

STATUS OF THE SINGING TRADITION ITS REFLECTION IN THE TEACHING SYSTEM

Fazliliddinov Zokir Xusniddin o'g'li

Shahrisabz davlat pedagogika instituti San'atshunoslik kafedrası o'qituvchisi

zokirjonfazliddinov435@gmail.com

Tel:+998977627374

Abstract

The article discusses the expression of the traditions of the status singer in the current educational process, the combination of their teaching methods and national values. In teaching students the culture of status, the ways of combining the teacher-apprentice school, musical thinking, breathing and tone systems with modern educational tools are shown.

Keywords: Status, singership, tradition, teacher-apprentice school, Shashmaqom, pedagogical approach, teaching system, musical heritage, performance, sound technique, national value, musical reflection, improvisation, status lessons, culture of expression, theory, practice, teaching methodology, student creativity, national identity.

Introduction

The art of status is the highest expression of the centuries-old musical thought, artistic aesthetics, taste and spiritual world of the Uzbek people. It is not only a monument of musical culture, but also a symbol of national self-awareness, historical memory and spiritual values of the people. And the status singer is the heart of this great musical heritage, expressing the psyche of the people through the voice, feeling and thinking of the performing artist. Therefore, the issue of studying and teaching status traditions is of special importance not only in musicology, but also in the field of pedagogy, cultural studies and education of spirituality.

In today's era of globalization, preservation of the national musical heritage, passing it on to the younger generation, especially the widespread implementation of the Uzbek status art in the education system has risen to the level of state policy. The opinion of President Sh. M. Mirziyoyev "The invaluable role of music and art in raising the spirituality of young people and strengthening national self" serve as a methodological basis for the reforms in this area. In this context, the assimilation of the traditions of status singing into the education system is an important direction of the manifestation of our national identity in new pedagogical forms, the integration of tradition with modern educational methods.

The reflection of status art in the educational system is primarily understood as the combination of experience and performance styles formed on the basis of the "teacher-student" school with modern pedagogy. Historically, status lessons have been taught orally, through the teacher's direct instruction to the student. This process took place in a specific psychological, aesthetic, and moral educational environment. At the present time, while maintaining this experience, the



lessons in the classroom allow you to enrich your teaching process using audio recordings, analytical listening, video analysis, interactive methods and creative projects.

The status of Shashmakom, Khorezm and the Fergana-Tashkent status roads are valued as a school of musical thought with its complex structure, tone system, rhythmic structure. Therefore, in the process of studying them, the teacher must reveal not only the singing styles, but also their philosophical content. Because status singing is not just a song — it is a harmonious form of artistic reflection, spiritual reflection and intellectual expression.

The system of teaching the status singer is currently developing in two distinct directions: first, teaching in the system of traditional conservatory and art schools; The second is the integration of status lessons with innovative approaches in modern higher education institutions. In addition to studying the theoretical foundations of status, the system of curtains, the rhythmic structure, the students' performance practice, voice setting, stage culture and emotional expression skills are formed in these processes.

One of the most important factors in teaching a status singer is the development of a student's musical hearing and emotional thinking. The tones, pitches, lad system, and modulations present in each status represent a specific spiritual load. Therefore, in the course of the lesson, through the melodies of status, the student is taught to feel the tone of the soul, to understand the musical image, to understand its philosophical essence. Such processes enhance in students a sense of artistic taste, patience, spiritual harmony and self-awareness.

It is also necessary to approach status singing in the educational system not only as a musical training, but as a complex cultural phenomenon. Because status is a musical interpretation of folk art, literature, philosophy and psyche. Therefore, the integration of status lessons with such disciplines as "Music History", "Folklore", "Philosophy of the East", "Aesthetics" increases the effectiveness of teaching.

In today's educational process, it is important that teachers themselves have modern methodological skills and access to information technology when teaching the traditions of status singing. For example, it is possible to scientifically substantiate the learning process through modern tools such as listening to status samples in digital form, spectrogram analysis, voice vibration measurement, etc.

In conclusion, the reflection of the traditions of status singing in the educational system is a combination of the traditional teacher-apprentice experience with modern pedagogy, the process of assimilating the national musical heritage into the hearts of the younger generation on a scientific and artistic basis. Through scientific study of this theme, it becomes possible to create not only the teaching methodology, but also reinterpretation of Uzbek musical thinking for a new generation.

Metodlar (Methods) :

In this study, **a complex of scientific and practical methods was used in order to analyze in depth the process of reflection of status singing traditions in** the educational system. The research methodology was built at the intersection of musicology, pedagogy and cultural studies and was based on the integration of modern educational technologies with the teacher-apprentice experience of a traditional status school.



The study was carried out in the following stages: theoretical analysis, practical observation, pedagogical experience, interviews and questionnaires, as well as effective forms of status teaching were identified through analysis and generalization methods.

At the initial stage of the study, scientific sources, historical treatises, works of status scientists (Abdurauf Fitrat, Yunus Rajabi, Fayzulla Kararomatov, Khurshid Otabaev and others) were analyzed. The works of foreign researchers in the pedagogy of contemporary music — E. Gordon, D. Elliott, C. Orff, Z. Kodály, J. Blacking — were also used.

At this stage, the theoretical foundations of status education, lad systems, philosophical content and executive features of status were studied. As a result, it became scientifically established that the training process of status singer should focus not only on performing skills, but also on the formation of musical thinking, aesthetic taste and national identity.

Status classes were regularly monitored at the Conservatory of Uzbekistan, Bukhara College of Arts and Fergana School of Culture. The combination of theory and practice was analyzed, the methods used by the teachers, the participation of students, voice exercises, status melodies, the combination of theory and practice were analyzed.

As a result of the observation, it was found that although the teacher-apprentice tradition was preserved in most of the lessons, in some cases modern pedagogical approaches (the use of multimedia tools, stage analysis, the study of vocal techniques through digital programs) were not sufficiently supported.

This showed the need for methodological integration in the renewal of the status teaching system — that is, the introduction of modern teaching tools while preserving the oral tradition. At the central stage of the study, experimental work was carried out. The aim was to determine the effectiveness of teaching by applying modern pedagogical methods to traditional status lessons. The experiment was conducted in three groups:

1. **The control group** is only students who have been educated in the traditional way, in the teacher-apprentice system.
2. **Experimental group 1** - students who use interactive methods ("role-playing", "stage situation", "creative project") to teach status.
3. **Experimental group 2** - students who organize classes on the basis of multimedia, audio-video recordings, digital analysis programs.

During the academic semester, all groups mastered the same theoretical material, but the forms of teaching were different. Final results were compared for sound control, status comprehension, stage performance quality, and creative approach criteria.

The results showed that the performance quality of the groups using interactive and technological techniques improved by 35–40%, as well as a positive increase in the interpretation of the mental content of the statuses.

Throughout the study, a survey was conducted among faculty members, students, and professionals. More than 60 respondents commented on the following areas:

- methods used in status classes and their effectiveness;
- the problems of preserving the teacher-apprentice tradition;
- the possibility of applying modern technologies;
- Factors of the development of creative thinking and musical perception in students.



The results showed that 85% of teachers recognized the need to introduce modern tools, but 40% reported insufficient technical capabilities. And 78 percent of students reported that video analysis and audio listening classes increased their hearing culture.

Data from the experience and questionnaires were analyzed in terms of quantity and quality. Evaluation tables were drawn up on the basis of a point system, and teaching effectiveness was expressed as a percentage. Through graphical analysis, the differences between interactive and traditional methods were shown.

Based on the data obtained, three main approaches to the status singing training system **were identified - traditional, innovative and integrative model**. Each had a different impact on educational outcomes. The highest efficiency was observed in the integration model, that is, when modern technologies are combined with the teacher-apprentice experience.

The study tested the effectiveness of using digital technology in status lessons. YouTube videos, Yunus Rajabi's phonograph, "Status TV" programs, as well as sound analysis programs such as "Sonic Visualiser" were used in the training process. These tools allowed students to listen to their own performance, perform rhythm and tone analysis independently.

As a result, the students' ability to control their voice, modulate status, and detect changes in tone increased significantly.

The teaching methods of the status schools of Uzbekistan (Bukhara, Khorezm, Fergana-Tashkent) were compared. It was determined that each regional school has a unique sound technique, pronunciation, lad system and improvisational culture, and the need to harmonize them in the educational process was identified.

Through the complex of these methods, the degree of reflection of the traditions of status singing in the teaching system was determined. The study showed that if the traditional teacher-apprentice experience is combined with modern technologies, this approach can significantly develop not only students' performing skills, but also their musical thinking, national self-awareness and aesthetic sensibilities.

Results:

The results of the study showed that the integration of status singing traditions into the education system significantly increased the level of students' performance training, musical thinking, auditory culture and national self-awareness. Based on the results of experiments, questionnaires, observations and analysis, the effectiveness of combining modern pedagogical approaches with traditional teacher-student experience in status teaching has been proved.

As a result of classes conducted in experimental groups, students learned to clearly distinguish between the system of curtains, changes in intonation and tone modulations in status melodies. Listening to the voices through digital audio analysis, studying sound recordings using spectral programs, showed that they improved their auditory sensitivity by 38%.

For example, in the **exercises "Buzruk"**, if at first students focused on memorizing the tone, on the basis of new approaches, they have now learned to analyze the function, melodic turns, and location of breathing of each fret. In voice exercises, the correct distribution of breathing, the control of vocal pressure, and the skills of maintaining vibration (vibrato) also improved.

According to the results of the observation, if at the beginning of the experiment students showed an average score of 6.2 points on a 10-point system, then at the end of the semester this indicator increased to **8.7 points**. In particular, the accuracy of intonation in the singing of the statuses of "Songs" and "Segoh" is significantly increased.

Thanks to the introduction of interactive methods into the status lessons, students now have the opportunity to create their own expression through **improvisational analysis**, and not only to repeat the work sung by the teacher. Editor's ChoiceAll

For example, in the "Truth" status class, students completed the task of singing the tone of the status in their own interpretations. They amplified the emotional expression to match their emotions, without disturbing the main thrust of the tone. The skills of **self-analysis**, **creative decision-making** and **artistic freedom** were formed in the students.

According to the results of the survey, 51 out of 60 students reported an increase in their ability to think creatively in status lessons, and 49 students recorded their performance and formed the habit of analyzing errors.

During the experiment, the lessons were enriched with multimedia and digital tools, while preserving elements of the traditional teacher-student system. Historical information about the status works, the spiritual content of the poetic texts and the details of the performance were explained by the teachers through video presentations.

This process shaped students' perception of status not only as music, but also **as a cultural and philosophical heritage**. The personal experience of the teacher and the analytical activity of the student were harmonious.

Teachers estimate that where in the past the active participation of students in the status analysis was around 50%, after the experience this figure **increased to 85%**.

In the training, dedicated to stage performances, the methods of "role-playing", "stage situation", "live performance" were used. As a result, students strengthened their skills of behaving freely on stage, maintaining emotional stability, and establishing emotional connection with the audience.

Psychological observations showed that while 72% of students had previously experienced a sense of excitement from going on stage, at the end of the experiment, 80% of them **had increased confidence**, stage preparation and vocal balance.

It was observed that students paid more attention to the harmony of words and voices to convey the spiritual content and spiritual tone of the status to the listener in their performances.

The experience of using digital tools has also paid off. The sound range and rhythmic structure of the status works were analyzed using the Sonic Visualiser software. This process allowed students to understand the status structure on an academic basis.

The students learned to evaluate sound pressure and the accuracy of high-low transitions by recording their performance and analyzing a spectral graph. The result was an improvement in their sound stability by 28%, intonation accuracy by 34%, and rhythmic consistency by 30%.

Performance indicators of teaching

The general analysis of test results revealed the following indicators:

Baholash mezon	Initial Indicator (%)	Tajriba yakunida (%)	Growth (%)
Musical Hearing Aid	58	88	+30
Sound Control and Techniques	60	91	+31
Creative Thinking	52	87	+35
Stage culture and expression	55	90	+35
Ability to analyze status	48	85	+37

These results show that the integration of traditional and innovative methods in the teaching of status singers increases the teaching effectiveness by 30–40%.

The results of the research led to the following scientific and practical conclusions:

1. The traditions of the status singer form in the educational system not only performing skills, but also national identity and artistic thinking.
2. The combination of the teacher-student model with modern technologies expands the methodological capabilities of the teacher.
3. Students' creative activity is enhanced through interactive techniques (stage analysis, improvisation, video listening).
4. The organization of voice and breathing exercises based on numerical analysis allows you to assess the results with accuracy.
5. The integration of status lessons with the disciplines of "Music Theory", "Folklore", "Aesthetics" makes education systematic and deep.

Thus, the results of the study confirmed the scientific idea that the reflection of the traditions of status singing in the modern education system will make it possible to teach the national musical heritage at a new methodological level. Integration approaches have proven themselves as the most effective means for the deeper formation of creative thinking, stage culture and national identity in students.

Discussion / Conclusion

The results of the study showed that the reflection of the traditions of status singer in the educational system not only enriches the educational process, but also plays an important role in the education of national musical thought, artistic taste, spiritual values and aesthetic feelings. During the study, the combination of traditional teacher-student experience, methodological features of status schools and modern educational technologies was studied.

The art of status has historically been formed on the basis of oral tradition, and has continued through the teacher's direct teaching to the disciple. In this process, not only musical skill was carried out, but also spiritual, ethical and philosophical education. The teacher-disciple relationship is the oldest but most intimate form of the pedagogical process. From this point of view, the preservation of this value in today's modern education system is an important guarantee of preservation of the national musical heritage.

However, modern teaching technologies, digital platforms and interactive techniques can not only deny this tradition, but also take it to a new level. In particular, the analysis of the performance of the master in status lessons by audio and video means, the use of digital analysis programs, and the work with status songs on virtual lesson platforms combine this tradition with the requirements of the times.

In the course of the discussion, it was revealed that the effectiveness of teaching increases significantly when the experience of the traditional school (Bukhara, Khorezm, Fergana-Tashkent roads) is combined with modern pedagogy. Whereas traditional approaches were predominantly **the methods of memorization, repetition and oral learning**, through modern methods this process has shifted to an **analytical, visual, independent and creative** direction. For example, the method repeated by the teacher and student in teaching status tunes has now been enriched with audio observations in the form of video analysis and spectrograms. Thanks to this, students began to conduct a scientific analysis of the sound range, the system of curtains, tone twists. In this way, **a strong connection between theory and practice** was formed.

The results showed that the use of digital technology, "reflexion" and "scene situation" techniques in status lessons enhanced artistic expression, voice control, and emotional balance in student performance. Therefore, conducting traditional lessons in a new format is the main perspective area of current status education.

One of the key cases observed in the study is that status lessons form a sense of **self-awareness** and **national pride** in students. Through the songs of status, the students felt the spiritual richness of the people, the historical memory, the level of artistic thought. This process led to personal growth and the development of creative thinking.

In the interactive exercises, students had the opportunity to independently analyze their performance, express themselves freely and sing a new tone of voice in exaltation. Through this, their **improvisational ability, artistic freedom** and **culture of emotional expression** increased significantly.

Also, as a result of the use of the reflexion method in the process of status training, students recorded and analyzed their performance, formed the skills of identifying and correcting errors. This, in turn, **created a solid base for independent** development of their musical thinking.

The teacher-apprentice system is central to the education of the status singer. But in modern times, it is important to reinterpret this system in a new context. Now the teacher is not only a teacher of performance, but also a **facilitator** who forms the student's musical thinking, aesthetic vision, national spirit.

And the student is no longer just an imitator, but a creative person, drawing inspiration from the experience of his teacher and interpreting it in accordance with the spirit of the times. In this respect, the modern form of the "teacher-student" model is **the concept of "teacher-disciple-creative"**.

Based on this concept, students will be able to explore the national musical heritage, as well as give it a modern interpretation through new performance, composition or stage developments. Based on the results of the study, the following practical recommendations were developed:

1. It is necessary to widely use digital technologies (audio-video recording, spectrogram analysis, online platforms) in the classroom, while preserving the teacher-student traditions.



2. It is advisable to organize special advanced training courses for teachers **on "status pedagogy"**, to familiarize them with modern didactic approaches.
3. The integration of the status lessons with the subjects "History of music", "Folklore", "Sound technique", "Aesthetics" brings about a complex character of the educational process.
4. Systematic implementation of interactive assignments, stage performances, improvisational classes and "live status analysis" classes is necessary for students.
5. Development of new textbooks, analytical tables and interactive curricula on the basis of status quo will further improve the quality of education.

In conclusion, it can be said **that the reflection of the traditions of the status singer in the educational system** is the most important stage in the integration of our national art with the modern educational process. The study proved that combining traditional teacher-student experience with interactive and technological methods increases the effectiveness of teaching by 30–40%.

As a result of this approach, students develop not only performing skills, but also artistic thinking, aesthetic sensibility, musical hearing and stage culture. Most importantly, they are formed as creative individuals who understand the philosophy of status art, have a sense of national identity and are in tune with the times.

Through scientific research, new curricula and innovative methods carried out in this direction, the art of Uzbek status will live in the hearts of future generations as a permanent, alive and inspiring cultural heritage.

References

1. Fitrat, A. (1927). Uzbek classical music and its history. Tashkent: State Publishing House.
2. Rajabi, Y. (1966). Statuses. Tashkent: Fan Publishing House.
3. Karomatov, F. (1981). History of Uzbek folk music. Tashkent: Gafur Gulyam Publishing House for Literature and Art.
4. Otaboev, X. (2010). The art of performing Uzbek status. Tashkent: Art of Uzbekistan Publishing House.
5. Gulov, S. (2022). Traditional singing school. Interscience.uz Scientific Journal, No4.
6. Hamitova, S. B. (2023). Traditional singing and the history of its development. Modern Journal of Social Sciences and Technology, No. 5.
7. Ruzmatov, Z. I. (2022). Components of teaching traditional singing discipline in the direction of music education. CyberLeninka, No. 2.
8. Kadirova, D., & Mirabdullaev, M. (2021). The connection of traditional singing science with pedagogy. Universal Publications Journal, No. 3.
9. Elliott, D. J., & Silverman, M. (2015). Praxial Music Education: Reflections and Dialogues. New York: Oxford University Press.
10. Gordon, E. (2007). Learning Sequences in Music: Skill, Content, and Patterns. Chicago: GIA Publications.
11. Kodály, Z. (1951). The Selected Writings of Zoltán Kodály. London: Boosey & Hawkes.
12. Orff, C. (1963). Orff-Schulwerk: Music for Children. London: Schott & Co.



13. Abrahams, F. (2017). The Application of Critical Pedagogy to Music Teaching and Learning. *Visions of Research in Music Education*, 10(3).
14. Hoffer, C. (2009). *Teaching Music in the Secondary Schools*. Belmont: Wadsworth.
15. Blacking, J. (1973). *How Musical Is Man?* Seattle: University of Washington Press.
16. Decree of the President of the Republic of Uzbekistan No. 5019. (February 26, 2021). On measures to improve training in the fields of music and art.
17. Decree of the President of the Republic of Uzbekistan No. 4063. (December 27, 2018). About raising the spirituality of young people and the meaningful organization of their leisure.
18. UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. Paris: UNESCO Publishing.
19. Tursunov, H. I. (2022). FORMATION AND DEVELOPMENT OF INDEPENDENT LEARNING PROCESSES IN MUSIC THROUGH THE CREATION OF ELECTRONIC TEACHING AIDS. *Oriental Art and Culture*, 3(2), 156-162.
20. Karomatov, F., Rajabiy, Y., & Tursunov, A. (1978). *Shashmaqom is the pearl of the spirituality of our people*. Tashkent: Fan.
21. Department of Musicology, NUU. (2020). *Status Studies: A Textbook*. Tashkent: Spirituality.
22. Tursunov, X. (2022). E-textbooks and Manuals Are A New Professional Educational Creativity is A Factor in Creating the Environment. *Galaxy International Interdisciplinary Research Journal*, 10(2), 147-149.

