

EDUCATIONAL ACTIVITY OF JAHONGIR IBRAGIMOV

Choriyev Bekzod Bahrom o'g'li

Teacher of the "Music Education" department of Termez State University

Annotation. In this article, Jahangir Ibragimov elaborated the principles of important performance issues related to the training of professional performers. In addition, the efforts made by Gizjak Kabus to expand his class and create his own school are shown.

Key words: Music, art, culture, ethics, aesthetics, psychology, pedagogy.

Music is a profession that occupies a large place in our cultural life and is of great importance in the development of human personality. Music education is one of the main and complex aspects of the education of sophistication, it teaches to correctly perceive and appreciate the beautiful things around. The grandfather of our national culture, Abu-Nasir Al-Farabi, said, "This science is useful for the health of the body." Our grandfather Sheikh Saadi said: "Music is the companion of the human soul." Music is a tool that actively develops emotional feelings that quickly affects a person. A person gets acquainted with music through his mother, and enjoys and receives support from music for life. Music is an integral part of the human psyche. In order to get various nutrients from music, a person must be highly cultured, have a pure heart, be able to feel beauty, and love his profession and his motherland. Therefore, the main goal of music education is to educate students in musical culture, which is a component of human spirituality. To realize this high goal, the tasks of the music teacher are as follows:

1. Increasing students' interest and love for the art of music.
2. Development of artistic creativity and feelings in the course of musical activities.
3. Ethical and aesthetic education of students through the artistic and ideological content of the works.
4. In music lessons, it is necessary to do things like instill enthusiasm in students about profession and work.

The implementation of these goals and tasks depends on the professional and moral image of the teacher. Not every artist can teach music at school. For this, a music teacher should be a highly cultured, broad-minded, spiritually mature person who loves his profession and children, who can skillfully play any musical instrument. He should have deep knowledge of pedagogy, psychology, children's physiology, theory of ethics and aesthetics, practical areas of music theory, music teaching methodology. A music teacher should have sufficient knowledge, skills and experience in the theoretical and practical fields of music.

That is, a music teacher should also work as a musician, singer, conductor, accompanist, music theorist and practitioner. The creativity of the music teacher is that he works as the scriptwriter, performer and director of the one-hour lesson.

That is why a music lesson is called an art lesson. The scope of activities of a music teacher in school life is wide.

Organization and management of types of music education outside the classroom, organization and management of types of music education at school, public forms of music education at school (meetings with artists, lectures-concerts, meetings with poets, "Navroz" holidays, "Alifbe" "holidays, "Uzbekistan vatanim manim", "Ilhom chashmalari" viewing contests, holidays) is the responsibility and responsibility of the music teacher. At the same time, it is one of the duties of a music teacher to be in contact with out-of-school music education centers (children's music schools, children's theater, student palaces), attract talented students to them and apply their activities in school life. . According to the Law of Uzbekistan "On Education" "9 and 11 years of general secondary education" was introduced. Along with all educational subjects, the concept of speaking was developed for the subject of music. The content of the new program reflects the full use of the national musical heritage, popular folk tunes and songs, status, shashmaqom, epics, and today's modern music. The educational process of this program, the methodology of teaching music. Year, quarter topics, approximate plan, development of sample lessons, local music and lesson activities are an integral part of the subject of the lesson, subordinate to the general topic and logically integrated to form a whole. This requires a process of renewal in the content and style of work from the currently working teachers. Such students are developing in a broad sense in the set of manuals, recommendations and published educational and methodical manuals. The unique and characteristic aspect of the new programs is that it is necessary to include musical literacy, which is the basis of the science of music culture, including a number of musical laws, including musical speech, musical means of expression, musical forms, the structure and development of music, and the modernity of music. etc. must be thoroughly and thoroughly taught. So, in order to teach in the content of the new program, the music teacher should improve his musical-theoretical knowledge. Because, in our country, an important component of educating the young generation in the spirit of love for the country is the task of the music teacher to solve the issues of education of sophistication, the issues of raising a person spiritually and enlightened. . Music's contribution to the development of our nation is incomparable. As an independent country, we have reached the world platform among world countries. We recognized our state as spiritual and enlightened. Music plays an important role in raising the consciousness of future generations. Music has not only cultural, but also political and social importance, and one should feel how responsible it is.

To the art field and world of Jahangir Ibragimov, a distinguished youth coach, artist, public education expert, associate professor of the Uzbekistan State Conservatory, professor of the "Department of performance on musical instruments" and, of course, a passionate teacher. entry is of particular importance to the profession. Ibragimov Jahongir Akbarovich was born on November 12, 1953 in Tashkent region. Jahangir Ibrogimov's career began when he was studying at the

conservatory. In 1975, he graduated from the State Conservatory of Uzbekistan, majoring in cello, the faculty of orchestra, the department of bowed string instruments, with the qualification of orchestra soloist, teaching accompanist. Since January 16, 1971, he has worked as a teacher at the Glier State Conservatory of Music, since September 1972, he has been a conductor at the State Conservatory of Uzbekistan, and since 1985 he has worked as a teacher at the Department of Uzbek folk instruments. In 1993, he got the position of associate professor. From 1975 to 2011, he was the deputy director of RIMAL named after Glier for music, and from 2004 to the present, he has been working as a professor. More than 100 students and specialists have been trained in teaching, scientific-methodical creative, concert-performing and public activities in the Department of Folk Instruments from 1985 to the present day, that is, in 40 years.

References

1. O'zbekiston Respublikasi Prezidentining "Madaniyat va san'at sohasini yanada rivojlantirish va takomillashtirishga doir chora-tadbirlar to'g'risida"gi qarori. Toshkent, 2017-yil, 31-may
2. Karimov I.A. O'zbekiston: milliy istiqlol, iqtisod, siyosat, mafkura. 1- tom. – Toshkent: O'zbekiston, 1996. – 364 b.
3. Karimov I.A. Vatan sajdagoh kabi muqaddasdir. Asarlar: 3 – jild.-Toshkent: O'zbekiston , 1996. – 367 b.
4. Karomatov F.M. «O'zbek cholg'u musiqasi» Toshkent., Meros 1972 y.
5. Jumayev , X. (2024). BOSHQARUVNING XORIJIY MODELLARI VA O'ZIGA XOS TAMOILLARI. Центральноеазиатский журнал образования и инноваций, 3(2), 66–69. извлечено от <https://in-academy.uz/index.php/cajei/article/view/27195>
6. Hakimov , O. B. (2022). FOLKLOR IJROCHILIK SAN'ATIDA QO'SHIQ JANRINING O'RNI. Journal of Integrated Education and Research, 1(7), 23–28. Retrieved from <https://ojs.rmasav.com/index.php/ojs/article/view/571>
7. Hakimov Orifjon Boboramazonovich. (2024). PERFORMANCE SKILLS AND ARTISTRY IN SURKHAN OASIS EPIC TRADITIONS. European Journal of Interdisciplinary Research and Development, 24, 45–50. Retrieved from <https://ejird.journalspark.org/index.php/ejird/article/view/982>
8. Hakimov, O. . . (2024). The Formation of the Art of Surkhandarya Musical Performance. Best Journal of Innovation in Science, Research and Development, 3(4), 254–259. Retrieved from <https://www.bjisrd.com/index.php/bjisrd/article/view/2019>