

History and theoretical aspects of music education pedagogy in the Republic of Karakalpakstan

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Abstract: Important discussions and debates on the theory of cognitive and pedagogical education of music education in the Republic of Karakalpakstan in a wide range of disciplines, its principles, application and has developed widely in the field of development of musical pedagogical education. Accordingly, the musical art of Karakalpak, cognitive processes in mastering a musical piece, and pedagogy of musical education skills can be understood through these approaches and what this can offer for theoretical aspects covering areas such as music education. By discussing mutual discipline research in music, music education pedagogy, psychology and philosophy of mind, we provide new insights. I conclude that this can help to better understand the content and essence of the learning principles of music education pedagogy. In conclusion, we will briefly consider the theoretical part of music education pedagogy. Pedagogy of musical education in Karakalpakstan these conceptual tools are consistent with recent work on interactive cognition and collective music pedagogy our main goal is to facilitate the close collaboration of musicians, educators and cognitive scientists..

Keywords: : Musical education, musical ability, music education pedagogy, history of music education, musical learning, musical instruments, Karakalpak music styles.

Introduction

Music education is central to current debates in pedagogy and philosophy of cognitive science. Nevertheless, the basic principles of this approach is well understood so far. For this reason, the pedagogy of music education is becoming a useful model for examining the history of development and cognitive processes are carried out in different fields. In this article, we aim to develop a direction of study of the history and theoretical aspects of music education pedagogy, shows how this approach can offer a useful way of thinking about the theory of pedagogical practice of music education in the Republic of Karakalpakstan. We consider how the perspective can inspire improvements in conceptual approaches to music education pedagogy and environments—especially in settings where remaining functional assumptions may obscure it we have identified the contingent and creative nature of musical development and thus the situations in which music loses its full potential. Developed by a pedagogical theorist of musical education to discuss, the insights from music education from this approach have enabled us the musical learning environment should be considered self-organizing and autonomous systems manifest in their own way. It should be noted that our offer is pedagogical is to form an improvisation that

develops active and embodied perspectives of education, music and perception. Analysis of the development of performance skills in the pedagogy of musical education is an important and fundamental feature of music in life. But how do we acquire and optimize the skills in a real musical context? One of the most popular models of skill acquisition here, simply put, is that learning happens through a process. It starts with a beginner creating an analytical theory about a particular skill, and with an expert would be to show him a set of non-rational processes that allow him to perform the skill "intuitively". In other words, the beginning guitarist will be able to explore different possibilities of action in reflection. One can try to remember how to place the fingers, discuss with the teacher the correct position of the right hand, or think about the correspondence between the open string and its sound. Vice versa, the expert guitarist has already mastered this knowledge and therefore does not need to theorize. A musical situation for, say, an improvised blues solo: vibrato or the best way to play music. The perfect tense for "notes" appears naturally in its contextual flow. There are a number of new approaches to the study of music education. Here, beginners are invited to participate freely in increasingly meaningful musical settings. It is basically the discovery, creation of musical tone, and processes of placement in contexts involving non-classical music. Beginners are not first asked to follow abstract rules, but to engage with them from the first music lesson, it is based on the dynamics of skillful performance. Conducted a behavioral study comparing musicians' memory tasks. Ability memorization of these tunes was measured by testing participants' ability to recognize them and implemented in slightly modified versions. Beginners and expert musicians must practice music regularly to facilitate memorization. From their first musical experiences, music students do not primarily require organized collections. Basically rules, which models service should be decided. Rather, they tend to learn systematically. In order to optimize its possibilities, the resources of the body connection with the pedagogical environment of music education and it is necessary to develop meaningful experiences and concepts. Another example, which we want to briefly consider, was recently developed is an informal pedagogical environment. of education is a professional musician who leads participants in music and dance classes. His duties which does not offer a specific set of rules, various coordinated possibilities for movement and interaction explored by each participant manifest in ways that are meaningful to their personal and cultural backgrounds. Here, obviously the boundaries between participants are flexible as they are mutually adaptive. In education conditional requirements of musical moments. Participants work together in the process or, of course, self-organize their own musical relationships and meanings. Open for sessions everyone in the community, Research has shown that this program is open and improvisational Provides a way for established residents and newcomers to interact and thereby build trust even when verbal communication is difficult or impossible, there are opportunities to express common musical goals. In the historical theory of musical education, he warns against the tendency to reduce musical knowledge in his philosophy and activities other than those associated with Western philosophy and this colonial bias. There are also findings that may encourage forms of exclusion. At the heart of this article, it also suggests an ethical point of view implications of an embodied and socially extended approach to music-making that incorporates principles taking self-organization seriously as a central aspect of radical improvisation and creative activity the nature of living cognitive systems is reflected. Musical on interactive, improvisational and informal types of music by scholars of historical sciences of education learning research has been done in history. Indeed, it requires research in a wider context, before being integrated into a more complex set of concepts comes from practical possibilities. To do this, you need to be able to generalize from the previous one knowledge thus consists in determining how expertise is flexible in responding to a specific situation. Musical learning is a process that does not begin with the individualization of the skill to be mastered is an external assessment. This is because, as we have argued, "musical skill" is not an abstract concept nor is it a manifestation of the objective nature of musicality that

can be easily measured or captured. Pedagogical skills are mastered in music education. Beginners should maintain their musical unity, e.g. Meaningful compatibility with a specific musical model - through their constant negotiation affects the individual. A balance is maintained between internal norms, phenomenological requirements and fluency. Thus, we conclude that the musical moment is determined by the regulatory functions of the organism in the environment. In addition, as we mentioned earlier, the spontaneous properties associated with music includes learning methods. This allows the creation of hybrid augmented cognitive systems, where musical instruments, scores and technological devices are often used in new and sophisticated ways. Thus, music education pedagogy in the Republic of Karakalpakstan can be understood as norms and opportunities. can encourage further exploration and practice with musical instruments. Yet this has clear implications for music pedagogy: new ways of interacting can be developed, explored and performed with a musical instrument. Renewable resources adopted to develop such novel agent-instrument interactivity performed in the operational capabilities of a living system, allowing the emergence of a new world of music. We propose this concept of education as continuous. Based on this information, in the Republic of Karakalpakstan can enrich our knowledge of music education pedagogy and support calls for more open and creative environments for music education. Karakalpak musical styles are the household lifestyle of this people, regional it incorporates geographical features and is directly socio-historical formed in the process of development. If we look at his musical genres, they are also many is diverse. In particular, the style of "Jirov -Bakhshilik" has a special place. Bailout performance is very ancient, they use the "gobiz" musical instrument. "Qobiz" is music the instrument is a bell-shaped instrument with two strings and an open bowl with nothing will be uncovered. And his voice has a peculiar, muffled tone, and also a singer he sings in a hoarse voice to the accompaniment. Bakhshilar are epic songs and folk in instrumental music perform from the terms. From the folk songs "Chimboy", "Dem Bermes", "Kiz Munoyim", "Poshhoyi Koylak", Songs like "Bozatog" became popular among the people, and even now artists is lovingly performed by. Karakalpak national dances have a special place when young men and women dance their quick and agile movements attract attention.

Conclusions

I have looked here at what the processes involved in learning music might look like. In this, we studied music learning from a personalized, embodied interactive and goal-oriented perspective. There is this a number of concepts are introduced that may be useful for teachers and students. Most importantly, this approach requires teachers and students to create their own pedagogical environment. Students can use their talents as a form of music education of their own making - where discovery, improvisation, it will be possible to conduct creative and cooperative activities. Karakalpak artists are also very successful in the "pop" genre. It is also necessary to emphasize this. Prominent artists in the "Opera" genre also work are doing and succeeding. In Karakalpak national musical ensembles - kobiz, dombira, chinqovuz there are musical instruments, and now the musicians of Karakalpak are Uzbek musical instruments they also use rubob, doira, gizjak, chang, flute and other musical instruments. That's why as a result, these musical instruments harmonize with each other, and the "tone" they emit is also its own it is heard in a suitable color.

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