



Methodology of Teaching Music Folklore for Music Teachers

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Abstract: This article analyzes the methodology of teaching musical folklore in the process of training music teachers, its scientific and theoretical foundations, content and practical application. Effective methods of forming professional competence of future teachers, developing aesthetic taste and educating in the spirit of respect for national culture by integrating folklore samples based on folk oral traditions into music education are highlighted. At the same time, the article presents methodological recommendations on the use of lesson plans based on folk music, interactive methods and modern pedagogical technologies.

Keywords: Musical folklore, folk art, lesson plans, interactive methods, national values, professional training, musical competence.

Introduction: National musical culture is an important expression of the historical memory, aesthetic worldview and socio-spiritual values of each nation. The rich musical folklore of the Uzbek people is an invaluable heritage that has been passed down orally from generation to generation, expressing the most delicate feelings of the people's soul and embodying centuries-old experience of social life. In today's era of globalization, with the strengthening of foreign cultural trends, it is no coincidence that it is through these folklore treasures that the younger generation develops a sense of identity, forms and strengthens a sense of respect for national values.

The study of musical folklore samples in the educational process is important not only for mastering cultural heritage, but also for deepening the professional training of future music teachers, developing their creative approach. Therefore, the development of effective teaching methods for musical folklore, enriching it with modern pedagogical technologies and

using it in practical lessons remains an urgent issue. From this perspective, this article is aimed at an in-depth analysis of the methods, tools and pedagogical approaches used in teaching musical folklore, as well as at revealing the role of these elements in the formation of professional competence in the process of training music teachers. Through in-depth study of folk music in music education, not only loyalty to the essence of national culture is maintained, but also the level of maturity of the modern teacher is increased.

Theoretical basis

Musical folklore is one of the forms of artistic expression that reflects the socio-cultural experience, aesthetic views and philosophy of life of the people. The musical folklore of the Uzbek people includes many forms and genres, such as bakhshi, song genres, epics, maqoms, ceremonial songs, children's folklore. This rich cultural layer can serve as a pedagogical resource in the formation of professional competence of music teachers. The following structural aspects are of great importance in the process of teaching musical folklore to teachers:

Theoretical preparation: Future music teachers must deeply master the historical roots, genres, form and content features of musical folklore. In this, theoretical foundations such as the system of folklore terms, the structure of maqoms, and the aesthetics of folk art are studied separately.

Practical activities: Students develop practical skills by singing, performing with instrumental accompaniment, staging, and analyzing musical folklore samples. At this stage, vocal, rhythmic, and intonation exercises, as well as the use of folk instruments, play an important role.

Pedagogical and methodological approach: Future teachers master the use of modern pedagogical technologies in the study of folk music - the project method, interactive methods, cluster and aquarium methods. These methods serve to effectively convey musical material, develop students' independent thinking and creative approach.

Cultural identity formation: In the process of studying musical folklore, music teachers also perform educational tasks that foster a sense of national identity, respect for cultural heritage and a sense of pride. Through this process, musical aesthetic taste, harmony of universal and national values are ensured.

Also, the effectiveness and efficiency of the teaching process are increased through special lesson plans, methodological manuals and multimedia tools on the use of musical folklore materials. Based on local and international experience, the use of innovative

approaches in the process of teaching folk music - virtual ensembles, digital notation programs, audiovisual analysis tools - is also relevant.

Literature analysis (review)

Research on the methodology of teaching musical folklore has been conducted at the intersection of musicology, pedagogy and cultural studies, and most of them are related to the theoretical foundations of folk art, its role in music education and the level of training of teachers. In particular, the research of A. Zunnunova and B. Akhmedov on didactic principles in the study of folk music genres puts forward important ideas about the role of national heritage in music education[7; 192]. They, having identified the aesthetic, spiritual and educational potential of folk music, substantiate the need for an individual approach in working with students.

Also, I. Kadirov's monograph "Uzbek folk music"[6; 312] systematically covers the genre characteristics and performance styles of musical folklore, creating a rich theoretical basis for use in practical classes. The author analyzes aspects related to the form, rhythm and tone structures of folklore samples and also provides didactic recommendations for teachers.

There are also a number of notable studies in foreign literature on the intersection of musical folklore and pedagogy. For example, the work of J. Campbell and C. Scott entitled "Teaching Music Through Folklore"[3; 224] is aimed at combining the methodology of music education based on folklore with modern educational technologies. It extensively covers the importance of folklore motifs in the formation of students' musical thinking.

Research conducted by Russian scholars such as V. Medushevsky[4; 256] and E. N. Gromova[2; 188] also deeply reveals the pedagogical potential of folk music. In particular, Gromova's opinion that work should be carried out on the basis of the principle of "ethnopedagogical approach" in teaching folklore is close to the methodological approaches of this article.

Also, the role and function of folklore materials in the teaching process are specifically indicated in the State Educational Standards, curricula and methodological manuals created within the framework of the reforms being carried out in music education in modern Uzbek pedagogy. This ensures the availability of practical applications in teaching musical folklore, along with scientific and theoretical foundations. The analysis of the above literature shows that the pedagogy of teaching musical folklore encompasses multifaceted methodological approaches, and not only the level of knowledge of the teacher, but also the aesthetic taste and attitude to national culture are considered

important factors.

METHODOLOGY AND RESULTS

The methodological approaches used in teaching musical folklore are closely related to the teacher's didactic skills, attitude to national heritage, and ability to embrace modern educational technologies. Therefore, methodology is not only a means of conducting lessons, but also an educational and aesthetic system that affects the personality of the student. Based on the experiences studied in this article, effective models of folk music teaching methodology were developed.

Firstly, interactive methods - such as "cluster", "brainstorming", "conceptual map", "role playing" - made it easier to analyze musical folklore samples, understand their content and historical context. This approach served to form critical thinking, independent observation, and group work skills in students.

Secondly, an integrative approach - studying music in conjunction with other subjects (for example, history, literature, geography) made folklore materials more vivid and meaningful. This methodology allowed future teachers to see music not only as a performing art, but also as a socio-cultural phenomenon.

Thirdly, through practical-oriented lessons, students actively participated in playing folk instruments, singing folk songs, and staging folklore. This method led to the strengthening of their stage culture, creative thinking, and love for national music.

The conducted experimental lessons showed that teaching musical folklore on a systematic basis, using scientifically based methods, leads to the following results for teachers:

National musical thinking and aesthetic worldview are formed;

Important components of professional competence - musical listening, performance, analysis, and interpretation skills - are developed;

Motivation for independent and creative work, in-depth study of musical heritage, increases;

The cultural and educational significance of Uzbek musical folklore is deeply understood.

Thus, the methodological approaches used in teaching musical folklore are significant in that they serve not only as knowledge, but also as an important tool for the formation of aesthetic education, cultural identity and professional skills. Research in this area serves to update the content of music education and enrich it on the basis of national culture.

CONCLUSION

Musical folklore is a musical expression of the people's

spirit, an integral part of historical memory and national identity. Teaching it serves not only to impart knowledge, but also to educate, understand and appreciate. Methodological training in this area for future music teachers serves as an important stage in their professional formation. The analysis conducted in the article shows that the use of modern interactive, integrative and innovative methods in the process of teaching musical folklore, rather than relying only on traditional methods, significantly increases the effectiveness of the educational process.

Teaching folk music materials on theoretical and practical grounds forms independent thinking, loyalty to national values, aesthetic taste and creative thinking in teachers. Especially if the teacher himself has a deep understanding of the educational, social and artistic aspects of folk music, he will have the opportunity to effectively convey this knowledge and skills to his students. Therefore, the methodology of teaching musical folklore should be considered not only as a didactic mechanism, but also as a pedagogical tool serving national and spiritual upliftment. Methodological approaches developed on the basis of research and experience in this area serve as a reliable theoretical and practical basis for current and future music education. As a result, the rich heritage of folk music will not only be preserved, but will also become an educational resource of vital importance, actively used in the education of the modern generation.

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