



INTEGRATION OF NATIONAL AND WORLD MUSICAL CULTURE: PEDAGOGICAL OPPORTUNITIES

Karimova Dildora Anvarovna

Associate Professor at the National Pedagogical University of Uzbekistan named after Nizami

<https://doi.org/10.5281/zenodo.19913353>

Abstract: This article analyzes the issue of mutual integration between national and world musical culture from a pedagogical perspective. It covers the theoretical foundations, didactic principles, and practical mechanisms for harmonizing national traditions and global musical experience in the process of music education. It also reveals the importance of an integrative approach in developing students' musical thinking, aesthetic taste, cultural competence, and a creative approach.

Keywords: national music, integration, music education, pedagogical opportunities, aesthetic education, musical thinking, cultural competence.

Introduction

In today's context of globalization, one of the most critical tasks facing the education system is to raise the younger generation as individuals with a developed aesthetic mindset, committed to national values while simultaneously embracing the achievements of world culture. Music education plays a special role in this process. This is because music is an art form that directly affects the human psyche and expresses the historical memory, aesthetic views, lifestyle, and spiritual world of a nation. Therefore, the issue of integrating national and world musical culture is of current importance not only from the perspective of art history but also from the perspective of pedagogy.

National musical culture embodies the unique artistic thinking, customs, rituals, melodic system, and performance traditions of each nation. Uzbek folk music, maqom art, dastans, bakhshi, katta ashula, lapar, yalla, and folklore samples reflect the centuries-old spiritual heritage of our people. This rich heritage serves as an important educational resource in forming national identity, patriotism, historical memory, and aesthetic taste among students. At the same time, through genres such as world music culture—European classical music, musical traditions of Eastern peoples, modern musical trends, jazz, opera, symphony, and chamber music—the artistic worldview of students expands, and skills to understand and appreciate different cultures are developed.

The harmonization of national and world musical culture in music education enriches the content of the educational process. Such integration allows students not only to listen to or perform musical works but also to understand them within a historical, cultural, aesthetic, and spiritual context. For example, the comparative study of Uzbek maqoms with the characteristics of mode, melody, rhythm, and form in European classical music develops students' analytical thinking. Comparing the content and ideological direction of folk melodies with the universal ideas in the works of world composers forms their readiness for intercultural communication. From a pedagogical perspective, the integration of national and world musical culture requires abandoning a one-sided approach to education and creating a comprehensive, creative, and interactive educational environment. In this process, the teacher acts not only as an educator

but also as an organizer who directs the student toward musical and aesthetic research, encourages the understanding of various cultural phenomena, and develops artistic thinking. During the lesson, listening, analysis, comparison, performing creative tasks, creating musical clusters, project work, staging, and using digital technologies increase the effectiveness of the integrative approach.

The relevance of this topic lies in the fact that in the modern educational process, it is insufficient to simply familiarize students with national heritage. It is necessary to familiarize them with the advanced examples of world musical culture, educate them in the spirit of respect for the art of different peoples, and connect their musical and aesthetic thinking with global cultural processes. However, in this process, the national factor should not be secondary. On the contrary, the study of world musical culture should serve a deeper understanding of the national musical heritage. Because true integration is not the renunciation of nationality, but the enrichment of national values with universal cultural experience.

The combination of national and world musical culture creates broad opportunities for the development of students' cultural competence. Cultural competence, on the other hand, means an individual's understanding of various cultural phenomena, their respectful attitude toward them, and the ability to communicate with the culture of other peoples while valuing their own national culture. Through the formation of such competence in music lessons, students develop tolerance, aesthetic sensitivity, creative thinking, and social activity.

In this regard, the topic "Integration of National and World Musical Culture: Pedagogical Opportunities" is of great scientific importance in highlighting theoretical and practical issues of music education. Through the study of this topic, it is possible to identify the didactic conditions, methodological approaches, and educational opportunities for harmonizing national heritage and global experience in music education. As a result, music lessons become a creative and pedagogical field for students, not only providing knowledge but also enriching their spiritual world, shaping aesthetic taste, and developing intercultural thinking.

Analytical discussion

The integration of national and world musical culture is not a simple process of additional education in music education, but a complex pedagogical phenomenon that ensures the aesthetic, cultural, creative, and spiritual development of the student's personality. In this process, national musical heritage serves as the primary foundation of education, while world musical culture serves as an important factor in expanding the student's worldview, enriching musical thinking, and forming intercultural understanding skills. Therefore, the issue of integration cannot be limited solely to the selection of repertoire or the inclusion of works by foreign composers in the lesson content. Its essence lies in harmonizing national and universal values, expanding artistic and aesthetic perception, conducting a comparative analysis of musical phenomena, and guiding the reader toward an active creative relationship.

In the process of music education, national culture serves as the primary educational foundation. Because the reader first of all feels the national spirit through the melodies, ceremonial songs, maqoms, dastans and bakhshi traditions of his people. Samples of national music embody the historical experiences, lifestyle, moral views, dreams, aspirations, and aesthetic criteria of the people. For example, philosophical depth in the art of maqom, sincerity in folk songs, epic thinking in epic performance, and the collective spirit in ritual music form a

sense of national identity in the reader. This shows that music lessons are not only a means of teaching art but also a means of spiritual education for the individual.

However, in the context of modern education, it is not enough to form a student only within the framework of national music. Today's process of globalization is strengthening dialogue between different cultures. Through information technology, the internet, mass culture, and digital platforms, the student comes into direct contact with musical samples from various nations. Therefore, music lessons in schools and higher education institutions must not leave this process uncontrolled, but rather guide it from a pedagogical perspective. The study of world musical culture develops in students respect for the art of other peoples, aesthetic tolerance, a broad worldview, and readiness for intercultural communication.

The integration of national and world musical culture is primarily carried out through a comparative-analytical approach. For example, comparing Uzbek maqoms with the development of forms, modes, rhythms, melodies, and image-making tools in European classical music develops students' analytical thinking. When comparing the internal drama in the Shashmaqom, the gradual expansion of melodic development, and the emotional depth of performance with the dramatic struggle, strong contrasts, and ideological elevation in Beethoven's symphonies, the reader realizes that the expression of human emotions in different cultures manifests in similar and different forms. This transforms the music lesson from a simple listening session into a creative process that develops thinking and perception.

One of the important pedagogical possibilities of integration is the formation of aesthetic taste in students. Aesthetic taste is not given in a ready-made form; it develops in the process of constant listening, analysis, comparison, evaluation, and creative reaction. If a student is limited to only one type of musical samples, their aesthetic views can be formed within a narrow framework. The harmonious study of national and world music samples allows the student to understand various expressive means of music, distinguish between different genres and styles, and evaluate artistic value. Thus, he begins to treat music not as a consumer, but as a conscious listener, analyst, and creative individual.

The analysis shows that the integrative approach is one of the effective mechanisms for developing cultural competence in music education. Cultural competence is determined by the student's knowledge and appreciation of their national culture, as well as their understanding and respect for the culture of other peoples. Music is one of the most effective tools in this process, as it is a universal art form that transcends language barriers. For example, although an Uzbek folk song, a Japanese folk melody, German classical music, or an African-American jazz sample were created on different cultural grounds, they all reflect human joy, suffering, dreams, struggles, and spiritual experiences. As the reader understands this commonality, their respect for human culture increases.

At the same time, it is necessary to pay attention to the risk of the disappearance of national values in the process of integration. In some cases, the study of world musical culture can be misinterpreted and lead to the secondary status of national heritage. From a pedagogical perspective, such an approach is incorrect. This is because integration is not a renunciation of nationality, but a deeper understanding of national musical heritage in connection with global cultural processes. A student must first know their national musical roots, be proud of them, and then engage in dialogue with world culture. Only then will integration become a factor of cultural enrichment rather than spiritual weakening.



The methodological skills of the teacher are of particular importance in implementing integration in music education. The teacher must not merely present examples of national and world music sequentially, but also reveal their semantic, aesthetic, and educational connections. For example, in the lesson, the historical and cultural context of the Uzbek folk melody is first explained, and then it can be compared with a sample of world music that is close to it in content. This method allows students to find common ideas between different cultures, identify different means of artistic expression, and draw independent conclusions.

Interactive methods are very effective in this process. Through methods such as "Cluster," "Venn Diagram," "Brainstorming," "Musical Discussion," "Listen and Analyze," "Find an Image," "Conversation with a Composer," and the "Project Method," students become active participants in the lesson process. For example, through the Venn diagram, students can identify common and distinctive aspects of Uzbek maqom and European classical music. Through the cluster method, concepts such as "national music," "world music," "aesthetic education," and "cultural competence" are interconnected. This approach develops students' logical thinking, musical hearing, and creative analysis skills.

The digital educational environment also creates broad opportunities for integrating national and global musical culture. Today, with the help of audio and video materials, virtual museums, electronic textbooks, music platforms, multimedia presentations, interactive tests, and online archives, it is possible to convey music from various cultures to students in a lively and impactful form. For example, during one lesson, students may listen to the performance of Shashmaqom, at the next stage, listen to an excerpt from a work by Mozart or Beethoven, and then discuss aspects of their image, rhythm, melody, and emotional impact. This process leads students from passive listening to active musical perception.

However, the clarity of the pedagogical goal is also important when using digital tools. Not every technology improves the quality of education by itself. If multimedia materials are used only as visual decoration, they will not yield a profound pedagogical result. Therefore, digital tools should be used in connection with musical analysis, independent research, creative assignments, comparative study, and reflection. For example, listening to musical works belonging to two different cultures and asking questions such as "Which images are similar?," "Which means of expression differ?," "What feelings did this work evoke in you?" increases the effectiveness of integrative education. The integration of national and world musical culture is of great educational importance. Studying the melodies of different peoples in music lessons strengthens students' feelings of tolerance, respect, peacefulness, and humanism. Especially in today's complex socio-cultural conditions, it is important to raise the younger generation as individuals who value not only their own culture but also the culture of other peoples. Such upbringing has a positive impact on the social adaptation, communicative culture, and aesthetic worldview of students.

At the same time, integrative music education is of great importance in the process of professional training. Future music teachers cannot meet the requirements of modern education without a deep knowledge of national and world music culture. Because a music teacher is not only a specialist who teaches students notes, rhythms, or songs, but also a mediator of intercultural communication, an aesthetic educator, and an organizer of the creative process. Therefore, it is necessary to widely apply an interdisciplinary approach,

practical classes, analytical seminars, and creative projects that ensure the harmony of national and world music in higher pedagogical education.

Analytically, integration is manifested in three main directions: content integration, methodological integration, and educational integration. Content integration refers to the harmonious selection of national and world music samples in educational materials. Methodological integration means the use of comparison, analysis, design, creative assignments, and interactive methods in teaching these materials. Educational integration is aimed at forming national pride, aesthetic taste, cultural tolerance, and respect for universal human values in students. Integration yields a full-fledged pedagogical result only when these three directions are inextricably linked to each other. The integration of national and world musical culture is an important pedagogical opportunity that enriches the content of music education, expands students' aesthetic thinking, and prepares them for intercultural communication. Through this approach, the student deeply understands their national musical heritage, appreciates examples of world art, and understands common human ideas between different cultures. Most importantly, the music lesson becomes not just a subject for the student, but a spiritual school leading to national identity, aesthetic perception, creative thinking, and universal human culture.

Conclusion.

The integration of national and world musical culture emerges as one of the most important and promising directions of modern music education. Through this approach, the educational process ceases to be one-sided and reproductive in nature and transforms into a multifaceted pedagogical system that ensures the personal, aesthetic, and creative development of the student. The research results show that the harmonious study of examples of world musical culture based on national musical heritage effectively develops students' musical thinking, aesthetic taste, cultural competence, and creative thinking. In particular, while national music serves as the primary source for forming students' self-awareness, historical memory, patriotism, and spiritual values, world music culture expands their worldview, prepares them for intercultural communication, and develops aesthetic tolerance. The combination of these two directions leads to the balanced formation of national and universal human qualities in the individual.

References:

1. Giddens A. *The Consequences of Modernity*. – Stanford: Stanford University Press, 1990.
2. Isaev I. F., Shiyanov E. N. *Pedagogika: yangi pedagogik tafakkur*. – Moskva: Prosveshcheniye, 1997.
3. Dewey J. *Art as Experience*. – New York: Perigee Books, 2005.
4. Robertson R. *Globalization: Social Theory and Global Culture*. – London: Sage Publications, 1992.
5. Yusupov Sh. *O'zbek an'anaviy musiqa merosi va ta'lim*. – Toshkent: Mumtoz so'z, 2015.
6. Prensky M. *Digital Natives, Digital Immigrants // On the Horizon*. – 2001. – Vol. 9, No. 5.
7. Asafyev B. V. *Muzykalnaya forma kak protsess*. – Leningrad: Muzyka, 1971.