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IMPROVING THE MECHANISMS FOR TRAINING PROSPECTIVE MUSIC TEACHERS IN UZBEK FOLK MUSICAL CREATIVITY WITHIN THE CONTINUITY OF HIGHER AND GENERAL SECONDARY EDUCATION

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ABOUT ARTICLE

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Abstract: The article explores the effective use of the pedagogical potential of Uzbek classical and makom music in preparing pre-service music teachers for school education. It scientifically substantiates the necessity of systematic training in classical music across undergraduate years and mastering regional performance styles. Practical recommendations are provided to foster national identity and artistic-aesthetic culture in students by improving teaching materials and integrating curricular and extracurricular activities.

Introduction. A review of historical, scholarly, and pedagogical sources demonstrates that the art of singing has played a significant role in human development throughout history. Songs have reflected various aspects of people's lives, including their lifestyle, customs and traditions, joys and concerns, hopes and aspirations, attitudes toward life, and worldview. Great thinkers and scholars who made significant contributions to the development of world science and scholarship acknowledged in their scientific and pedagogical views that, alongside the exact sciences, various forms of art, particularly music, possess considerable potential for the comprehensive development of the individual. Many of them were directly engaged in the theoretical and practical aspects of music and expressed valuable views on its use for educational and pedagogical purposes [6].

In order to gain a comprehensive understanding of a particular nation, it is sufficient to study its music. The music of every nation, and singing in particular, embodies ideas related to both national and universal human spirituality and therefore corresponds to the content and objectives of national education and cultural identity. Consequently, in educating the younger generation in the spirit of national values and cultural consciousness, it is essential to cultivate a sustainable interest in folk music, as well as a desire to study, preserve, and develop it. Without understanding and appreciating folk music, it is impossible to fully perceive, value, evaluate, and inherit contemporary music.

As the First President of the Republic of Uzbekistan, Islam Karimov, emphasized, if a person's ear becomes accustomed to simplistic and superficial melodies, their artistic taste and musical culture may gradually decline, allowing artificial and distorted notions to dominate their spiritual world. Ultimately, such a person may find it difficult to appreciate unique masterpieces of the national heritage, such as Shashmaqom, as well as the works of world-renowned composers such as Mozart, Beethoven, Bach, and Tchaikovsky [1].

Therefore, one of the most important tasks of contemporary education is to organize music education at all levels on a national and cultural basis. This primarily involves developing students' sustained interest in the national musical heritage and, through this interest, contributing to their ideological, spiritual, artistic, and aesthetic development.

Folk songs, which constitute one of the most widespread forms of the Uzbek musical heritage, are generally based on oral folk creativity or on poems written by poets. In contrast, the literary texts of classical and maqom songs are predominantly drawn from the works of representatives of classical literature. The widespread popularity of numerous musical works created under the influence of folk songs, classical and maqom music, as well as works based on contemporary themes and genres, can largely be attributed to composers' and musicians' profound knowledge of the life-giving influence and traditions of folk music and to the creative inspiration they derive from this heritage.

The harmony between musical melodies and the poetic texts of classical and maqom songs produces a powerful, distinctive, and highly expressive emotional impact, transforming these works into an effective means of artistic and aesthetic education. Works imbued with remarkable poetic lines, folk-based rhythmic patterns, and captivating melodies stimulate feelings of goodness and beauty in the human heart and evoke noble emotions [4].

It should be particularly emphasized that folk songs, including orally transmitted folklore genres such as lapar, yalla, lullabies, labor songs, and ritual songs, can be appreciated by people with different levels of musical and artistic taste and varying abilities to listen to,

perceive, and evaluate music. However, understanding the artistic value of classical and maqom songs and instrumental pieces, evaluating their aesthetic significance, appreciating their cultural value, and studying them require a certain level of prior preparation and the acquisition of relevant knowledge, skills, and competencies.

Classical songs represent one of the highest achievements of folk musical creativity and folk artistry. Through the process of transmission from one generation to another, they have been refined, deepened, perfected, and preserved over time. Their performance requires a high level of artistic and technical competence, including mastery of traditional expressive techniques such as nola (melodic lamentation), qochirim (ornamental melodic embellishment), avj (climactic development), a wide vocal range, vocal ornamentation, and techniques of sound production.

The high artistic value of classical melodies and songs and their distinction from folklore works can be observed in the developed structure of their melodic organization, formal characteristics, conformity with national traditional styles, their creation by highly skilled and artistically accomplished performers, the literary quality of their texts, the correspondence between text and melody, and their performance by artists possessing a high level of professional competence, experience, and mastery. These characteristics necessitate introducing students to folk musical creativity in a comprehensive and systematic manner from the earliest stages of music education [7].

As in other academic disciplines, the quality and effectiveness of music education depend to a considerable extent on how effectively music teachers are prepared within the higher pedagogical education system and on the quality of prospective music teachers' professional preparation in Uzbek folk musical creativity.

Methodology. The study employed a qualitative, theoretical, and pedagogical research approach based on the analysis of historical, scholarly, pedagogical, and methodological sources related to Uzbek folk musical creativity and music education. The research examined the role of folk songs, classical music, and maqom traditions in the development of students' musical, artistic, aesthetic, and spiritual competencies.

A comparative analysis was used to identify the distinctive characteristics of orally transmitted folklore, classical songs, and maqom musical traditions, as well as their educational potential. Particular attention was given to the continuity between general secondary and higher pedagogical education and to the professional competencies required of prospective music teachers.

The study also analyzed the content and organization of the subjects “Traditional Singing” (An’anaviy xonandalik) and “Fundamentals of Maqom” (Maqom asoslari) within music education programs. The analysis focused on the acquisition of knowledge and practical skills related to the performance traditions, regional musical styles, and pedagogical application of Uzbek musical heritage.

The following regional musical traditions were considered: Surkhandarya–Kashkadarya, Bukhara–Samarkand, Fergana–Tashkent, and Khorezm. The study further examined the integration of classroom and extracurricular activities as a means of ensuring continuity and consistency in students’ acquisition of knowledge and practical competencies in folk music [5; 7].

Results. The analysis indicates that ensuring continuity between general secondary and higher education is essential for improving the professional preparation of prospective music teachers in Uzbek folk musical creativity.

First, within higher education programs in the field of Music Education, students should be provided with opportunities to acquire comprehensive theoretical and practical knowledge of the distinctive performance techniques, traditions, and regional styles of classical and maqom music through the subjects “Traditional Singing” and “Fundamentals of Maqom.” Particular attention should be paid to the musical traditions of Surkhandarya–Kashkadarya, Bukhara–Samarkand, Fergana–Tashkent, and Khorezm [5].

Second, general secondary schools should be adequately supplied with the educational resources necessary for teaching orally transmitted folklore, classical, and maqom examples belonging to the Uzbek folk musical heritage. Such resources should include methodological manuals, musical notation, visual materials, and appropriate technical and digital teaching aids.

Third, there is a need to develop an effective methodological system for teaching folk songs, classical and maqom musical examples, and the theoretical information associated with them. The system should incorporate effective teaching methods, innovative pedagogical approaches, and the dissemination of advanced teaching practices.

Fourth, the systematic teaching of “Traditional Singing” and “Fundamentals of Maqom” should be established throughout all four years of higher pedagogical education. In accordance with this principle, new-generation curricula, textbooks, and teaching materials should be developed [7].

Fifth, in order to ensure that students acquire profound knowledge and professional competencies related to the national musical heritage, educational activities in this field should be organized through the systematic integration of classroom and extracurricular learning.

Finally, the implementation of these measures can create favorable conditions for prospective music teachers to develop students' sustained interest in the national musical heritage, cultivate appreciation and respect for it, and acquire relevant theoretical and practical knowledge, skills, and competencies [7].

Discussion. The findings demonstrate that Uzbek folk musical creativity should be regarded not merely as an artistic heritage but also as an important pedagogical resource for the spiritual, artistic, aesthetic, and cultural development of younger generations. The continuity of musical education between general secondary and higher education provides a foundation for the systematic transmission of national musical values and traditions.

The distinction between folklore songs and classical and maqom works also has important pedagogical implications. While folklore songs can generally be perceived and appreciated without extensive specialized preparation, the artistic and aesthetic understanding of classical and maqom traditions requires more advanced musical knowledge, listening skills, performance competencies, and cultural awareness. Therefore, the educational process should be structured progressively, beginning with accessible forms of folk musical creativity and gradually introducing students to more complex classical and maqom traditions.

The preparation of prospective music teachers plays a particularly important role in this process. A teacher who possesses a comprehensive understanding of national musical heritage and adequate practical performance skills is better positioned to transmit this heritage to younger generations. Consequently, professional teacher preparation should combine theoretical knowledge with practical performance, methodological competence, and an understanding of regional musical traditions.

The continuity between school and higher education should therefore be understood as a systematic pedagogical process rather than simply a chronological connection between educational levels. Curricula, textbooks, teaching methods, musical repertoire, and extracurricular activities at both levels should complement one another. Such coordination would allow prospective music teachers to develop the competencies necessary to organize effective music education in schools.

Furthermore, integrating traditional musical heritage with contemporary educational technologies and teaching methods may increase students' engagement with national music. However, modernization should not replace traditional musical values; rather, it should serve as a means of making these values more accessible to contemporary learners.

Thus, improving the mechanisms for preparing prospective music teachers in Uzbek folk musical creativity requires a comprehensive approach based on curricular continuity,

systematic practical training, methodological support, regional musical traditions, and the integration of classroom and extracurricular activities. Such an approach can contribute to the preservation and transmission of Uzbek musical heritage while simultaneously strengthening students' artistic and aesthetic culture and their connection with national cultural values.

Conclusion. The study demonstrates that improving the preparation of prospective music teachers in Uzbek folk musical creativity is an important condition for ensuring the continuity and effectiveness of music education at the levels of general secondary and higher education. Uzbek folk music, including folklore songs, classical works, and maqom traditions, represents not only an important component of the national cultural heritage but also a powerful pedagogical resource for the spiritual, artistic, aesthetic, and cultural development of younger generations.

The findings indicate that effective professional preparation of prospective music teachers should be based on the systematic integration of theoretical knowledge, practical performance skills, methodological competence, and an in-depth understanding of regional musical traditions. In particular, the subjects “Traditional Singing” and “Fundamentals of Maqom” should be taught consistently throughout the higher education process, with particular attention to the distinctive traditions of the Surkhandarya–Kashkadarya, Bukhara–Samarkand, Fergana–Tashkent, and Khorezm musical schools.

Ensuring continuity between school and higher education requires the coordination of curricula, teaching materials, musical repertoire, methodological approaches, and extracurricular activities. Providing educational institutions with appropriate methodological manuals, musical notation, audiovisual resources, and modern teaching technologies can further enhance the effectiveness of this process. At the same time, the introduction of modern pedagogical approaches should complement rather than replace traditional forms of Uzbek musical heritage.

In conclusion, the development of a systematic and continuous pedagogical model for teaching Uzbek folk musical creativity can contribute to the formation of professionally competent music teachers who are capable of preserving, interpreting, and transmitting national musical values to future generations. Such an approach will not only improve the quality of music education but also strengthen students' artistic and aesthetic culture, national cultural awareness, and appreciation of Uzbekistan's rich musical heritage.

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