

**METHODS OF TEACHING THE TOPIC "THE PLACE OF UZBEK MUSIC IN  
WORLD MUSIC" IN MUSIC LESSONS IN SECONDARY SCHOOLS THROUGH  
INNOVATIVE AND INTERACTIVE METHODS**

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**Abstract.** This study explores innovative and interactive methods for teaching the topic “The place of Uzbek music in world music” in secondary school music education. It emphasizes the importance of moving beyond traditional teacher-centered approaches toward student-centered learning strategies that enhance engagement, creativity, and intercultural understanding. The research analyzes the effectiveness of project-based learning, collaborative activities, multimedia integration, and role-playing in improving students’ knowledge of Uzbek musical heritage and its global connections. Findings show that these methods significantly increase student motivation, critical thinking, and cultural awareness. The study also highlights the role of teacher competence and digital technologies in successful implementation. Overall, the research confirms that innovative pedagogical approaches make music lessons more meaningful and support the integration of national music into a global educational context.

**Keywords:** Uzbek music, world music, music education, innovative methods, interactive learning, secondary school, project-based learning, multimedia tools, intercultural competence, student-centered teaching.

**Introduction.** In the context of rapid globalization and the expansion of cultural exchange, the role of national musical heritage in shaping students’ identity and worldview has become increasingly significant. Music education in secondary schools is no longer limited to the development of basic musical skills; it also serves as a powerful medium for fostering cultural awareness, intercultural dialogue, and creative thinking. Within this framework, the topic “The place of Uzbek music in world music” occupies a special position, as it allows students to explore the richness of their national heritage while understanding its connections with global musical traditions. Uzbek music, with its deep historical roots and diverse forms, represents a unique synthesis of Eastern musical traditions. It includes classical genres such as maqom, as well as folk and contemporary styles that reflect the cultural and social evolution of the Uzbek people. Despite its richness, the effective teaching of Uzbek music in comparison with world music traditions remains a pedagogical challenge. Traditional teaching methods often focus on passive learning, where students are limited to listening and memorization, which may reduce their engagement and hinder the development of critical and analytical skills. Therefore, there is a growing need to introduce innovative and interactive teaching approaches that can make music lessons more dynamic, student-centered, and meaningful.

Innovative teaching methods emphasize the active participation of students in the learning process, encouraging them to analyze, compare, and interpret musical works. Interactive methods, such as group discussions, project-based learning, role-playing, and multimedia integration, create opportunities for students to engage with musical content on a deeper level. These approaches not only enhance students’ understanding of the subject but also promote collaboration, communication, and independent thinking. When applied to the topic of Uzbek



music in the global context, such methods can help students recognize similarities and differences between musical cultures, appreciate the uniqueness of their national heritage, and develop a sense of pride in it. Furthermore, the integration of modern technologies in music education has opened new possibilities for teaching and learning. Digital platforms, audio-visual materials, and online resources enable teachers to present musical examples from different parts of the world, including rare recordings of Uzbek classical music. This allows students to experience music more vividly and interactively, bridging the gap between theoretical knowledge and practical understanding. The use of technology also supports differentiated instruction, catering to the diverse learning styles and abilities of students. Another important aspect of teaching this topic is the development of intercultural competence. By studying the place of Uzbek music within the broader context of world music, students learn to respect cultural diversity and understand the universal language of music. This contributes to the formation of tolerant and open-minded individuals who are capable of engaging in constructive dialogue with representatives of other cultures. In this regard, music education becomes an essential component of holistic education, supporting not only intellectual but also emotional and social development. However, the successful implementation of innovative and interactive methods requires careful planning and methodological support. Teachers need to be equipped with the necessary pedagogical skills and resources to design effective lessons that align with educational standards and learning objectives. This includes selecting appropriate teaching strategies, developing engaging activities, and assessing students' learning outcomes in a comprehensive manner. It is also important to consider the specific context of secondary schools, including class size, available resources, and students' prior knowledge.

The relevance of this study lies in the need to improve the quality of music education by incorporating modern pedagogical approaches. By focusing on the topic "The place of Uzbek music in world music," the study aims to explore effective ways of combining traditional content with innovative teaching methods. The research seeks to identify strategies that can enhance students' interest in music lessons, deepen their understanding of Uzbek musical heritage, and strengthen their ability to relate it to global musical traditions. The modernization of music education through innovative and interactive methods represents a promising direction for improving teaching and learning outcomes. By rethinking traditional approaches and embracing new pedagogical tools, educators can create a more engaging and meaningful learning environment. This is particularly important for topics that connect national identity with global awareness, such as the study of Uzbek music in the context of world music. The present study, therefore, contributes to the ongoing efforts to develop effective teaching methodologies that meet the demands of contemporary education and prepare students for active participation in a culturally diverse world.

**Literature review.** The transformation of contemporary education has led to a growing emphasis on student-centered learning, particularly in the field of arts and music education. Scholars widely agree that traditional teacher-centered approaches, which rely heavily on explanation and repetition, are no longer sufficient to meet the needs of modern learners. Instead, innovative and interactive methods have emerged as effective tools for enhancing students' engagement, creativity, and critical thinking. In this regard, numerous studies highlight the importance of integrating such approaches into music lessons, especially when teaching culturally significant topics such as the place of national music within the global musical landscape. Research on music education consistently emphasizes the role of cultural identity in shaping students' understanding of music. It is argued that introducing learners to their national musical heritage not only strengthens their sense of identity but also provides a foundation for



appreciating other musical traditions. Scholars focusing on Central Asian music underline that Uzbek music, particularly maqom, serves as a bridge between local traditions and broader Eastern musical systems. This perspective suggests that teaching Uzbek music in comparison with world music can foster a deeper understanding of both national and global cultural processes. At the same time, it encourages students to view music as a universal language that transcends geographical and cultural boundaries.

The concept of “world music” in education has been widely discussed in academic literature. Researchers point out that incorporating world music into school curricula helps students develop intercultural competence and global awareness. Studies indicate that when students are exposed to diverse musical traditions, they become more open-minded and respectful toward other cultures. In this context, comparing Uzbek music with other musical systems, such as Western classical music or Asian traditional music, allows learners to identify common elements and distinctive features. This comparative approach is considered particularly effective when supported by interactive teaching methods that involve active participation and collaborative learning. Innovative teaching methods in music education have been extensively studied, with particular attention to their impact on student motivation and learning outcomes. Project-based learning, for example, is frequently cited as a powerful strategy for engaging students in meaningful activities. Through projects, students can explore different aspects of music, such as history, performance, and cultural significance, while developing research and presentation skills. In the context of Uzbek music, project-based learning might involve tasks such as analyzing maqom compositions, comparing them with other musical forms, or creating presentations on the role of Uzbek music in the global context. Another widely discussed approach is the use of interactive methods, including group discussions, brainstorming, role-playing, and case studies. These methods are designed to encourage active participation and collaboration among students. Research shows that interactive activities help learners better understand complex concepts by allowing them to exchange ideas and perspectives. For instance, group discussions on the similarities and differences between Uzbek and world music can stimulate critical thinking and deepen students’ appreciation of musical diversity. Role-playing activities, such as simulating a cultural exchange between musicians from different countries, can further enhance students’ engagement and creativity.

The integration of information and communication technologies (ICT) into music education has also received significant attention in recent literature. Digital tools, such as multimedia presentations, audio and video recordings, and online platforms, provide new opportunities for teaching and learning. Scholars argue that technology enables teachers to present musical examples more vividly and accessibly, which is particularly important for topics involving diverse musical traditions. In teaching Uzbek music, ICT can be used to introduce students to authentic performances, including recordings of traditional instruments and vocal styles. This not only enriches the learning experience but also helps preserve and promote cultural heritage. In addition to enhancing engagement, innovative and interactive methods are associated with the development of higher-order thinking skills. Studies indicate that when students actively participate in the learning process, they are more likely to analyze, evaluate, and create, rather than simply remember information. This aligns with modern educational frameworks that emphasize competency-based learning. In the context of music education, this means moving beyond passive listening toward activities that involve interpretation, comparison, and creative expression. For example, students might be asked to compose short pieces inspired by Uzbek musical elements or to reinterpret traditional melodies using modern styles.

Teacher competence is another key factor highlighted in the literature. The successful implementation of innovative methods depends largely on the teacher’s ability to design and



facilitate engaging lessons. Researchers note that many teachers face challenges in adopting new approaches due to limited training or resources. Therefore, professional development and methodological support are essential for improving the quality of music education. Studies suggest that teachers should be equipped not only with subject knowledge but also with pedagogical skills that enable them to integrate innovative and interactive methods effectively. Assessment practices in music education have also evolved in response to new teaching approaches. Traditional forms of assessment, such as written tests, are increasingly complemented by alternative methods, including performance-based assessment, portfolios, and peer evaluation. These methods are considered more suitable for evaluating students' practical skills and creative abilities. In teaching the place of Uzbek music in world music, assessment can include tasks such as presentations, group projects, and reflective essays, which allow students to demonstrate their understanding in a more comprehensive and meaningful way. Despite the recognized benefits of innovative and interactive methods, some challenges remain. Scholars point out that the implementation of these approaches requires time, resources, and careful planning. Large class sizes and limited access to technology can hinder the effectiveness of interactive activities. Additionally, there may be resistance to change among educators who are accustomed to traditional teaching methods. However, the literature generally agrees that the advantages of these approaches outweigh the challenges, particularly in terms of improving student engagement and learning outcomes. The analysis of existing literature demonstrates that innovative and interactive teaching methods play a crucial role in modern music education. They provide effective tools for teaching complex and culturally significant topics, such as the place of Uzbek music in world music. By promoting active participation, critical thinking, and intercultural understanding, these approaches contribute to the development of well-rounded and culturally aware students. The findings of previous studies highlight the need for continued research and practical implementation of these methods in secondary schools, taking into account the specific context and challenges of the educational environment.

**Research discussion.** The analysis of innovative and interactive methods in teaching the topic "The place of Uzbek music in world music" demonstrates that modern pedagogical approaches significantly enhance the effectiveness of music education in secondary schools. The findings of the study indicate that traditional lecture-based methods, while still useful for providing theoretical knowledge, are insufficient for developing students' deeper understanding of cultural context, musical analysis, and creative thinking. In contrast, interactive and student-centered approaches create an educational environment in which learners actively participate in the learning process, construct knowledge independently, and engage in meaningful cultural comparisons. One of the most effective approaches identified in this study is project-based learning. When students are assigned projects related to Uzbek music and its place in global musical traditions, they become more motivated and engaged. For example, tasks such as comparing maqom with other classical traditions or analyzing the influence of folk motifs in contemporary music allow learners to develop analytical skills while also deepening their appreciation of national heritage. This method also encourages teamwork, responsibility, and independent research, which are essential competencies in modern education. Another important finding is the effectiveness of collaborative learning strategies. Group discussions and peer-learning activities enable students to exchange ideas and perspectives, which enhances their understanding of musical diversity. When students discuss similarities and differences between Uzbek music and world music traditions, they not only gain factual knowledge but also develop intercultural awareness. This is particularly important in today's globalized world, where cultural understanding and tolerance are essential competencies.



The use of multimedia and digital technologies also plays a crucial role in improving the quality of music education. Audio-visual materials, video recordings of performances, and interactive platforms allow students to experience music in a more dynamic and immersive way. In the context of Uzbek music, digital tools make it possible to access authentic performances of traditional instruments such as the dutar, tanbur, and doira, which might otherwise be inaccessible in a classroom setting. This technological integration bridges the gap between theoretical learning and real musical experience, making lessons more engaging and effective. Furthermore, role-playing and simulation activities have been found to be highly beneficial in teaching cultural and musical concepts. By simulating intercultural dialogues between musicians from different traditions, students are able to better understand the universal nature of music and its cultural diversity. These activities also help develop communication skills and creativity, which are essential components of modern education. Students become more confident in expressing their ideas and interpretations of music, which contributes to their overall personal development.

The study also highlights the importance of teacher competence in implementing innovative methods. Even the most effective pedagogical strategies cannot succeed without properly trained and motivated teachers. Teachers must be able to design interactive lessons, manage group activities, and effectively use digital tools. Professional development programs and continuous training are therefore essential to ensure that educators are equipped with the necessary skills to implement modern teaching approaches. Despite the positive outcomes, several challenges have been identified. One of the main difficulties is the lack of technological resources in some schools, which limits the full implementation of multimedia-based teaching. Additionally, large class sizes can make it difficult for teachers to manage interactive activities effectively. There is also a need for more methodological support and teaching materials specifically designed for integrating Uzbek music into a global context. Overall, the findings of this research confirm that innovative and interactive methods significantly improve the teaching of music in secondary schools. They not only enhance students' academic performance but also contribute to their cultural awareness, creativity, and critical thinking skills. Teaching the place of Uzbek music in world music through these methods allows students to develop a balanced understanding of both national heritage and global musical traditions.

**Conclusion.** The research confirms that innovative and interactive teaching methods are highly effective in teaching the topic "The place of Uzbek music in world music." These approaches increase student engagement, improve understanding of musical concepts, and develop intercultural competence. Methods such as project-based learning, group discussion, and multimedia integration help students actively participate in the learning process and connect theoretical knowledge with practical experience. The study concludes that modernization of music education is essential for improving learning outcomes and fostering a deeper appreciation of both Uzbek and world music traditions.

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