

15-Iyun, 2026-yil

CRITERIA FOR SELECTING BAKHSHI REPERTOIRE FOR GENERAL SECONDARY EDUCATION MUSIC LESSONS AND ITS PEDAGOGICAL APPROPRIATENESS

Matnazarova Barshinay Ongarbay qizi

*2nd year student of the Faculty of Pedagogy-Psychology and Creative Education of
the Nukus State Pedagogical Institute named after Ajiniyaz*

Annotation: *This abstract explores the pedagogical principles for teaching examples of the traditional art of “bakhshichilik” specifically excerpts from folk epics in the music culture classes of general secondary education institutions. Taking into account the age-specific and psychophysiological characteristics of students, criteria for selecting the “bakhshi” repertoire have been developed. Furthermore, the pedagogical suitability of specific epic excerpts for particular grade levels has been substantiated.*

Keywords: *Music culture, “bakhshichilik” art, epic excerpts, age characteristics, repertoire selection criteria, national rhythmic, pedagogical appropriateness.*

In the general secondary education system, the primary objective of music culture lessons is not merely to provide students with musical knowledge, but to foster national pride, patriotism, and high spiritual-aesthetic taste. In fulfilling this task, the art of bakhshi and epic poetry, which are the product of the centuries-old wisdom, historical memory, and artistic thinking of the masses, are of incomparable importance.

However, a serious pedagogical approach is required when using bakhshi melodies and epic fragments in music lessons. Due to the large volume of the dastans, the specificity of the musical language and the style of performance (throat voice, complex terms), there is a need to adapt each sample included in the school curriculum to the psychology of the students' age periods.

To correctly form the bakhshi repertoire in music lessons, it is necessary to rely on the following scientific and methodological criteria:

1. That is, the criterion of age and psychophysiological compatibility: In this case, the selected poem fragment or selection must correspond to the reader's perception, vocal range, and age psychology if sung together.

2. Ideological and educational orientation criterion: In this case, the text and content of the work should educate the reader in the qualities of patriotism, loyalty to friendship, respect for parents and courage.

3. According to the criteria of musical and artistic value and attractiveness, the rhythmic structure of the dastan melody must be dynamic enough so that the melody does not bore the child and develops their musical hearing and rhythm.

4. According to the criterion of harmony, the passage should mainly reflect the performance skills of the word, music and bakhshi, theatrical movements, and evoke visual and audio impressions in the reader at the same time.

15-iyun, 2026-yil

4. The analysis of the adaptation of the fragments of the dastan to the age groups is very important. By dividing the general secondary education classes into three main links, the bakhshi repertoire can be divided and its pedagogical reasons can be justified as follows:

1. Primary grades (1-4 grades): Rhythm and fairy-tale plots are recommended. For example: episodes "The Birth and Childhood of Hakimbek" and "Hakimbek's Archery" from the epic "Alpamysh"; excerpts from epics about animals or simple folk collections can be taken.

2. Why these specific samples? This is because primary school students are dominated by figurative and vivid visual thinking. If the heroic nature of the epic is explained to them through the elements of legends and fairy tales, they accept it quickly. At this age, the vibrant, crisp, and playful rhythms of the bakhshi art, such as simple melodies in 6/8 or 2/4 time, serve to develop musical rhythm and coordination of movements in children.

3. Middle grades (grades 5-7): Heroic and social motifs is recommended. For example: excerpts from the epic "Alpamysh" depicting "Alpamysh's departure from Baysun to Kungrad," "Barchinoy's conditions," the epic "Yusuf and Ahmad" depicting longing for the homeland, "Gorogly's birth."

4. Why these specific samples? This is because, given the onset of adolescence, children at this age have a high need to strive for ideals and follow strong personalities. The fact that heroes such as Alpamysh or Gorogly are symbols of struggle, courage, and honor for the peace of the people has a direct positive impact on the formation of their character. Musically, at this stage, it is pedagogically effective to familiarize students with more complex techniques in dutar performance and the nature of the bakhshi's throat voice.

5. Senior grades (8-9 grades): Philosophical and lyrical relationships is recommended. For example: lyric-philosophical excerpts from the epic "Aygul and Bakhtiyor," "Kuntugmish," the meeting of Kultay and Yodgor from the epic "Alpomish," and the friendship between Karazhan and Alpomish.

Why these specific examples, because older schoolchildren develop an independent worldview and a philosophical approach to human relations. The lyrical digressions in the dastans and the didactic nature of the bakhshis enhance the aesthetic taste of the students and teach them to draw life conclusions.

An analytical and systematic introduction of the bakhshi's repertoire into the lesson increases its effectiveness in comparison with the traditional teaching method. Criteria for student development: When using the traditional method, musical rhythm and auditory abilities are developed only within the framework of standard children's songs. Based on the selected bakhshi repertoire, it is formed much faster due to dutar rhythms.

The artistic and philosophical vocabulary is limited to modern and simple words in the traditional style. On the basis of the selected bakhshi's repertoire, on the contrary, it expands due to folk expressions and old words.

15-Iyun, 2026-yil

Patriotism and national identity remain at the level of theoretical concepts in the traditional style. Based on the repertoire of the selected bakhshi, it becomes an inner feeling in the image of the heroes of the epic.

In conclusion, selecting the bakhshi repertoire based on scientific and pedagogical criteria in music culture lessons is the only way to correctly and harmlessly instill our national intangible cultural heritage in the minds of young people. Early instruction in dastan fragments that are not suitable for a child's age, with an extremely heavy musical meter and a complex philosophical text, can evoke a sense of boredom or misunderstanding toward the art of bakhshi.

On the contrary, the methodology of gradual transition to complex epics through rhythmic and fairy-tale episodes starting from primary school serves to enrich both the musical and spiritual world of the student.

REFERENCES:

1. Panjiyev Q. O‘zbek xalq qo‘shiqchiligi va dostonchiligi (Oliy va o‘rta maxsus ta’lim muassasalari uchun darslik). – Toshkent: Innovatsiya-Ziyo, 2020. – 176 b. (Baxshi ijro uslublari va doston kuylari tabiati uchun).

2. Yo‘ldosheva S. Musiqa o‘qitish metodikasi (Umumiy o‘rta ta’lim maktablari o‘qituvchilari uchun metodik qo‘llanma). – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2014. – 144 b. (Repertuar tanlash mezonlari va tarbiyaviy maqsadlar uchun).

3. Ismoilov A. Maktabda musiqa to‘garaklarini tashkil etish va xalq cholg‘ularidan foydalanish. – Toshkent: O‘qituvchi, 2018. – 120 b. (Boshlang‘ich sinflarda ritmika va do‘mbra/doira jo‘rligini o‘rgatish uchun).

4. G‘oziyev E. Ontogenez psixologiyasi (Darslik). – Toshkent: Noshir, 2010. – 360 b. (O‘quvchilarning yosh davrlari va psixofiziologik xususiyatlarini tahlil qilish uchun).

5. Omonov H., Xo‘jayev N. Pedagogik texnologiyalar va pedagogik mahorat (O‘quv qo‘llanma). – Toshkent: Iqtisod-Moliya, 2012. – 168 b. (Dars samaradorligi va jadvaldagi natijalarni asoslash uchun).