

Analysis of the didactic possibilities and pedagogical conditions of teaching the Karakalpak dumbira in fifth-grade music culture lessons

Jansaya Urinbayevna Qilichova
Bukhara International University

Abstract: The article analyzes the didactic possibilities and pedagogical conditions of teaching the Karakalpak dumbira in fifth-grade music culture lessons. The study examines the significance of dumbira performance in developing students' musical ear, sense of rhythm, and creative activity, as well as their age and psychological characteristics. It draws on the works of Russian scholars: B.V.Asafyev's theory of intonation, D.B.Kabalevsky's concept of music education, G.M.Tsipin's views on the formation of performance skills, B.M.Teplov's teaching on musical abilities, and L.S.Vygotsky's concept of the zone of proximal development. The possibilities of using oral folk art in the lesson process, combining the master-apprentice tradition with modern pedagogical technologies, and applying innovative methods are demonstrated. As a result, effective didactic and pedagogical conditions for dumbira education are substantiated.

Keywords: Karakalpak dumbira, music culture, fifth-grade students, didactic possibilities, pedagogical conditions, performance skills, master-apprentice tradition, oral folk art, innovative methods, national values

Introduction. Today, as globalization intensifies and the flow of cultural influences on young people's minds continues to grow, preserving national cultural heritage and passing it on to the new generation has become one of the most pressing tasks of the education system. The oral creativity, musical traditions, and spiritual values that a people has created over thousands of years are the main factors expressing the identity of a nation. For this reason, the issue of teaching national music art in general education schools is gaining special importance. The subject of music culture plays an important role in solving this task, because it is one of the main educational means of shaping a student's musical taste, aesthetic views, and national identity. The bakhshi and jirau traditions of the Karakalpak people, together with the dumbira, their inseparable performance instrument, occupy an important place in the common cultural heritage of the peoples of Central Asia.

In recent years in Uzbekistan, a number of regulatory documents have been adopted on developing the sphere of culture and art, preserving examples of oral folk art, and supporting bakhshi schools. The priority tasks set out in the Law on Education

and the Development Strategy of New Uzbekistan provide for raising the younger generation in the spirit of national and universal values, developing their creative abilities, and forming a well-rounded personality. In implementing these tasks, teaching national musical instruments has great didactic and educational potential. Through the dumbira, students become acquainted with the history, spirituality, and moral views of their people directly in the process of performance.

The Karakalpak dumbira is a two-stringed, plucked string instrument with an elongated body, and its sound is simple yet expressive and sincere. In the life of the people, the dumbira has served as the main instrument in epic recitation, at weddings and ceremonies, and in performing folk songs. Accompanied by the dumbira, the bakhshi and jirau combined the text of an epic with melody, conveying to listeners lofty concepts such as heroism, patriotism, loyalty, and justice. Therefore, bringing the dumbira into music culture lessons serves not only to teach instrumental performance but also to acquaint students with the spiritual world of the people.

The didactic possibilities of dumbira education are manifested in several aspects. First, because the structure of the instrument is simple, the student masters it relatively quickly and feels initial success in a short time, which increases self-confidence and learning motivation. Second, dumbira performance develops musical ear, sense of rhythm, memory, and attention. Third, singing with instrumental accompaniment makes it possible to combine vocal and instrumental activities. Fourth, the dumbira enriches the lesson with such types of activity as listening, singing, performing, and creating. Fifth, it helps establish interdisciplinary links with literature, history, and native language. For this reason, the dumbira can be regarded as an effective didactic tool in music culture lessons.

However, a number of problems related to dumbira education are observed in practice. First, the time allotted to teaching national instruments in music culture lessons is limited, and sufficient conditions have not been created for the gradual formation of performance skills. Second, methodological manuals, curricula, and didactic materials on dumbira education have not been sufficiently developed, and most existing sources rely on the traditional master-apprentice method. Third, because of the large number of students in a class, it is difficult to take an individual approach to each student and to provide enough instruments. Fourth, the role of modern information and communication technologies and innovative methods in dumbira education has not yet been sufficiently studied. These circumstances call for an in-depth didactic and pedagogical analysis of the topic.

Fifth-grade students go through a distinctive period in the educational process. They move from primary education to the middle level, the number of subjects increases, a separate teacher is assigned to each subject, and independent thinking and a sense of responsibility begin to form. Children of this age are distinguished by

mobility, curiosity, a desire for novelty, and emotional impressionability. They like to do things with their hands and to see and hear results immediately. For this reason, performing on a musical instrument suits their inner needs. At the same time, the fact that attention stability is not yet sufficiently formed and fatigue appears quickly requires pedagogical skill, patience, and a methodologically well-considered approach from the teacher. Organizing the lesson in a short, varied form with alternating types of activity is the most suitable path for students of this age.

The scholarly legacy of Russian scientists is of special importance in studying the theoretical foundations of dumbira education. Throughout the twentieth century, the Russian school of musicology, music pedagogy, and psychology achieved significant results in the fields of educational theory, performance methodology, musical abilities, and aesthetic education. The views of this school's representatives are distinguished by their interpretation of music as a powerful educational means that shapes personality. Therefore, relying on their ideas in analyzing the didactic possibilities and pedagogical conditions of teaching the dumbira strengthens the methodological foundation of the research.

B.V.Asafyev's theory of intonation is of fundamental importance for understanding musical thinking. In the scholar's view, music is not a mechanical sum of sounds but an aesthetically reworked and meaningful expression of the intonations of human speech. This view is important for dumbira education, because in epic recitation accompanied by the dumbira, word and melody appear in inseparable unity. Therefore, in the lesson it is necessary to direct the student not only to plucking the strings but also to understanding, listening to, and feeling the intonational content of the melody.

D.B.Kabalevsky's concept of music education defined the main directions of music teaching in general education schools. The scholar considered bringing music closer to children's hearts and arousing in them deep interest in and love for music to be the main goal of music lessons. His views on the connection between music and life and on developing creative activity in listening to and performing music are fully suitable for teaching the dumbira in music culture lessons. A melody connected with the content of an epic, the fates of its heroes, and the historical past of the people acquires vital meaning for the student.

G.M.Tsipin's research on the psychology and methodology of instrumental performance education reveals the laws governing the formation of instrumental performance skills. In the scholar's view, performance skills do not appear all at once but form gradually through practice and experience, on the basis of tasks of increasing complexity. This idea has practical significance for dumbira education: before taking the instrument in hand, it is appropriate for the child to listen to the melody, sing it, and

express its rhythm by clapping, and only then to perform it on the strings. Such sequencing determines the didactic structure of the lesson.

B.M.Teplov's research on musical abilities enriches the theoretical base of the topic. Teplov identified the sense of mode, musical-auditory representations, and the sense of musical rhythm as the main components of musical ability, and emphasized that they develop in the process of activity. In dumbira performance, the student distinguishes the pitch of a melody, perceives rhythmic structure, and corrects the sound by listening to it. Therefore, dumbira education is an effective means of developing musical abilities.

L.S.Vygotsky's teaching on the zone of proximal development shows that learning effectiveness can be increased through cooperation between teacher and student. The student develops by carrying out, with the help of adults or peers, a task that they cannot perform independently. This idea corresponds to a modern pedagogical interpretation of the master-apprentice tradition and makes it possible, in classroom conditions, to assign differentiated tasks and to involve stronger students as assistants.

The issue of pedagogical conditions is an important factor determining the effectiveness of dumbira education. These include the content of the curriculum and lesson plan, equipping the classroom with musical instruments, the teacher's professional preparation, selecting methods and means suited to students' age characteristics, cooperation with parents and local bakhshis, and creating a creative environment. It is also important to develop assessment criteria that encourage students and record their small achievements. Only when these conditions are provided in interconnection will dumbira education produce the expected result.

Combining dumbira performance with oral folk art is also an important didactic possibility. The epics, terme songs, proverbs, riddles, and tales of the Karakalpak people are an invaluable spiritual resource for students. After listening to a short episode of an epic and understanding its content, the student performs the melody consciously, and the lesson turns from mechanical repetition into meaningful creative activity. Modern pedagogical technologies, namely game technologies, cooperative learning, the project method, audio and video recordings, interactive presentations, and mobile applications, make this process even more effective. However, technology must not replace live performance but remain a means that complements it.

An analysis of the existing scholarly literature shows that many studies have been carried out in the fields of music pedagogy, performance methodology, and oral folk art. Nevertheless, the didactic possibilities and pedagogical conditions of teaching the Karakalpak dumbira in fifth-grade music culture lessons have not been sufficiently studied as a holistic system. Most existing works are devoted to the history of bakhshi art, the poetics of epic tradition, the organological features of the instrument, or general

methods of music teaching. This very scholarly gap determines the relevance of the present research.

The aim of the research is to analyze the didactic possibilities and pedagogical conditions of teaching the Karakalpak dumbira in fifth-grade music culture lessons on the basis of the scholarly views of Russian scientists. To achieve this aim, the following tasks are set: to study and analyze scholarly and pedagogical literature on the topic; to determine the significance of the views of B.V.Asafyev, D.B.Kabalevsky, G.M.Tsipin, B.M.Teplov, and L.S.Vygotsky for dumbira education; to substantiate the didactic possibilities of teaching the dumbira; to define pedagogical conditions taking into account the age characteristics of fifth-grade students; and to show ways of combining the master-apprentice tradition with modern technologies.

The scientific novelty of the research lies in the fact that the fundamental ideas of Russian music pedagogy and psychology are reconsidered in the context of Karakalpak dumbira education, and the didactic possibilities and pedagogical conditions of teaching the dumbira in music culture lessons are systematically substantiated. The practical significance of the work is determined by the fact that its results can be used by music teachers, circle leaders, teachers of schools of culture and art, as well as master's students and students of pedagogical higher education institutions in organizing the educational process.

In conclusion, teaching the Karakalpak dumbira in fifth-grade music culture lessons is a complex process that is rich in didactic possibilities but requires certain pedagogical conditions. It relies on the interplay of music education theory, performance psychology, oral folk art, developmental pedagogy, and innovative technologies. Relying on the scholarly legacy of Russian scientists makes it possible to ground this process soundly in theory. In the following sections of the article, these issues will be examined in detail, and the effective didactic and pedagogical conditions of dumbira education will be substantiated.

References

1. КБ Холиков. Музыкальная педагогика и психология. Вестник науки и образования, 58-61 1 (4), 1 (4), 58-61
2. КБ Холиков. Модульная музыкальная образовательная технология как важный фактор развития учебного процесса по теории музыки. Scientific progress 2 (4), 370-374
3. КБ Холиков. Теоретические особенности формирования музыкальных представлений у детей школьного возраста. Scientific progress 2 (4), 96-101
4. КБ Холиков. Роль электронного учебно-методического комплекса в оптимизации музыкального обучение в общеобразовательной школе. Scientific progress 2 (4), 114-118

5. КБ Холиков. Необходимые знание в области проектирования обучения музыкальной культуры Узбекистана. *Scientific progress* 2 (6), 952-957
6. КБ Холиков. Проблематика музыкальной эстетики как фактическая сторона повествования. *Science and Education* 3 (5), 1556-1561
7. КБ Холиков. Роль педагогических принципов метода моделирования, синтеза знаний при моделировании музыкальных систем. *Science and Education* 3 (3), 1032-1037
8. КБ Холиков. О принципе аддитивности для построения музыкальных произведения. *Science and Education* 4 (7), 384-389
9. КБ Холиков. Музыкальное образование и имитационное моделирование процесса обучения музыки. *Science and Education* 3 (3), 1020-1025
10. КБ Холиков. Обученность педагогике к освоению учащихся сложным способам деятельности. *Science and Education* 5 (2), 445-451
11. КБ Холиков. Уровень и качество усвоения предмета музыки, закрепление памяти и способности учащихся. *Science and Education* 5 (2), 452-458
12. КБ Холиков. Конструирование потока информации в балансировке разделения познания и поведение абстрактного воздействия на мозг человека. *Science and Education* 6 (1), 28-34
13. КБ Холиков. Звуковой ландшафт человека и гармоническая структура головного мозга. *Science and Education* 6 (1), 21-27
14. КБ Холиков. Приёмы формирования музыкально теоретический интересов у детей младшего школьного возраста. *Science and Education* 4 (7), 357-362
15. КБ Холиков. Преобразование новых спектров при синхронном использование методов и приёмов музыкальной культуре. *Science and Education* 4 (7), 107-120
16. КБ Холиков. Психолого-социальная подготовка студентов. Социальный педагог в школе: методы работы. *Science and Education* 4 (3), 545-551
17. КБ Холиков. Обширные знания в области музыкальных наук Узбекистана и порядка функционального взаимодействия в сфере музыки. *Scientific progress* 2 (6), 940-945
18. КБ Холиков. Эстетическое воспитание молодёжи школьного возраста в сфере музыки. *Science and Education* 3 (5), 1542-1548
19. КБ Холиков. BMSM sharoitida puflama cholg 'ularni o 'qitish jarayonining nazariy modeli. *Science and Education* 6 (12), 379-384
20. КБ Холиков. Doira ta'limida davlat ta'lim standartlarini takomillashtirish yo 'nalishlari. *Science and Education* 6 (12), 357-361

21. КБ Холиков. BMSM muassasalarida doira pedagogikasi mutaxassislarini tayyorlash tizimi. Science and Education 6 (12), 346-350
22. КБ Холиков. Musiqa kollejlarda zarbli cholg 'ular kafedralarining faoliyatini optimallashtirish. Science and Education 6 (12), 362-366
23. КБ Холиков. BMSM o 'quvchilarida puflama cholg 'ularni o 'rgatishning nazariy-pedagogik asoslarini takomillashtirish. Science and Education 6 (12), 391-396
24. КБ Холиков. Uzluksiz ta'lim tizimida milliy zarbli cholg 'ular o 'qitish metodologiyasi. Science and Education 6 (12), 351-356
25. КБ Холиков. Doira o 'qituvchilarini malaka oshirish tizimining ilmiy-amaliy asoslari. Science and Education 6 (12), 367-372
26. КБ Холиков. Puflama cholg 'ularni o 'rgatishda nazariy tayyorgarlikni shakllantirishning pedagogik mexanizmlari. Science and Education 6 (12), 373-378
27. КБ Холиков. BMSMda puflama cholg 'ularni o 'qitishning ilmiy-nazariy konsepsiyasini ishlab chiqish. Science and Education 6 (12), 385-390
28. КБ Холиков. Puflama cholg 'ularni o 'qitishda nazariy tayyorgarlikni shakllantirishning ilmiy-pedagogik asoslari. Science and Education 6 (12), 339-345
29. КБ Холиков. Психофизиологическая перестройка нейрона во время изучения музыкального произведения. Science and Education 5 (6), 123-128
30. КБ Холиков. Компонент технологии обучения как средство повышения мотивации изучения музыки на среднем этапе общеобразовательной школы. Science and Education 4 (9), 228-235