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MUSIC IN CLASSES O'ZBEK CLASSIC MUSIC WORKS OF STUDY TO HIMSELF SPECIFIC PROPERTIES.

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Annotation

In the article uzbek people music inherited high position has was classic music works executive properties about recommendations before is pushed.

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Introduction

Young generation life and art beauties teran idrok reach skills aesthetic feeling and badiy tastes on the rise literature, culture and of art all round and directions in a row music art big importance profession reaches[1].

Therefore raw pedagogy science, education theory and practice huge contribution added pedagogue scientists young generation given knowledge in the system aesthetic content and essence profession science, literature, art species separately attention they gave. They are aesthetic upbringing relevant educational and educational lessons of the person competent development effective effect conduct vital examples and scientific research results according to based on[2].

That's it confession reach place, Uzbek rich in people and betakror musical inheritance contains people songs, epics, classical (maqom) melody and songs weighted place holds. People songs more orally ijodi and different periods live creation did poets to his poems composed, classical songs esa basically classic to poetry mansub to gazelles onset with differs. They are content spiritual and aesthetic ideas artistic-emotional effectiveness with person in the heart noble feelings awakens them beauty ok with to live encourages[3]. After all, spiritual-moral, artistic-aesthetic, cultural-enlightenment education in the background universal and national values compatibility through our future creators to be young generation har in terms of perfect, that is high spirituality, national mind, thinking, culture, worldview and artistic taste to form achieve purpose lies. Therefore for both national - musical education from the earliest stages of formation of education all in the joints people music inheritance ustuvor importance given, textbook and in applications modern composition, brother, foreign el works with together Uzbek folklore and epic songs, uzbek classic, status, local musical style specific samples and they are about brief knowledge and to the data wide place was given[4].

General education in schools music culture lessons observation in the process o'zbek classic music on

the subject lessons formed to do, to students classic music works listening, analysis to do, study and execution they can do with together his practical executive basics about necessary knowledge and concepts give to himself specific pedagogical approaches based on the work keep should showed. Exactly classic to music old works with the work take on the way necessary scientific and methodological recommendations functional some there is advanced the work experiences unpopularity own effect shows. Of these come came out without general education schools music culture in classes classic music lessons to students to teach focused pedagogical activity to himself specific organizational and methods properties on feedback notice should we found[5].

General education music in grades 5-7 of their schools works to sing relatively them listening, analysis to do, in addition sources on independent to work students more attractive to do attention draws attention. This is the case students physiological-psychological changes process from the beginning they are forgiving is also associated with. O'zbek classic music works esa relatively much high executive skill and known requires experience[6].

Methodology

The methodology of this study is based on a qualitative pedagogical and musicological approach aimed at analyzing the specific methods of teaching Uzbek classical music in general education settings. The research employs a descriptive-analytical method to examine the content, structure, and artistic features of Uzbek classical musical works, including maqom and folk-based compositions, and their role in shaping students' aesthetic perception and musical competence. In addition, classroom observation and experiential analysis are applied to evaluate current teaching practices in music lessons, particularly in grades 5–7, focusing on listening, performance, and interpretative activities[7]. The study also utilizes a comparative approach to assess differences between traditional and modern pedagogical techniques in music education, identifying effective strategies for integrating national musical heritage into the curriculum. Secondary data sources, including methodological literature, national educational programs, and scholarly works on music pedagogy, are systematically reviewed to provide theoretical support for the analysis. Furthermore, elements of practical pedagogy are incorporated through the examination of performance-based learning, where students engage in singing, analysis, and reproduction of musical pieces to develop technical and expressive skills. Special attention is given to psychological and physiological aspects of learners, particularly voice development and artistic perception. By synthesizing theoretical insights with practical teaching experience, the methodology provides a comprehensive framework for improving the effectiveness of teaching Uzbek classical music and fostering students' cultural awareness and artistic appreciation[8].

Result and Discussion

Complex measurements, methods developed, extensive diapazonga possession, singing national to sing specific style (sound yield make, run, moan, sigh decoration) is also specific executive skills demand reaches. That's it music of the teacher recommended reported samples mohir musicians, singers, creative communities (radio, television in studios) notes listen, that's it then note them through execution reported options to compare students attention attractive to do effective styles is Classic songs of students ovozi and song to say capacity complex not, light, cheerful, dancer samples of teaching from the teacher himself big skill and responsibility, creativity requires preparation. In the process students national tone and in style voice use skills and singing his voice full unformed (children his voice to himself specific features) are also their own effect shows[9].

Classic works in the selection class of the team general executive level important factors is one. Classic works in the selection teacher to the program included works teach must say thought the work not to catch, but emphasizing passed aspects in mind holding without the work keep methodical in terms of that's right will be[10].

Classic works modern and composition creative mansub works with compare them national instrument words (tanbur, sato, dutor, gijjak, nay, rubob) or piano, accordion such as in words execution when sound sounds are different from hearing feeling of aspects, instrument words nationality and classic works character compliance or vice versa negative impression alarm clock feature about of students thoughts to know, in them musical evaluation of works skills formation positive effect reaches[11].

As you know, everyone time live own artistic-emotional effectiveness and listeners attention more to

himself attractive do with separated costs. So, classic works teacher by live execution His maturity is also artistic-aesthetic effect power in increasing separately place holds. This is it music from the teacher har a to the lesson puhta prepared see, own musician and singing skill constant improving to go demand reaches. Perfect execution and of the work classic features, singing of the text ideological and artistic content about meaningful conversation, music and art analysis students in the heart good feelings to them in them national to our music stable interest and love formation strong effect reaches Next years music education in the field uni national on the grounds to develop focused on attention, accomplishment increasing changes and education system to the front being installed requirements this in the direction of first in turn solution waiting problems sirasiga the following emphasizing transition should we found[12].

1. General education schools music culture on curriculum and textbooks included sing and sing for recommended reported o'zbek national music heritage, classic and status works repertoire again seeing The output is also national musical heritage, classic and status about theoretical knowledge, practice executive skills yield to do intended for training materials certain class, quarter topics within limited not to stay attention focus.

2. National musical inheritance, his contained in high creation sample was classic and status songs, listening, learning, singing with depends on educational educational of affairs class and from class except forms, membership and structure principles based on on the road to put[13].

3. Uzbek people music heritage (folklore, classical and status) training materials and they are for separated training hours size reproduction, content more enrichment

4. Music "Music phonetics" word but in schools to meet succeeded. We could not. Appropriate education ministries by all education institutions "musical phonetics" and required technician tools with provision measures to see.

That's it confession reach uzbek people music inheritance huge spiritual treasure is his contained in orally in the tradition folklore melodies, classics and status such as large categorical works how much centuries during people between mature came out unique talent owners by created, polished, generations osha to us reached from This is a tradition current mature in time hafiz, musician composers success by with to be continued brought is coming[14].

Today days technician tools (Social political networks, telephone) obscenity, shamelessness, dryness tone with running "dances", noises, shouting, crying moans mass culture mask under youth to life enter coming, in modern pop art "Internationalization" of singing (other nations imitation of music, Uzbekization, melody use, unlike Behavioral actions with decorated «clips») of our people national betakror by the way has was musical traditions place fake, light fan tones interest inclinations occupy that is sad holdir. Of these all today kunda continuous of education all in the joints student young people national spiritual idea and ideology content and in essence monand formation problems nanazariy the basics analysis to do and their positive solution provision measures, work methods, tools, pedagogical conditions and options identification, first in turn national music our heritage deep study, to him interest and love feelings of growth scientific pedagogical system functional exit, age generation upbringing for responsible coaches to the front own maintenance high responsibility with approach functions puts[15].

Conclusion

In conclusion, the study demonstrates that the effective teaching of Uzbek classical music in general education schools requires a specialized pedagogical approach that integrates musical analysis, performance practice, and cultural interpretation. The findings highlight that students' engagement with classical works significantly depends on carefully selected repertoire, the teacher's professional performance skills, and the use of listening, comparative analysis, and practical execution methods. Moreover, the research reveals that incorporating national musical heritage, including maqom and folk traditions, plays a crucial role in developing students' aesthetic perception, artistic taste, and cultural identity. At the same time, challenges such as insufficient methodological resources, limited technical support, and the growing influence of mass culture negatively affecting musical preferences were identified as key barriers to effective instruction. These findings imply that strengthening curriculum content, improving teacher training, and expanding access to modern educational tools are essential for enhancing the quality of music education. Furthermore, the study suggests the need for systematic integration of extracurricular activities and interdisciplinary approaches to deepen students' musical

understanding. Future research should focus on developing innovative pedagogical models, including digital and interactive learning environments, as well as conducting empirical studies to measure the impact of national music education on students' cognitive, emotional, and cultural development in diverse educational contexts

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