



## DISTINCTIVE METHODS OF TEACHING MUSIC EDUCATION STUDENTS THROUGH TRADITIONAL VOCAL WORKS (ON THE EXAMPLE OF UZBEK FOLK MUSIC)

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**Abstract:** This study examines innovative pedagogical approaches for teaching music education students through traditional vocal works, with particular emphasis on Uzbek folk music. The research highlights the didactic potential of national musical heritage in shaping professional competencies and cultural awareness. The findings indicate that integrating traditional singing practices into modern curricula significantly enhances students' interpretative skills and artistic thinking.

**Keywords:** Uzbek folk music, vocal pedagogy, traditional singing, music education, teaching methods, cultural heritage.

**Introduction:** In contemporary music education, the issue of preserving and transmitting traditional musical culture has gained increasing importance due to globalization processes [7.]. Uzbek folk music represents a unique artistic system that embodies centuries-old traditions, aesthetic values, and cultural identity [6.].

However, current pedagogical practices often rely on standardized Western-oriented teaching models, which may not adequately reflect the specific features of traditional vocal art [1.]. This discrepancy necessitates the development of distinctive teaching approaches tailored to the characteristics of Uzbek folk singing [4.].



The purpose of this study is to identify and systematize effective teaching methods that facilitate the integration of traditional vocal works into professional music education.

**Literature Review:** Scholars in ethnomusicology emphasize that folk music serves as a repository of collective memory and cultural identity (Nettl, 2005). Uzbek researchers have also underlined the educational significance of national musical traditions [3.].

Studies show that incorporating traditional music into curricula enhances students' emotional engagement and interpretative abilities [2.]. At the same time, methodological research points to the lack of structured teaching models specifically designed for Central Asian vocal traditions [4.].

Thus, there is a need for a comprehensive pedagogical framework that integrates both theoretical and practical aspects of traditional vocal training.

### **Methodology:**

This research is based on qualitative analysis and includes the following methods:

- Comparative analysis of traditional and modern pedagogical systems [2.].
- Observation of music classes in higher education institutions [11.].
- Interviews with vocal instructors specializing in folk music [6.].
- Performance-based evaluation of students.

Comparative analysis of traditional and modern pedagogical systems:

This method involves comparing traditional (oral transmission, master-apprentice model) and modern (structured, curriculum-based) educational systems. The main purpose is to identify their strengths and limitations. For example, traditional pedagogy is highly effective in developing stylistic interpretation and emotional expression, while modern systems emphasize theoretical knowledge and technical precision. Through comparison, an integrated and more effective teaching approach can be developed.



### Observation of music classes in higher education institutions:

This method is based on direct classroom observation in higher education settings. The researcher analyzes teaching processes, student participation, instructional techniques, and learning outcomes during music lessons. Such observation provides realistic data about the educational environment and helps validate theoretical assumptions with practical evidence.

### Interviews with vocal instructors specializing in folk music:

This method involves conducting structured or semi-structured interviews with experienced vocal instructors in the field of folk music. It allows the researcher to collect valuable insights regarding teaching methods, professional experience, pedagogical challenges, and practical recommendations. The data obtained enriches the study with real pedagogical perspectives.

### Performance-based evaluation of students:

This assessment method evaluates students based on their actual performance rather than written tests. In vocal and traditional music education, criteria include vocal technique, stylistic accuracy, expressive interpretation, and overall artistic presentation. It is considered one of the most effective evaluation approaches for practical music training.

Such a multi-dimensional approach ensures the reliability and validity of the results.

### **Theoretical Foundations of uzbek folk vocal art:**

Uzbek folk singing is distinguished by its modal diversity and expressive richness [3.]. Unlike Western tonal systems, it is based on modal structures that require specific vocal techniques and auditory perception [4.].

Key characteristics include:

- Use of micro-intervals and modal intonation [5.].
- Flexible rhythmic organization



- Ornamentation and melismatic singing
- Improvisational performance elements

Understanding these features is crucial for designing effective teaching strategies.

### **Distinctive Teaching Methods:**

#### Contextual Learning Approach

Teaching traditional songs within their cultural and historical context significantly improves students' comprehension and interpretative depth [7.]. This method allows learners to perceive music not only as sound but as a cultural phenomenon.

#### Oral Transmission and Imitation

Oral tradition plays a fundamental role in folk music education (Nettl, 2005). Through imitation, students internalize stylistic nuances that cannot be fully captured in notation [4.].

#### Analytical Listening:

Listening to authentic performances enhances students' musical perception and analytical skills. This process develops a deeper understanding of phrasing, articulation, and expressive means.

**Improvisation-Based Learning:** Improvisation encourages creative thinking and adaptability. It also reflects the inherent nature of traditional Uzbek vocal art.

**Technique-Oriented Training:** Vocal exercises adapted to traditional singing styles improve breath control, intonation, and ornamentation skills.

**Role of the Teacher:** The teacher functions not only as an instructor but also as a mediator of cultural knowledge. Effective teaching requires a deep understanding of traditional music and the ability to convey its stylistic and emotional aspects. Additionally, teachers must foster a supportive learning environment that encourages creativity and self-expression.



Challenges in Teaching Traditional Vocal Works: Despite its advantages, teaching Uzbek folk music involves several challenges:

- Limited availability of methodological resources
- Insufficient access to authentic recordings
- Students' unfamiliarity with modal systems
- Dominance of Western vocal techniques

Addressing these issues requires institutional support and innovative pedagogical solutions.

Proposed Pedagogical Model:

Based on the analysis, the following teaching model is proposed:

1. Orientation Stage – Introduction to cultural context
2. Imitation Stage – Learning through repetition [9].
3. Analytical Stage – Structural understanding
4. Practical Stage – Skill development
5. Creative Stage – Improvisation and interpretation [6].

This model ensures a holistic development of students' competencies.

The integration of Uzbek folk vocal works into music education contributes to the formation of professional skills and cultural identity. Students trained using these methods demonstrate higher levels of creativity and artistic expression. Moreover, such approaches play a vital role in preserving intangible cultural heritage.

The research confirms that distinctive teaching methods based on traditional vocal practices significantly enhance the effectiveness of music education. By combining traditional and modern approaches, educators can create a dynamic and culturally enriched learning environment (Campbell, 2004). Future research should focus on developing standardized curricula and expanding access to educational resources.



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