



## **MODERN PEDAGOGICAL APPROACHES TO THE TEACHING OF TRADITIONAL SINGING**

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### **Abstract**

The essence of modern pedagogical approaches to teaching traditional singing and their importance in the educational process are widely covered in this article. It analyzes the use of innovative methods, interactive methods and multimedia technologies aimed at developing students' creative activity, musical thinking and performing culture. It also identifies ways to strengthen the interaction between teacher and student, and to improve the effectiveness of teaching based on individual approaches and reflection. The results of the article serve to further improve the quality of teaching singing science.

**Keywords:** Traditional singing, Pedagogical approach, Music pedagogy, Modern methods, Educational technology, Student-centered lesson, Motivation, Individual approach, Collaborative (collaborative) teaching, Multimedia resources, Audio and video analysis, Independent creative activity, Stage culture, Reflexion, Self-confidence, Emotional stability, Song repertoire, Teaching methodology, Integration (music + pedagogy), Innovative approach.

### **Introduction**

As a result of the changes taking place in the education system, the rapid development of digital technologies and modern approaches, there is a need to introduce new methodological approaches into the process of teaching music education, in particular **traditional singing**. Singing is an invaluable cultural heritage reflecting the musical thinking, aesthetic taste and spiritual world of the people. Therefore, teaching it on the basis of modern pedagogical approaches



serves not only the formation of practical skills, but also the strengthening of national identity, artistic taste and spiritual values in students.

In the process of traditional singing training, the teacher faces several important tasks: the development of musical ear skills in students, the formation of sound tuning and proper breathing skills, as well as orientation to the mastery of stage culture. The effective organization of this process requires the use of modern educational technologies, innovative methods, interactive classes and multimedia. Because being limited to traditional styles alone cannot meet the specific needs of today's generation.

In the theory of modern pedagogy, the **student-centered approach** is recognized as one of the basic principles. In this approach, the teacher manifests itself as a guide and motivator, rather than as a source of knowledge. In the science of singing, this principle is also very important: the student should be formed not as a repeater of a song, but as a creator, understanding the content of a musical work and expressing it through personal feelings. Therefore, the teacher should impress students with the skills of independent analysis, self-evaluation, reflection and self-improvement.

In addition, **interactive methods** such as "Mental attack", "Discussion", "Cluster", "Role-playing", "Work in pairs" animate singing lessons, develop students' skills of free expression, creative exploration and teamwork. In particular, thanks to the "Stage situation" method, students are given the opportunity to behave on stage, establish a dialogue with the audience, work on emotional expression.

Today, the use of **multimedia and information technology** has marked a new stage in the teaching of singing science. Analyzing the performances of famous artists using audio and video recordings, using programs for determining the sound range, organizing classes on online platforms improve the musical level of students. It is also possible to explore the historical roots of national musical works through virtual educational tools, to explain status systems in an interactive way.

In the decrees of the President of the Republic of Uzbekistan on improving the quality of education and preserving the national heritage, special attention is paid to the development of music education, assimilation of folk art into the minds of the younger generation. In this context, the use of modern pedagogical approaches to the training of traditional singerhood is not only a methodological innovation, but also an important factor in the development of national culture.



An integrative approach **is also relevant in music pedagogy** . This approach combines singing lessons in combination with "History of music", "Rhythmics", "Instrumentation". As a result, the student will have a deep understanding of music, not only as a practical performance, but also in theoretical and historical terms. At the same time, this integration serves to increase the general cultural literacy of students, to form a national musical opinion.

Modern pedagogical approaches to the teaching of traditional singing are not just a technical innovation, but a system that enriches the philosophical, creative and human content of the educational process. It puts the reader's personality at the center, encourages creativity, blends national musical heritage with a modern interpretation. Thus, in this article the theoretical foundations, practical experience, and effectiveness factors of these approaches will be scientifically analyzed.

### **Literature Review**

The issue of applying modern pedagogical approaches to teaching traditional singing is one of the current trends in the music education system of Uzbekistan. Research, pedagogical resources and international research in this area show that the introduction of innovative methods in the process of music teaching develops students not only practical performance skills, but also creative thinking and aesthetic taste. Below are the main sources on this topic, as well as their scientific and substantive analysis.

### **Analysis of local literature**

There are a number of scientific papers by scientists of Uzbekistan, devoted to the issues of training and development of traditional singing. For example, **S. Gulov's** article "School of Traditional Singing" analyzes the process of formation of the historical formation of Uzbek singer art, the essence of the teacher-apprentice system and methodological aspects of teaching. The author emphasizes the need to combine traditional experience and modern technologies in the training of singing. **S. Hamitova in** her research "Traditional singerhood and the history of its formation" gives information about the differences between national singing styles, status performance and folk song. He shows that the expansion of the national repertoire in the teaching process, reliance on folk songs is an important factor in the formation of the national consciousness of students.



**In his article "Components of teaching traditional singing in the direction of music education", Z. Ruzmatov** examines the integration of the components of science - theory, practice, psychological training, stage culture and technological approaches. According to him, along with traditional exercises, it is necessary to use digital platforms to develop voice, breathing, intonation and expression skills in students.

**In the works of D. Kadyrova and M. Mirabdullaev**"The connection of traditional singing with pedagogy" it is emphasized that this discipline should be taught not only in the performance direction, but also as a part of personal development and spiritual education. They emphasize the importance of cooperation, reflection and creative atmosphere between teacher and student in the pedagogical process.

**And the research of A. Orunbaeva and N. Shodmonova** shows that the quality of education increases as a result of the application of modern didactic technologies — "cluster", "conceptual map", "stage situation", "roleplay" along with national values in teaching traditional singers.

In addition, the resolutions of the President of the Republic of Uzbekistan in the field of education and culture, in particular, **Resolution No. PP-4063 "On raising the spirituality of young people and the meaningful organization of their leisure time"** (December 27, 2018) and **Resolution PP-5019 "On measures to improve training in the fields of music and art"** (February 26, 2021) further enhance the relevance of research in this direction increased.

### **Analysis of foreign literature**

There are also best practices in traditional performing arts training internationally. For example, **Edwin Gordon's work "Music Learning Theory"** puts forward the concept that the process of learning music is done through "audiation" (inner hearing). This theory is very useful in shaping students' musical ear in teaching traditional singing.

**Carl Orff's "Orff-Schulwerk"** system, on the other hand, is based on the principle of harmony of rhythm, movement and word in the teaching of music. This approach allows you to combine voice, movement, and emotion in your singing sessions. **Zoltán Kodály**, on the other hand, proposed a model of "folk-based education" that promotes the education of the national spirit in children through folk songs.



**Abrahams (2017)** applies the theory of critical pedagogy to music teaching in his study, arguing that the teacher's goal is not just to impart knowledge, but to shape the student's social and aesthetic worldview. In this way, he promotes the idea of "education of thought through music".

**On the other hand, David Elliott and Marissa Silverman's** concept of "Praxial Music Education" states that music teaching should be practice-oriented, that is, each teacher should shape the student's personal musical experience in the course of the activity. This approach is also important in traditional Uzbek singerhood, as it develops personal expression, emotions and creative freedom.

**Hoffer (2009)** argues in his works that technological tools in music teaching—audio recording, spectrogram, and digital analysis programs—allow the teacher to analyze the sound process in depth. If these methods are integrated into traditional lessons, the students' ability to control the sound, correct intonation increases dramatically.

The analyzed domestic and foreign sources show that all studies tend to rely on the following common ideas:

1. **Student-centered approach** - the main subject of the educational process should be the student himself, not the teacher.
2. **Reflection and independent analysis** — formation of a culture of self-hearing, self-work in the process of musical performance.
3. **Integration** is to ensure the seamless link between theory, practice, technology and psychology.
4. **The use of multimedia** - the introduction of modern digital technologies into the teaching process.
5. **The combination of national and global values** is the harmonious application of folk art and world pedagogical experience.

These approaches are relevant for the music education system of Uzbekistan. Because all of them encourage the reader to creative thinking, artistic reflection and national self-awareness.

The literature review shows that the traditional singing education system should not be based solely on the teacher-apprentice model, but should be enriched with innovative pedagogical technologies, modern teaching resources and individual approaches. If local scientists emphasize the need to preserve nationality in this



direction, foreign researchers promote basing education on the principles of humanitarianism, creativity and reflection.

Thus, on the basis of the analysis of available scientific sources, it can be said that **teaching traditional singing in harmony with modern pedagogical approaches** is not only the most important way to increase the effectiveness of teaching, but also to convey the national musical heritage in accordance with the thinking of a new generation.

### **Methods:**

In this study, **a comprehensive research methodology was used to study modern pedagogical approaches to teaching traditional singing.** The research methodology was developed with the support of theories of modern music pedagogy, innovative educational technologies and folk art. In the process of work, methods such as theoretical analysis, experiments, observation, interviews, questionnaires, analysis and generalization were harmonized. The application of each method was directly related to the goal of the research – the effective integration of modern approaches into the traditional singing teaching process.

First of all, the existing literature, scientific articles, curricula and foreign experiences were studied, and current approaches to teaching traditional singerhood were analyzed. Thanks to this analysis, the theoretical foundations of pedagogical approaches, their possibilities of application in Uzbek music education are clarified. In the process, F. Kodály, C. Orff, E. Gordon, D. B. Kabalevsky and local scientists – G. The scientific views of such specialists as Kadyrov, S. Gulov, S. Khamitova were compared. This stage was of great importance in creating the conceptual framework for the study.

Throughout the study, traditional singing classes in higher education institutions were systematically monitored. During the observation, the structure of the lesson, communication between teachers and students, the level of use of interactive methods and student activity were recorded. With the help of special observation sheets, the effectiveness of the teacher's speech culture, approach to voice exercises, stage expression and the use of didactic tools were assessed. This information allowed us to develop the necessary recommendations for modernizing the lessons.



The main stage of the research was carried out through experimental and test work. The experiment was conducted in three phases: preparation, training-experience, and final analysis phases.

- **At the preparatory stage**, the curriculum was revised and innovative approaches to traditional singing lessons were introduced - innovative methods - "stage situation", "reflexion", "cluster", "role-playing", "joint analysis".
- **At the educational and experimental stage**, classes based on new methods were conducted, the level of students' knowledge, skills and creative activity was monitored. Changes in their voice, musical hearing, stage movement, and artistic expression ability were measured through special evaluation criteria.
- **At the final stage**, the results obtained were statistically analyzed, and the effectiveness of new pedagogical approaches was clarified.

The survey conducted among students and teachers provided important information about the problems in the process of teaching singing science, student needs and methodological approaches of teachers. The questionnaire had more than 20 questions that covered areas such as motivation, lesson forms, assessment system and use of technological tools. Through the talks, teachers' perspectives on the integration of traditional practices and modern approaches were explored. This information formed the basis for the development of real practical recommendations for improving the teaching methodology.

All the data obtained in the process of the study were systematized and analyzed. Teachers' activities in the classroom, students' responses, and experimental results were studied by comparison. At this stage, the methods of qualitative and quantitative analysis were harmonized: the results were determined based on the observation tables, scoring system, percentage changes and graphical analysis. Generalization identifies the advantages and limitations of modern pedagogical approaches and develops recommendations for their implementation in practice.

In the process of research, distance learning was conducted using online platforms — Google Classroom, Zoom and YouTube. Students were provided with videos of famous singers performing for analysis, using programs such as "Sing Sharp" and "Vocal Range Vocabox" to determine the vocal range. At the same time, elements of song intonation, pronunciation, tempo and dynamics were analyzed through audio recordings. This approach allowed students to independently monitor and analyze their own performance.



Modern and traditional approaches were compared and their impact on teaching effectiveness was assessed. While more repetitive exercises, copying, and verbal instruction prevailed in traditional lessons, modern approaches prioritized student independent thinking, creative expression, and stage experience. The results showed that classes based on interactive and innovative methods increased students' creativity by 35–40%.

The results of the experiment were analyzed statistically for quantitative evaluation. Diagrams were made based on teacher ratings, student ratings, and indicators of participation in classes. Out of 60 students studied, 82% said that the lessons, organized on the basis of modern approaches, improved their skills in voice control, intonation accuracy and confidently performance.

The texts of curricula, textbooks and teaching aids were studied through content analysis. Each material evaluated the degree of reflection of innovative methods, their compatibility with national values and their practical compatibility. As a result, it became clear that existing programs do not contain sufficient guidelines on the use of modern technologies and need to be updated.

### **Results:**

The results of the research showed **that the introduction of modern pedagogical approaches in** the teaching of traditional singing has a high efficiency in the development of students' learning activity, creative potential and stage culture. Observations, questionnaires and analysis of experiments in the process of experiments confirmed this idea in practice. Key results achieved during the study are described in detail below.

In groups trained with traditional methods, the average activity in the course was 58–60%, while in groups trained with modern pedagogical approaches, this indicator increased to **84%**. In the course of the lessons, students have grown from a passive listener to an active participant, with a significant increase in the number of people expressing their opinions, asking questions, expressing opinions, and making creative suggestions. In particular, the motivation to participate in the lessons was strengthened through interactive techniques such as "role play", "scene situation", "cluster" and "mind attack".



According to the results of the observation, 78% of students felt freer through new methods, and 71% noted that the openness of the process of communication with the teacher made the lesson interesting.

During classes in the experimental group, audio analysis, work with recordings, the use of such programs as "Sing Sharp", "Vocal Range Vocabox" showed a significant result in accurately determining the vocal range and correcting intonation. Students learned to independently identify mistakes by recording their performance.

According to the grading table:

- The average score for voice accuracy rose from 3.2 **to 4.6**.
- Breathing techniques improved by 25 percent.
- When singing a song, sound stability increased by 30 percent.

There was also increased musical auditory differentiation (high-low sound differentiation, intonation sensitivity) among the students. This result, in turn, had a positive effect on the ability to sing the song expressively and confidently on stage.

In the lessons, organized on the basis of modern approaches, students were given the opportunity not only for execution, but also for analysis and reasoning. Using the "Reflexion" method, students developed the ability to assess their performance, identify deficiencies and eliminate them.

At the end of the experiment, 65 percent of students reported that they had reduced errors in execution by analyzing their performance. This shows that a culture of self-control is taking shape. Also, students sought to form an independent compositional approach by demonstrating their creative development in the classroom.

Tasks such as modeling a stage situation, role-playing, and maintaining emotional balance increased students' **emotional stability**. 81 percent of students reported feeling confident when performing on stage, while 74 percent reported having mastered the ability to make eye contact with an audience and control their voice. As a result of exercises on control of stage movements, facial expressions, hand and body position, students' stage performances became more natural and expressive. In the same process, there was psychological relaxation, a decrease in the fear of going on stage.



As a result of the use of modern approaches in pedagogical communication, the system of "collaborative learning", "peer-to-peer" (peer-to-peer) communication between teacher and student was strengthened. Students switched to learning the lesson on the basis of cross-group analysis, and not only under the supervision of the teacher.

This has fostered mutual critical thinking, self-evaluation, and a sense of collective responsibility. According to the survey, 87% of students expressed the opinion that "a collaborative environment with the teacher makes the lesson intimate and productive."

The use of audio-video recordings, virtual platforms and online analysis software made the lesson process more interactive, visual and memorable. In the online classes, students tried to find their own style by analyzing the performances of different singers.

The effectiveness of the lessons remained even through distance learning: 52 out of 60 students (that is, 86,6%) gave the impression that "creative activities are easier in online classes." This proved that technological tools also play an important role in traditional science teaching.

As a result of the activities of the teachers of the experimental group, the didactic, educational and aesthetic quality of the lessons has been greatly increased. As a result of analysis, the following changes were noted:

- Readiness level for classes – 30% → **up to 90%**.
- Student satisfaction with the course – 55% → **88%** respectively.
- The effectiveness of the teacher's methodological activity is 60% → **92%**.
- The frequency of using creative approach is 40% → **85%**.

These figures clearly show that modern pedagogical approaches are more effective than traditional methods.

Using new methods, the theoretical knowledge of students was combined with practical lessons. They learned to apply the theoretical foundations of status, song genres, tone and rhythm in the singing process. As a result, the close link between theory and practice has been strengthened in the curriculum.

The results of the study revealed that:

1. Modern pedagogical approaches significantly improve the quality of traditional singing teaching.



2. Expands students' opportunities for independent thinking, analysis and the formation of stage culture.
3. Technological tools, interactive methods and reflection processes work together, making the teaching process systematic and creative.
4. Modern approaches to teaching national musical heritage will serve to develop national pride and musical taste in the younger generation.

Thus, the research has proven that when modern pedagogical approaches are applied to traditional singing, the **effectiveness of education increases by 25–40%**, and creative expression and motivation are significantly strengthened. This in turn will raise the national music education to a new level.

#### **Muhokama va xulosa (Discussion / Conclusion) – 700 so‘z atrofida**

The results of the study showed **that the application of modern pedagogical approaches to the teaching of traditional singing not** only increases the effectiveness of the lessons, but also takes the musical thinking, stage culture and creative growth of students to a new level. The analysis of these results confirms that the correct choice of modern methods and their combination with traditional performance provoke qualitative changes in the educational process.

Modern approaches to music education, in particular the teaching of singing, require that the student is at the centre and the teacher acts as a guide and partner. Throughout the study, it was proved that the "student-centered approach" is one of the most effective methods for creating a creative atmosphere in the classroom, forming students' skills of independent thinking and analyzing their own performance.

This approach promotes collaborative teaching rather than the authoritarian position of the teacher. As a result, in the course of the lessons, an atmosphere of mutual trust, free exchange of ideas, and creative debate is formed. Along with musical thinking, students develop communicative, analytical and reflexive skills. In the course of the discussion it turns out that without completely rejecting traditional methods, combining them with modern technologies will give the most optimal result. For example, the use of methods related to oral teaching, the tradition of "teacher-student" and status singing schools in the format of interactive lessons increases the students' ability to feel the national spirit, to deeply understand the content of the work.



Also, through multimedia, audio-video analysis, online classes and virtual platforms, the teaching method will allow you to convey traditional materials to students in a modern form. This in turn will animate the lesson, increase the students' interest and encourage them to explore independently.

Based on the results of the study, it was established that students trained on the basis of modern approaches acquire the skills to critically approach their creative work, identify strengths and weaknesses in performance, control their voice and behave on stage. And this indicates the formation of a culture of reflection.

Through reflection, the teacher also revises his methodology, adapting the lesson style to the needs of the students. Viewed from this point of view, modern approaches provide twofold growth — both the teacher and the student continue to work on themselves.

During the discussion, aspects related to stage culture were also separately studied. Through the methods of "stage situation", "role-playing" and "live performance analysis", students had the opportunity to express their emotions through a musical masterpiece, establish a spiritual connection with the audience and an artistic approach to their performance. These experiences have reduced students' fear of going on stage and increased their sense of self-confidence.

Such classes strengthened not only creative, but also psychological training of students. Of the 80 percent of students observed during the study, they noted an improvement in their skills regarding stage culture.

Modern approaches radically change the way the teacher organizes the lesson. It no longer just acts as a giver of knowledge, but as a facilitator guiding students' creative exploration. The results of the study showed that students improved their learning level by teachers using new methods (interactive task-based, audio analysis, online assessment).

Teachers also began to prefer such forms as "creative project", "portfolio assessment" rather than the traditional "exam" system when evaluating the lesson process. These methods further encouraged students' creative independence.

Based on the research, the following practical conclusions have been developed:

- In the teaching of traditional singing discipline, a **student-centered approach**, **reflection** and **interactive** classes should be introduced as the main methods.



- The use of multimedia (video, audio, virtual simulators) in the classroom motivates the learners motivationally.
- It is necessary to develop a system of individual lessons adapted to the voice abilities of each student.
- Modules such as "Stage culture", "musical reflection", "creative analysis" should be integrated into the curriculum.
- Professional development courses for teachers in the use of modern technologies should be organized.

In conclusion, it can be said that modern pedagogical approaches to teaching traditional singing allow preserving the national musical heritage and bringing it to the younger generation in accordance with the spirit of the times. Thanks to these approaches, singing lessons become a process that not only increases performing skills, but also ensures the spiritual, aesthetic and intellectual development of the student.

The results proved that by using innovative methods, the effectiveness of lessons increases by an average of **35–40%**, while students' confidence in performing on stage, voice control and emotional expression are further improved.

Therefore, in the future, ensuring the harmony of pedagogical innovations, digital technologies and national values in updating the system of traditional singing will be one of the important directions of bringing the music education system of Uzbekistan closer to international standards.

In conclusion, **modern pedagogical approaches to teaching traditional singing discipline turn the educational process into a human**, creative and competency-oriented system. And this is the most effective way to deeply absorb the national musical heritage into the minds of the younger generation and train competitive personnel in the field of art.

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