

THE SIGNIFICANCE OF THE “ARI” METHOD IN TEACHING THE TRADITIONS OF UZBEK NATIONAL MUSICAL HERITAGE

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Abstract

This article is devoted to the analysis of the proprietary “Ari” method technology, developed on the basis of innovative approaches for teaching samples of Uzbek national musical heritage. The method is grounded in unique musical traditions that have been transmitted through the master-apprentice (ustoz–shogird) system over generations. The teaching process, aimed at preserving the authenticity of performance features, modal (lad) structures, rhythmic movement (usul), and other national stylistic ornaments of musical heritage, requires an axiological approach to music education. The representation of the traditions of Uzbek national heritage through musical expressive means within modern musical notation has not yet been sufficiently studied. The application of the “Ari” method yields effective results in guiding the younger generation toward mastering national classical traditions, contributing to the development of their musical perception, aesthetic awareness, and appreciation of cultural values.

Keywords: National musical art, national classical music, maqom art, national musical heritage, traditions, values, musical aesthetics, musical taste, musical thinking, musical worldview.

Introduction

In leading scientific research institutes and centers around the world, extensive scientific and pedagogical studies are being conducted on the appreciation, preservation, and transmission of the musical heritage, musical culture, and value systems associated with music and melody of various peoples, civilizations, nations, and ethnic groups, while maintaining their original authenticity for future generations. These studies focus on organizing innovative music education aimed at preserving, developing, and enriching national musical heritage, as well as on the use of value-oriented approaches in shaping systems of national musical thinking and cultural attitudes.

In higher education, particular emphasis is placed on developing students' knowledge related to the preservation of national musical heritage and on designing new approaches that foster an understanding of music as a national cultural value. These issues are becoming increasingly relevant and necessary in contemporary educational practice.

In the New Development Strategy of Uzbekistan, special attention is given to the tasks of “preserving and safeguarding national cultural heritage, developing it, and integrating its national characteristics and humanistic values into the social worldview” [1]. In this context,



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the development of a system of national musical taste and ideals among members of society, as well as the enhancement of their value-based attitudes toward national musical art, has gained particular importance. This is largely due to the fact that “at present, the broad potential of maqom art is not being sufficiently utilized in fostering national self-awareness, comprehensively developing culture, and educating, first and foremost, the younger generation in the spirit of high humanistic values, as well as in shaping their aesthetic taste and thinking” [2].

Therefore, based on the development of knowledge related to the preservation of national musical heritage, it has become a priority to cultivate a sense of responsibility among learners for valuing Uzbek national music and transmitting it to future generations while preserving its authenticity. Furthermore, improving innovative educational methodologies and technologies that serve the development of national musical heritage is of particular significance.

The Laws of the Republic of Uzbekistan — “On Education” (No. O’RQ-637, September 23, 2020), “On Cultural Activity and Cultural Organizations” (No. O’RQ-668, January 21, 2021); the Decree of the President of the Republic of Uzbekistan No. PF-158 dated September 11, 2023, “On the Uzbekistan–2030 Strategy”; as well as the Resolutions No. PQ-3391 dated November 17, 2017, “On Measures to Further Develop Uzbek National Maqom Art”; No. PQ-4038 dated November 28, 2018, “On Approval of the Concept for Further Development of National Culture in the Republic of Uzbekistan”; and No. PQ-112 dated February 2, 2022, “On Additional Measures for the Further Development of the Sphere of Culture and Art,” along with other relevant regulatory and legal documents, serve to a certain extent as a normative and legal basis for the implementation of these objectives.

Literature review and methodology

The traditions of Uzbek national musical heritage are distinguished by their unique and incomparable performance characteristics. These performance traditions have been transmitted for centuries through the “master–apprentice” system, passing orally from generation to generation within the framework of professional oral musical practice.

Oral professional music primarily refers to the creative output of highly skilled performers—instrumentalists, vocalists, and composers—whose works include maqoms and other large-scale, complex instrumental and vocal compositions [3; 3].

Through this unique traditional method, the younger generation of talented musicians is entrusted with the important cultural mission of preserving national musical heritage traditions and transmitting them in their authentic form to future generations. Therefore, the processes of listening, analyzing, performing, learning, and teaching this music require a set of essential tools and specific characteristics. Mastery of these traditions demands a high level of skill, strong determination, talent, and sustained dedication.

It is well known that the possibilities for performing maqoms or other large-scale traditional musical works vary depending on the musical instrument. Masters have traditionally transcribed maqoms into notation with particular attention to their principal pitches. In this process, the tanbur has played a leading role [4; 10]. The instrumental and vocal sections (mushkilot and nasr) of Shashmaqom are based on the tanbur, and these were transcribed into musical notation and recorded on magnetic tapes by master musicians. However, the notated versions of maqoms are presented in a relatively simplified form, which limits the ability to fully reflect the richness of musical expression.

Undoubtedly, the initial attempts to create notations that more comprehensively reflect performance-specific characteristics were not without shortcomings. For instance, in these chrestomathies, notation for instruments such as the *nay*, *qo'shnay*, and the *qanun*—ancient and emerging instruments in traditional performance practice—was not included. The reason lies in the fact that the specialized transcription and decoding processes for these instruments are still in the stage of refinement. At the same time, the educational conditions aimed at raising the professional level of national vocal performance—one of the most pressing tasks—cannot yet be considered satisfactory [5; 6].

In recent years, many renowned maqom masters, including A. Hamidov, M. Tojiboyev, R. Qosimov, A. Xoltojiyev, M. Ziyoyeva, R. Samadov, M. Matyoqubov, and others, have carried out effective work in this area. Methodological recommendations, teaching aids, manuals, and textbooks have been developed for maqom instrumental performance (across all instruments), solo vocal performance, and ensemble performance.

In the current era of globalization, education and science are undergoing profound reforms and rapid development, which require innovative and creative approaches based on modern discoveries. In musicology, a system of expressive symbols has been developed for reading musical notation and performing musical works. Today, musical notation has significantly evolved and incorporated innovations, including advanced technologies for working with musical symbols, polyphonic composition, orchestral and ensemble notation, and transcription for specialized instruments using software such as Sibelius, Finale, and their latest generations.

Nevertheless, contemporary students often encounter difficulties in reading musical notation, comprehending it quickly, and applying it accurately in performance. This issue arises not only in instrumental music but also in vocal art. In particular, it is nearly impossible to accurately represent national performance nuances—such as melismatic ornamentation, expressive inflections, and vocal embellishments—within standard musical notation. Therefore, the use of specialized symbols to clearly and effectively convey these performance elements is considered both appropriate and necessary.

Results and discussion

To date, no specific symbols or instructional tools have been developed to represent and perform the subtle ornaments, melodic inflections (*nola*), grace notes (*qochirim*), embellishments, and vocal nuances inherent in traditional national musical heritage. During the course of this study, particular attention was given to this issue, and an attempt was made to develop a set of special symbols to interpret words and post-text melodic nuances in traditional vocal performance practice.

The newly developed method serves as an effective instructional guide that helps students learn national musical heritage more easily, clearly, and systematically. As a result, it contributes to the development of students' knowledge related to the preservation of national musical heritage and facilitates the enhancement of acquired musical competencies.

The rationale behind naming this approach the “Ari” (Bee) method is rooted in the expressive features of Uzbek classical performance traditions, which are characterized by distinctive *nola*, *qochirim*, and ornamental vocal techniques. These musical expressions evoke profound emotional responses in listeners and contribute to philosophical reflection and the expansion of one's worldview. The melodic inflections possess various modal structures and are performed through fine, continuous micro-melodic movements of the voice. This

phenomenon is metaphorically compared to the gentle buzzing of a bee. Performing a musical piece without these expressive elements may be likened to a “tree without fruit.”

The “Ari” method primarily applies to national maqom samples, instrumental melodies, songs, vocal works, folklore traditions, and compositions associated with local performance schools. In this method, special symbols are embedded directly into the lyrical text, with each symbol indicating a specific musical expression. According to its function, each symbol enables students or learners to comprehend musical nuances more effectively, acquire knowledge more rapidly, and retain it more firmly in memory.

Within the “Ari” method, the concepts of word and melody are integrated harmoniously. That is, through the use of special symbols, students achieve accurate intonation and pure vocal execution of musical sounds. Throughout the research process, several advantages of this method were observed, including:

- improvement of cognitive and emotional states during performance;
- enhancement of vocal technique and correct articulation;
- heightened awareness of ascending and descending pitch movements;
- effective breath control and proper breath distribution;
- achievement of pure and stable intonation;
- rapid comprehension of musical works and long-term retention in memory.

These positive outcomes were clearly demonstrated during the experimental and pilot phases of the study.

A targeted “Ari” method was developed to enable students to quickly and easily translate the information obtained from textual materials (lyrics of musical works) into practical performance skills. This method can be applied not only to maqom art but also to a wide range of national musical works. The objectives and functions of the proposed tools have been clearly defined. Each symbol complements, develops, reinforces, and enhances the subsequent one in a continuous pedagogical sequence.

The characteristics of these symbols are presented in tabular form below (Table 1).

Table 1. Technology of the “Ari” Method for Performing the Traditions of National Musical Heritage

No	Symbol	Description of the Symbol and Its Function	Example of the Symbol
1.	⌚	This is a single-circular symbol; when it is placed above the text, it indicates that the corresponding letter should be ornamented once as a melodic turn. In other words, the letter is sung one time as an embellishment, in accordance with the rhythmic structure of the piece.	<i>Rahm aylasangchi</i> ⌚ <i>devonalarg'a</i> <i>Ishqingda bo 'lg'an</i> ⌚ <i>afsonalarg'a</i> <i>Aylab judolik,</i> ⌚ <i>ey hamnishinim</i> <i>Qilding jafolar</i> ⌚ <i>hamxonalarg'a</i> (Shashmaqom. Dugoh Maqom, Nasr section, Group I branches, “Sarakhbori Dugoh,” second tarona. Ghazal by Huvaydo.)

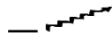
2.		<p>This is a double-circular symbol; when it is placed above the text, it is recommended to ornament the corresponding letter melodically twice. In other words, depending on the rhythmic structure of the piece, the letter is sung two times.</p>	<p><i>Rahm aylasangchi devonalarg'a</i>  <i>Ishqingda bo 'lg'an afsonalarg'a</i>  <i>Aylab judolik, ey hamnishinim</i>  <i>Qilding jafolar hamxonalarg'a</i> <small>(Shashmaqom. Dugoh maqom, Nasr section, from the first group of branches, "Sarakhbori Dugoh," second tarona. Ghazal by Huvaydo.)</small></p>
3.		<p>This symbol consists of three circular marks. When placed above the text, it indicates that the corresponding note or syllable should be rotated and performed as a melodic embellishment three times. In other words, the sound is sung three times in accordance with the rhythmic structure of the musical piece.</p>	<p><i>Rahm aylasangchi devonalarg'a</i>  <i>Ishqingda bo 'lg'an afsonalarg'a</i>  <i>Aylab judolik, ey hamnishinim</i>  <i>Qilding jafolar hamxonalarg'a</i> <small>(Shashmaqom, Dugoh mode, Nasr section, from the first group of branches, "Sarakhbori Dugoh," second tarona. Ghazal by Huvaydo.)</small></p>
4.		<p>The symbol is performed in connection with the circular signs mentioned above. That is, after one, two, or three circular rotations, it indicates that the sung sound should remain one tone or a semitone higher (1 tone, 0.5 tone, corresponding to a minor second and a major second). In this case, a circle is drawn, and both the number of rotations and the amount of upward pitch movement are expressed using Arabic numerals.</p>	<p><i>Rahm aylasangchi</i>  <i>devonalarg'a</i> <i>Ishqingda bo 'lg'an afsonalarg'a</i> <i>Aylab judolik, ey hamnishinim</i> <i>Qilding jafolar</i>  <i>hamxonalarg'a</i> <small>(Shashmaqom, Dugoh mode, Nasr section, from the first group of branches, "Sarakhbori Dugoh," second tarona. Ghazal by Huvaydo.)</small></p>
5.		<p>This symbol is performed in connection with the circular signs mentioned above. That is, after one, two, or three circular rotations, it indicates that the sung sound should be sustained and then directed downward, signaling a descending pitch movement.</p>	<p><i>Yuzungda may</i>  <i>guli yo gul</i> <i>ochilg'on bo 'stondir bu</i> <i>Gulungda qatra xun, bo 'stondagi</i> <i>suvdin nishondir bu</i> <small>(Shashmaqom, Nasr section, from the first group of branches, the "Nasri Uzol" cycle. Ghazal by Alisher Navoi.)</small></p>

		<p>Following the circular ornamentation, the pitch descends through a leap downward—by a perfect fourth, perfect fifth, or other intervals—corresponding to the range between these intervals. In the performance practice of maqom masters, this manner of execution has been preserved for centuries as a traditional stylistic feature of maqom performance. In maqom terminology, this phenomenon is commonly referred to as the <i>Uzzol leap</i>.</p> <p>Students studying music performance within general music education programs often find this technique difficult to comprehend, whereas those trained specifically in authentic maqom performance traditions understand it more clearly. Therefore, in order to make this symbol equally comprehensible to all learners, it is explained in this manner: a circle is drawn, and both the number of rotations and the extent of downward pitch movement (in tones) are indicated using Arabic numerals.</p>	
6.		<p>This symbol is performed in connection with the circular sign mentioned above. After one, two, or three circular rotations, it indicates that the sung sound should be sustained and performed openly, remaining on the current pitch until the completion of the rhythmic cycle (<i>usul</i>).</p> <p>In other words, this signifies a return to the tonic of the piece, or it is explained through the reappearance of melodic sections such as the <i>miyonxat</i> or <i>daromad</i>, which resolve back to T. (the tonic</p>	<p><i>Kelsang agar kulbam aro</i>, </p> <p><i>Bosh ustina yora bosh ustina</i>, </p> <p><i>Jon birla ayg‘umdur sano-ey</i>, </p> <p><i>Bosh ustina yora bosh ustina</i>.</p> <p>(The fifth tarona of the “Dugoh Husayniy” cycle, belonging to the Fergana–Tashkent maqom traditions. Ghazal by Dilafgor.)</p>

		<p>pitch on which the composition begins). In this context, the return to the pure tonic (T.) of the composition is also implied.</p>	
7.		<p>This symbol mainly appears at the end of a poetic line and is explained by the completion of the word in an open manner in accordance with the rhythmic cycle (usul). From the perspective of performance characteristics, it also conveys the meaning of connection and continuity.</p>	<p><i>Ey sarvi ravon nadur hayoling</i>  <i>Jon o'rtadur vadayi visoling</i>  <i>Payvasta duoyi xayr etarmen</i>  <i>Maqsudim erur saning kamolin</i>  (Music by N. Khasanov; ghazal by Nodira; the song “Ey Sarvi Ravon.”)</p>
8.		<p>This symbol indicates the necessity of breathing. It signifies the need to take a deep breath and to distribute it correctly during performance. Breathing is considered particularly important in works composed in classical genres. This is because performing ghazals written in aruz meter and setting them to a musical usul often requires taking breath at least twice within a single poetic line. In contrast, in poetic lines composed of simple quatrains—namely, melodies and songs set to the syllabic (barmoq) meter—one breath taken before the completion of a single line is generally sufficient for a skilled performer. However, as poetic lines become more complex, the need for additional breathing arises. (Breathing taken when moving from one line to the next—that is, between two poetic lines after the completion of a single syntactic unit—is not included in this consideration.)</p>	<p><i>Sochim uchi qo'ng'iroq</i>  <i>o'zim</i>  <i>aylanay,</i>  <i>Yor menga qilma firoq</i>  <i>ey voh</i> <i>sanam.</i> <i>Yor menga qilsang firoq</i> <i>o'zim</i> <i>o'rgulay,</i>  <i>Ketey desam yo'l yiroq</i>  <i>ey vox</i> <i>sanam.</i> (From folklore: “Ey Voh Sanam.”)</p>
9.		<p>This symbol also indicates the necessity of breathing. Unlike the standard breathing sign described</p>	<p><i>Ey nigorim</i>  <i>bu ne savdo ayding,</i> <i>Mehru ishqing</i>  <i>jon aro jon</i> <i>aylading,</i></p>

		<p>above, this symbol denotes the need for a very rapid breath. Within the master-apprentice tradition, this technique is commonly referred to as “thief’s breath” (o‘g‘ri nafas). Rapid breathing requires a high level of technical skill: the listener or audience should not perceive that a breath has been taken. Since ancient times, masters have strictly monitored this aspect in their students’ performances. When taking a rapid breath, it is essential that no audible sound is produced. As a performer’s skill develops, the need for such rapid breathing gradually decreases. This is because the performer acquires the ability to take breath correctly and to distribute it efficiently. As breath capacity expands, the necessity for rapid breathing is effectively eliminated. This type of quick breathing, however, serves as an important pedagogical aid for young and novice performers who are just beginning to study national classical performance traditions, helping them to learn musical works correctly and with greater ease.</p>	<p><i>Honayi dilni</i>  <i>musaffo aylading,</i> <i>O‘zjamolingo</i>  <i>nechun paydo aylading,</i> <i>Ishq elini</i>  <i>masti shaydo aylading.</i></p> <p>(From the Fergana–Tashkent maqom traditions, the fourth tarona of the “Dugoh Husayniy” cycle. Ghazal by Hislat.)</p>
10.		<p>This symbol is referred to as a step (pog‘ona). The step generally moves from a lower pitch to a higher one. It indicates that pitches characteristic of national performance practice should be executed ascendingly, using a legato-based connection from low to high.</p>	<p><i>Hijron</i>  <i>o‘tig‘ajismima so‘zona tong otguncha</i> <i>O‘rtab yuragim bag‘rim</i>  <i>biryona tong otguncha</i></p> <p>(Music by M. Murtazoyev; ghazal by Haziniy; the song “Farg‘ona Tong Otguncha.”)</p>
11.		<p>This symbol is also referred to as a step (pog‘ona) and represents the opposite of the symbol described above. The step primarily moves</p>	<p><i>Hijron</i> <i>o‘tig‘ajismima so‘zona tong otguncha</i>  <i>O‘rtab yuragim bag‘rim</i> <i>biryona</i></p>

		<p>from a higher pitch to a lower one. It indicates that pitches characteristic of national performance practice should be executed in a descending manner, connected legato from high to low.</p>	<p><i>tong otguncha</i> </p> <p>(Music by M. Murtazoyev; ghazal by Haziniy; the song “Farg‘ona Tong Otguncha.”)</p>
12.		<p>This symbol indicates that, as the sound moves from a lower pitch to a higher one (based on the metrical rhythm or <i>usul</i> of the composition), the vocal ornament (<i>nola</i>) should be performed in a broken, shaking manner, either briefly or for a longer duration. This process is carried out using a vowel sound.</p> <p>In music theory, such a manner of performance is referred to as <i>staccato</i>, which is conventionally indicated by a dot (".") placed above or below a note. This symbol is therefore compared to the staccato articulation sign.</p>	<p><i>Agar</i>  <i>oshiqlig‘im aytsam kuyib</i> <i>jonu jahon o‘rtar</i></p> <p><i>Bu</i>  <i>ishq sirin bayon etsam toki</i> <i>ul honumon o‘rtar</i></p> <p>(Folk melody; ghazal by Mashrab; “O‘rtar.”)</p>
13.		<p>This symbol represents the inverse of the symbol described above. It indicates that, as the sound moves downward from a higher pitch (based on the metrical rhythm or <i>usul</i> of the composition), the vocal ornament (<i>nola</i>) should be performed in a broken, shaking manner, either briefly or for a longer duration. This process is executed using a vowel sound.</p> <p>In music theory, such a manner of performance is referred to as <i>staccato</i>, which is conventionally indicated by a dot (".") placed above or below a note. This symbol is therefore compared to the staccato articulation sign.</p>	<p><i>Agar oshiqlig‘im aytsam kuyib</i> <i>jonu</i>  <i>jahon o‘rtar</i></p> <p><i>Bu ishq sirin bayon etsam toki ul</i>  <i>honumon o‘rtar</i></p> <p>(Xalq kuyi, Mashrab g‘azali “O‘rtar”)</p>
14.		<p>This symbol is almost identical to the glissando commonly found in musical notation. During the</p>	<p><i>Holu xating hayolidin ey sarvi</i> <i>gulzor</i></p>

		<p>performance of the piece, a glissando is executed from a given pitch upward, spanning the interval of a perfect fourth, perfect fifth, or other intervals.</p>	 <i>Gohi ko 'zumga hol tushib dur gohi</i> <i>(It occurs mainly in melodic ornamentation and during melodic movement.)</i> <i>(Shashmaqom, Nasr section, from the first group of branches, the “Sarakhbori Dugoh” cycle. Ghazal by Alisher Navoi.)</i>
15.		<p>This symbol differs slightly from the glissando described above. During the course of the piece, a gradual glissando is performed from a given pitch upward, spanning the interval of a perfect fourth, perfect fifth, or other intervals.</p>	 It occurs in the “Chorgoh” cycle of the Katta Ashula tradition as well as in many other classical maqom pathways.
16.		<p>This symbol is mainly placed above vowel letters. In the Uzbek language, it is most frequently used with the vowels <i>a</i>, <i>e</i>, <i>i</i>, <i>o</i>, <i>u</i>, and <i>o'</i>, particularly with <i>i</i>, <i>o'</i>, and <i>u</i>. It indicates that the corresponding vowel should be performed either in an open or closed manner. In this case, the symbol specifically denotes that the vowel must be articulated in an open manner.</p>	 <i>Shirin so 'z barno yigit, tilingda boling bormu</i>  <i>Shaydolaring muncha ko 'p yoki iqboling bormu</i> <i>(Music by F. Sodiqov; lyrics by S. Zunnunova; the song “Barno Yigit.”)</i>
17.		<p>This symbol performs the same function as the symbol described above. The difference is that it indicates the vowel should be articulated in a closed manner. This, in turn, signifies that the pronunciation of the letters is interpreted in accordance with the poetic meter and the manner of musical performance within the composition.</p>	<i>Otash<u>h</u>in gul barg<u>h</u>din xil'atki <u>jonimdadur</u>,</i> <i>Xil'at ermas ul, b<u>tr</u> o 'tdurkim, <u>mening</u> <u>jonimdadur</u></i> <i>(Shashmaqom, Navo mode, Nasr section, “Talqini Bayot.” Ghazal by Alisher Navoi.)</i>
18.		<p>This symbol represents a small ornamental element that appears during the course of a musical composition. Its function is</p>	<i>Erta bilan turaman nahori nashta-yo,</i>  <i>O'ng qo 'limda igna-yu tizzamda kashta-yo,</i> 

		<p>explained by a temporary upward movement of one tone or a semitone, followed by a return to the original pitch. This element does not occur in the textual (verbal) component of the work; rather, it is primarily found in characteristics of national melodic expression. It is considered one of the most frequently encountered ornamental elements in national performance practice.</p>	<p><i>Borib ayting o'shal qalami qoshga-yo,</i>  <i>Boraveradi, kelaveradi vadasi boshqa-yo.</i> </p> <p>(Uzbek folk melody “Nahori Nashta.”)</p>
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Uzbek national musical heritage represents an ancient, centuries-old tradition distinguished by its complexity and richness in national vocal ornaments (*nola*), embellishments, melodic turns, and expressive nuances. Scholarly research has demonstrated that over centuries these musical traditions have exerted a profound influence on the human psyche and have served as an effective means of fostering philosophical reflection and spiritual development. These national ornaments constitute the core musical values of Uzbek music and embody its distinctive aesthetic identity.

Since many of these ornamentation types cannot yet be fully transcribed into conventional musical notation, their performance characteristics have traditionally been transmitted through the master-apprentice pedagogical system. This process has led to the emergence of numerous local performance traditions and has contributed to the continual enrichment and diversification of national melodies, thereby testifying to the greatness and depth of Uzbek musical heritage.

The symbols described above serve as important tools for representing national performance characteristics. For students specializing in national maqom performance, the acquisition of such knowledge generally does not present significant difficulties, as they become accustomed to the recurring vocal ornaments and melodic turns inherent in continuous performance practice. Nevertheless, during their initial pedagogical activities, the application of this method proves particularly effective when teaching maqom, national melodies, and songs to younger generations.

We hope that this method will assist both learners of national musical performance and educators engaged in teaching this art form by facilitating faster and more effective acquisition of knowledge and skills, and by ensuring their long-term retention in memory.

In conclusion, it should be emphasized that the application of methods and technologies that encourage students to perceive and internalize the intrinsic intonational characteristics of musical works has become a pressing requirement of contemporary musical education. Pedagogical technologies developed at the level of specialized instructional methodologies correspond to the principles of music education and play a crucial role in fostering purposeful and creative musical thinking among students.

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