

Training of Students of Music Education on The Basis of Folk Creativity

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Abstract: This article discusses the issues of effective use of folk art samples in the professional training of students of music education. The importance of folk art samples as a means of musical and spiritual education, their role in understanding national identity, forming aesthetic taste and involving students in creative activities is analyzed. The article discusses the integration of educational programs based on folk melodies and songs, epics and maqoms into the educational process, their impact on educational effectiveness on a scientific basis.

Keywords: Folk creativity, music education, folk melodies and songs, epic, national education, methodological approach, creativity, aesthetic taste, curriculum.

Introduction: In our country, the organization of education based on national and universal values is one of the priority tasks of today. Especially in the field of music education, there is an increasing need to form future specialists as fully mature, professionally competent, and aesthetically developed individuals by relying on our cultural heritage and unique examples of folk oral art. From this perspective, the effective use of the didactic, communicative, and educational potential of folk art - in particular, folk melodies and songs, epics, maqoms, and folklore genres - in the educational process is one of the current scientific and methodological problems. In the fields of music pedagogy theory and practice, the model of education based on folk art is recognized as a powerful factor in the formation of students' musical thinking, cultural identification, and national identity. In this process, the use of modern educational concepts such as constructivist pedagogy, a competency-based approach, integrative methods, and an activity-based approach is of great importance. Through such approaches, students in the field of music education master the use of folk art not only as a source of knowledge, but also as an innovative pedagogical resource that allows them to be practically applied in their professional activities. This article analyzes the methodological and pedagogical foundations of folk art as a musical-educational resource and highlights the mechanisms for forming student competence through

its integration into the music education process. At the same time, the role of the educational process based on folk art in expanding students' cultural and aesthetic outlook, developing creativity, and enriching national musical thinking is scientifically substantiated.

METHODOLOGY

The effectiveness of any educational process depends on its methodological foundation. In the issue of educating students in the field of music education based on folk art, methodological approaches ensure the formation of musical knowledge, cultural competence, and creative thinking in a way that combines them. In this study, the organization of teaching folk art based on a competency-based approach in accordance with modern requirements was theoretically and practically substantiated.

The activity-based approach was chosen as the main methodological basis in the scientific work. Because it is through this approach that the student is ensured to transform from a learner into an active participant and creator, to work directly with folk art, to deeply assimilate musical samples through analysis, singing and staging them. In this case, the analysis of folk songs, fragments of maqom, epics and samples of traditional music, revealing their educational and aesthetic properties becomes the main didactic task. Also, special attention was paid to the integrative approach in the research. By teaching the musical, literary, historical and cultural layers of folk art in an

interconnected manner, a deep and multifaceted worldview is formed in the student. This, in turn, serves to understand national identity, strengthen socio-cultural identity and develop professional competence.

The research methods used were observation, interview, musical listening, creative laboratory exercises, experimental testing, questionnaire and content analysis. Through these methods, changes in the perception and performance of folk art samples, motivational and emotional changes in the minds of students were identified during the educational process. At the same time, advanced foreign experiences, national methodological literature and the main ideas of folk pedagogy were deeply studied and analyzed.

As a result of the combination of these methodological approaches and methods, the system of education based on folk art was formed as a powerful pedagogical model that serves not only to impart knowledge, but also to personal and creative growth, a deep sense of nationality, and a careful approach to cultural heritage.

DISCUSSION

Folk art, especially its musical manifestations - folk songs, epics, maqoms, ceremonial music - has reflected the spiritual life of the nation for centuries. They are an important component of the aesthetic worldview, artistic taste, historical memory and cultural identity of the people. For students studying music education, a deep understanding and assimilation of this rich heritage, creative work with it, and its reworking and expression in new musical forms are not only a theoretical but also a practical task.

The study found that education based on folk art not only deepens students' musical knowledge, but also educates them in a spirit of respect for national values, and activates creative thinking. This situation is reflected in their future professional activities as music teachers. In particular, aspects such as teaching folk music, teaching folk singing techniques, and working with national instruments bring students closer to traditional musical aesthetics.

However, during the discussion, it was found that the share of folk art samples in current curricula is insufficient, and in many cases they are interpreted as correspondence study material. This deprives students of penetrating the deep layers of folk music. Therefore, there is a need to deeply integrate folk art into curricula and programs, to present it on the basis of modern educational technologies - for example, interactive methods, multimedia musical applications, audio-visual materials.

Also, during the discussion, it became clear that the

personality of the teacher, his creative potential and attitude to folk art are decisive factors in teaching folk music. If the teacher himself cannot perform folk melodies and cannot explain their inner meaning, the student will not accept them from the heart. Therefore, it is necessary to develop separate methodological directions for increasing the professional and cultural competence of the teacher in teaching folk art.

At the end of the discussion, it can be said that teaching on the basis of folk art should be considered not only as a means of imparting musical knowledge, but also as an important pedagogical tool for the comprehensive development of the individual, developing his national pride, artistic and aesthetic abilities, and creative thinking. This, in turn, requires a substantive renewal of the music education system.

Literature review

In order to deeply study the issue of teaching based on folk art in music education, national and foreign scientific sources were analyzed. Among the studies conducted in this direction in Uzbekistan, the works of such scientists as A. Yuldoshev, Z. Khodjayeva, G. Qosimova[6; 156] are of particular importance. Their studies widely cover the educational, didactic and aesthetic possibilities of folk music. In particular, A. Yuldoshev[9; 224] advocated the formation of the national identity of young people through the teaching of folk oral art, and expressed his opinion on the role of folk songs and epics as pedagogical tools in ensuring personal development through musical heritage.

Z. Khodjaeva[7; 51] in her research shows the importance of national values in music education, ways to combine them with other disciplines on the basis of an integrative approach. Her scientifically based recommendations emphasize the effectiveness of interactive methods in introducing folk music.

Also, the work of M. Mirzayev on the introduction of folk art into musical and pedagogical activities plays an important role. In her research, she developed methodological guidelines for developing national musical hearing and performance skills in students using folk instruments.

An analysis of international sources shows that foreign educators, in particular, researchers such as C. Swanwick[4; 160], L. Bresler[2; 1620], recommend an approach based on folk art to strengthen cultural identity in music education. They put forward personal experience, cultural context, and creative participation as the main components in the development of musical thinking. C. Swanwick's work "Teaching Music Musically"[4; 160] deeply explores the pedagogical potential of folk music and recognizes the importance of a contextual approach to teaching it.

Also, the recommendations developed by UNESCO[8] on the preservation of folk music as a cultural heritage and its inclusion in the educational process confirm that the integration of folk art into education is a direction of global importance.

In general, an analysis of the existing literature shows that although the theoretical foundations for organizing music education based on folk art have been sufficiently developed, there remains a need to implement special approaches, modern innovative methods and integrated learning models to improve the methodology of working with students, especially at the higher education level.

CONCLUSION

Folk art is a direct expression of the aesthetic thinking, musical taste and artistic views of the people, which have been formed over the centuries. Its application in the process of musical education is not only a means of imparting knowledge, but also a powerful pedagogical tool for personal development, raising cultural awareness and forming national identity. The conducted research has shown that educating students in the field of music education on the basis of folk art plays an important role in forming their ability to consciously approach musical heritage, deeply understand national values and appreciate aesthetics.

In this process, methodological systems based on activity-based, integrative and competency-based approaches serve to form students not only as listeners or performers, but also as independent thinkers, specialists inclined to creative research. Training sessions organized on the basis of folk melodies and songs, maqoms, epics and ceremonial music enrich the content of musical education and strengthen its national basis.

At the same time, insufficient attention to elements of folk art in curricula, lack of methodological manuals and teachers' qualifications in this area in some cases negatively affect the effectiveness of this approach. Therefore, in order to further improve the process of teaching based on folk art, it is an urgent task today to revise the content of education based on the national musical heritage, introduce innovative educational technologies and improve the professional training of teachers.

In general, teaching based on folk art is a promising direction with rich educational and methodological potential, which corresponds not only to the traditional, but also to the modern paradigm of music pedagogy. By deepening this approach, important steps will be taken towards achieving not only musical literacy, but also spiritual maturity.

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