to experts, the performance skills and experience of famous singers and musicians of several generations in the performance of makom have led to the development of this field. At the same time, the composer and performer, who has reached the level of a teacher, seeks to contribute to the perpetuation of classical music by "infecting" his students with his creative work. Following this rule, students should try to improve the scientific and creative skills they have acquired from teachers, and in turn pass them on to the next generation. According to Kaykovus's "Kobusnoma" in the chapter "On the remembrance of khafiz and the musician", teachers of music composed melodies in accordance with the nature of each class of people during the time of the author. One of such group was young children and the delicate persons, that are women. "For this people," the play says, "they have composed melodies and songs so that this people may also enjoy it. Because there's nothing more appealing than music."

In the late nineteenth and first half of the twentieth century, Abdulaziz Rasulov, one of the great successors of the makom performance tradition, taught young singers who knew the makom a variety of songs and improvised them independently in order to improve his students' creative skills. The teacher thus required his students to achieve both performance and creative perfection. The study of status on the basis of the Master-Apprentice School has been formed in the distant past and continues to this day. Performance lessons have traditionally been taught in the form of teacher-student. Each student was under the supervision and training of a teacher. Singing, chanting, pronouncing words, understanding the meaning of poems, studying the musical heritage are always under the control of teachers, which is typical of the art of music and literature. The student's independent singing in front of the people, in front of music lovers, was done with the direct permission of the teacher.

In conclusion, it is important to cultivate aesthetic feelings in music based on the perception of the beauty of nature. Cultivating a musical taste is the basis for a conscious and active aesthetic approach not only to the works, but also to various events of reality. Like all other spheres of social life, the art of music cannot develop without enjoying the invaluable heritage of our ancestors. Therefore, adherence to traditions and reliance on them at all times is a guarantee of the future, the prospects of children and the upbringing of a harmoniously developed generation.

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