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# METHODOLOGICAL FOUNDATIONS OF DEVELOPING STUDENTS' MUSICAL EDUCATION IN GENERAL SECONDARY SCHOOLS

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## Abstract

The methodological foundations of developing students' musical education are not only aimed at enriching music lessons in terms of content but also serve as a core direction in fostering musical culture, aesthetic taste, and creativity among students. Appropriately chosen approaches and methods can effectively develop each student's musical thinking, emotional perception, and expressive skills.

**Keywords:** Musical education, methodology, listening, performance, rhythmic, methods, creativity, multimedia tools, creative activity.

## Introduction

The Presidential Decree of the Republic of Uzbekistan No. PQ-112 dated February 2, 2022, outlines a wide range of measures aimed at developing musical culture. Specifically, it provides for the development of skills in playing at least one national musical instrument among students in general education schools. Such practices not only enhance students' aesthetic upbringing but also foster respect for the national musical heritage and contribute to the development of their musical education.

Musical education and upbringing is one of the key pedagogical areas that ensures the aesthetic taste, emotional, and cognitive development of children. In this process, methodological foundations serve as scientific principles and guidelines for organizing the educational process in a systematic, effective, and goal-oriented manner. The success of musical education is achieved through



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methodological approaches that consider the individual characteristics, age levels, and socio-cultural environment of the students.

### **Methodology as a Foundation**

Methodology refers to a set of theoretical and practical principles used to organize and manage the educational process. In the context of musical education, methodological foundations aim to develop students' musical taste, emotional sensitivity, and creative abilities.

#### **Main Methods and Tools in Musical Education**

##### **1. Listening Methods:**

Developing students' auditory perception, rhythm, and intonation recognition through listening to musical pieces of various genres.

##### **2. Performance Methods:**

Teaching students to sing, play instruments, and engage in other forms of musical performance to promote practical engagement with music.

##### **3. Rhythmic Exercises:**

Using rhythm and movement to internalize musicality, improve intonational precision, and foster musical creativity.

##### **4. Creative Activity Methods:**

Encouraging students to compose music and engage in musical projects to develop their creative thinking skills.

##### **5. Use of Multimedia Tools:**

Leveraging modern educational technologies to study musical materials in an interactive and engaging format.

#### **Assessment and Evaluation in Musical Education**

##### **Evaluation Criteria:**

Musical skills such as sight-reading, intonation accuracy, and rhythmic precision.

Creative approach and development of musical taste.

Active participation in group musical activities.

##### **Assessment Methods:**

Tests and written assignments on music theory.

Practical performance exams.

Report concerts.



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Peer and self-assessment systems in music classes.

Integrating musical education with other subjects (e.g., literature, history, visual arts) contributes to students' holistic cultural development.

Combination of Individual and Group Instruction

Combining individual and group-based teaching methods helps to cater to students' diverse abilities and interests in the learning process.

The Role of Music Literacy

Music literacy is one of the main components of music lessons in general education schools, though it often takes secondary importance compared to choral singing. Nevertheless, music literacy plays a critical role in music education. Initial knowledge in music theory and history enhances students' musical awareness and understanding.

Music literacy nurtures a conscious attitude toward music and facilitates the comprehension of its expressive means. Most importantly, it develops the skills of sight-singing, harmonic listening, and clear articulation of vocal and choral performances, ultimately improving the quality of group singing.

Although only 5–10 minutes are usually allocated to music literacy in lessons, it should be reinforced during song learning and music listening sessions. The core methodological requirement in teaching music literacy is to apply theoretical knowledge directly in practice, ensuring a close integration with singing activities.

Students can be considered musically literate when they are capable of singing songs independently and learning unfamiliar melodies by sight-reading. Music literacy should be based on the students' auditory perception. Before reproducing a sound vocally, the student should be able to mentally hear it, i.e., transitioning from visual perception to auditory recognition, and then to vocal reproduction.

In both group singing and music literacy sessions, students develop listening skills and a sense of meter and rhythm. Even students with informal musical exposure through radio and television can form a foundational understanding, which music teachers can build upon in delivering theoretical content.



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## **Conclusion**

The methodological foundations of musical education demand the integration of scientific principles and pedagogical approaches in the learning process. These foundations emphasize adaptability to youth, activity-based learning, individual approaches, social cooperation, and national identity. Furthermore, the introduction of modern technologies and innovative methods ensures the more effective development of students' musical taste and abilities.

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