



## FOREIGN EXPERIENCE IN ORGANIZING MUSIC CULTURE LESSONS BASED ON MODERN REQUIREMENTS

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**Abstract:** This article analyzes foreign experience in organizing music culture lessons based on modern requirements from a scientific and pedagogical perspective. It highlights advanced approaches to organizing music education in various countries, curricula, the competence-based education model, and the specifics of applying innovative pedagogical technologies.

**Keywords:** musical culture, foreign experience, competency-based approach, musical competence, aesthetic education, creative activity, musical literacy, international experience, quality of education.

### Introduction.

Today, the modernization processes carried out at all levels of the education system require a revision of the methodology, content, and organizational forms of teaching academic subjects. In particular, the issue of organizing music culture lessons in secondary schools is being reinterpreted based on modern pedagogical approaches, digital technologies, the principles of competency-based education, and student-centered methods. Indeed, music education today is evaluated not only as a means of aesthetic education but also as an important didactic and educational factor that shapes students' emotional and intellectual maturity, creative thinking, artistic taste, and respect for national and universal human values. Therefore, the organization of music culture lessons in accordance with modern requirements is recognized internationally as one of the most pressing pedagogical problems.

In global educational practice, the attitude toward music education has changed significantly in recent years. While in traditional approaches music lessons are limited to singing, listening, and providing theoretical information, in today's foreign experience, this discipline is viewed as an integral educational direction that ensures the comprehensive development of the student's personality. In the educational systems of developed countries, music lessons have become an educational platform that serves to activate students' creative abilities, develop musical thinking, form collective cooperation skills, foster a culture of aesthetic evaluation, and prepare them for intercultural communication. This further increases the need to study and analyze foreign experience in this field and to identify aspects suitable for the national education system.

The scientific and practical significance of referring to foreign experience in organizing music culture lessons based on modern requirements lies in the fact that methodological approaches, teaching technologies, and educational models developed in various countries incorporate advanced ideas and mechanisms aimed at increasing the effectiveness of the educational process. In particular, the experience of music education in developed countries such as Finland, Germany, Japan, South Korea, Great Britain, and the USA is characterized by the harmony of educational content with practice, the interactivity of the lesson process,

reliance on student activity, and a high level of use of innovative tools. Such experiences interpret music education not only within the framework of art disciplines but also as an important component serving general educational goals.

The main goal of studying foreign experience within this section is not merely to describe it, but to determine which pedagogical principles, methodological approaches, and technological solutions are prioritized in the organization of modern music education. Because foreign experience shows that the effectiveness of music education largely depends on the methodological basis of the lesson, how the student's active participation is ensured, how musical material is selected, how purposefully technological tools are used, and how the pedagogical dialogue between the teacher and the student is established. Therefore, the scientific and pedagogical analysis of foreign practice serves as a theoretical and methodological basis for improving music culture lessons in the national education system.

In today's global educational space, the concept of "modern requirements" has a broad and multi-layered meaning. This concept is primarily characterized by factors such as the competency-based orientation of education, student-centeredness, the effective use of innovative pedagogical technologies, the strengthening of interdisciplinary integration, ensuring the connection of lesson content with vitality and practice, and the introduction of new forms of reflection and assessment into the educational process. Regarding music culture lessons, these requirements are directly related to the formation of students' musical literacy, aesthetic thinking, performance skills, listening culture, musical analysis skills, creative thinking, and cultural identity. Therefore, when studying foreign experience, it is precisely these modern criteria that serve as the primary analytical criteria.

One of the unique aspects of foreign experience is that in many countries, music lessons are organized not only as a mandatory subject in the curriculum but also as a creative environment that enhances the individual abilities of the student. During the lesson, methods such as improvisation, collective performance, listening to and analyzing music, staging, motor exercises, rhythmic activities, multimedia tools, project work, independent creative research, and reflective discussion are combined. These approaches remove the reader from the status of a passive listener and turn them into an active participant in the artistic process. As a result, music education is formed as an educational process that is interesting, impressive, and becomes a personal experience for students.

At the same time, it should be noted that when studying foreign experience, it is important not to copy them completely, but to analyze their theoretical essence, methodological advantages, and practical effectiveness, and to select aspects suitable for the conditions of national education. The music education system of each country is formed based on its historical and cultural development path, national values, educational policy, material and technical capabilities, and pedagogical traditions. Thus, the main goal of studying foreign experience is to enrich the content of national musical education, master innovative methods, identify effective technologies that serve the musical and aesthetic development of students, and develop a unique methodological system based on them.

Studying foreign experience in organizing music culture lessons based on modern requirements simultaneously allows for an understanding of the new requirements imposed on the teacher's activities. At the current stage, a music teacher is not only a specialist who teaches singing or provides theoretical information, but also a teacher who guides students to

think, feel, express an aesthetic attitude, work in a team, and show creative initiative through art. In foreign educational systems, the role of the teacher as a facilitator, moderator, creative organizer, motivator, and cultural tool has increased. This indicates the need to develop the methodological competence of a music teacher in the national education system based on new approaches.

In today's global educational space, music culture lessons have become not only a means of aesthetic education but also an important pedagogical platform that shapes an individual's creative thinking, social adaptation, and cultural identity. In different regions, this science was organized on different methodological foundations, each of which developed based on its own historical, cultural, and educational traditions. Therefore, the analysis of foreign experience by region allows for a deeper understanding of the development directions of music education and the identification of effective aspects for the national education system.

Music education in Asian countries is organized on the basis of a combination of national traditions and modern technologies. The experience of Japan, South Korea, and China is particularly noteworthy in this regard.

In Yaronia, music education is inextricably linked to "kokoro upbringing" (spiritual education). The main role in the lessons is played by: collective singing (chorus), traditional chants (koto, shamisen), rhythmic movements, listening, and reflection. These students do not "learn" music, but feel it and live it. Reflection (expression of one's thoughts) is a mandatory element in every lesson.

Music lessons in South Korea are integrated with digital technologies: interactive whiteboards, virtual instruments, audio-video analysis, and music programs (arrs). The Korean model develops creativity, quick thinking, and technological competence in students.

In China, music education is organized on the basis of discipline and national culture. Along with traditional music (guqin, yerhu), modern music is also taught. In this system, music is considered a means of education and a factor in the formation of national identity.

The common features of the Asian model are the priority of nationality, strong collectivism, active use of technology, and a combination of discipline and aesthetic education (see Appendix 1).

Music education in Eurora is based on the principles of freedom, creativity, and personal development. Music education in Finland is considered one of the most advanced systems in the world, with no assessment pressure, priority given to creative activity, and the student's interest at the center. Improvisation, group performance, and project work are widely used in lessons.

In Germany, the famous Orff method is widely used:

learning based on rhythm;

harmony of movement + music;

simple drums (drum, xylophone).

This method develops natural musicality in children and ensures creative freedom.

In the UK, music education is organized on the basis of interdisciplinary integration, music - drama - literature are combined. Students create compositions, compose music, and stage plays.

The Eurora model is characterized by a general personality orientation, a priority of creativity, an emphasis on development over evaluation, and methodological diversity.

In the American region, music education is more oriented toward blind practice and the creative industry. In the USA, music lessons are organized in the form of an orchestra, a choir, and music creation. The main aspects are that each student chooses an instrument, receives real performance experience, and there is stage activity.

In Canada, music education is divided into inclusive education and music for all children, and music is used as a means of education and a factor of social integration.

In South American Brazil, rhythm and folk music predominate, with recursion (drums) being widely used. This enhances emotional development and fosters teamwork.

The model of American states reflects common characteristics such as practical orientation, the priority of the stage and performance, preparation for the creative industry, and free choice.

The analysis conducted by region shows that:

**Table 1.**

**By region.**

| Region   | Main direction                              |
|----------|---------------------------------------------|
| Asia     | National identity + discipline + technology |
| Eurorapa | Creativity + personality orientation        |
| America  | Internship + stage + creative industry      |

The most effective model of modern music education is based on the integration of the following elements:

From Asia → discipline and nationality

From Europe → creativity and pedagogical freedom

From America → practical performance and stage experience

Thus, the study of foreign experience in improving music culture lessons based on regional analysis allows for not only methodological updates but also the comprehensive development of students' aesthetic, creative, and cultural competencies.

Based on this comparative model, it is determined that the most effective pedagogical solution is the regional integration of foreign experience in organizing music culture lessons based on modern requirements. At the same time, the harmonious application of the national-aesthetic approach of Asian countries, the creative and personality-oriented methodology of Eurasian education, and the practical-performational nature of the American model allows for the comprehensive development of students' musical competencies.

In order to highlight the importance of foreign experience in organizing music culture lessons based on modern requirements, this brief summary summarizes the results of international research on world music pedagogy, intercultural competence, curriculum development, and ethically active teaching. In various contexts - China, Finland, Ukraine, Roşa, Chile, and beyond - scholars agree on one core principle: teaching a modern music culture is most effective when it is culturally supported, exploratory, and technologically enriched, supported by rigorous teacher training and genuine teamwork. "This synthesis combines evidence on global music pedagogy, the development of intercultural competence, KPC

(knowledge of pedagogical content), and fair practices, offering practical approaches to organizing music culture lessons in accordance with 21st-century educational requirements."<sup>1</sup>.

Interdisciplinary connections and musical culture: Effective teaching of musical culture depends on the teacher's knowledge combined with pedagogy, assessment, and intercultural understanding. Knowledge of pedagogical content (KPC) is emerging as a key factor enabling teachers to develop culturally appropriate curricula and appropriate assessments across different classes<sup>2</sup>. Interdisciplinary collaboration (music education with ethnomusicology, social studies, languages) supports a holistic understanding of music as a cultural practice and enables collaborative learning with students of diverse backgrounds. For example, in higher education, there are integrative courses that connect popular music with ethnomusicology and other fields to expand pedagogical perspectives. "The integration of technology and multimedia with ICT tools (mobile apps, DAWs, online ethnomusicological resources) expands access to world music and enables authentic cultural analysis beyond traditional classrooms." Careful integration - taking into account accessibility, pedagogy, and leadership - tends to enhance motivation, engagement, and intercultural understanding<sup>3</sup>.

"Development of curricula that incorporate research-based tasks and performance capabilities, combining local, national, and global music." Specific results should cover music skills, cultural literacy and cross-cultural competence, which is substantiated by the CRC for culturally appropriate education."<sup>4</sup>. Apply formative and performance-based assessment methods that encompass cultural understanding, creative practice, and intercultural competence, rather than focusing solely on repertory skills. Columns should reflect both musical achievements and culturally grounded research.

In addition to developing partnerships with cultural communities, institutions should invest in access to musical instruments, media resources, and ethnomusicological archives to ensure authentic educational experience and program sustainability. Ethical practice requires respectful cooperation with cultural communities, inclusion from cultural appropriation, and transparent recognition of rights of transmission and contextual meanings. Collaboration with community educators is essential for a true educational experience."<sup>5</sup>.

"While music education can foster social cohesion and national memory, curricula should counter the mediation of culture and encourage critical inquiry and cultural humility to account for different worldviews."<sup>6</sup>.

Foreign experience in organizing music culture lessons based on modern requirements supports a universal pattern: effective practice relies on methods based on world music pedagogy and ethnomusicology, implemented through culturally supportive and student-centered pedagogy enriched by ICT and true community cooperation. Successful admission

<sup>1</sup> Barkin, Gareth. "Either Here or There: Short-Term Study Abroad and the Discourse of Going." *Anthropology & Education Quarterly*, vol. 49, no. 3, 2018, pp. 296–317, <https://doi.org/10.1111/aeq.12248>.

<sup>2</sup> Aliksiichuk, Olena, et al. "Formation of Intercultural Competence of Future Music Teachers." *Multidisciplinary Science Journal*, vol. 6, 2024, p. 2024ss0211, <https://doi.org/10.31893/multiscience.2024ss0211>.

<sup>3</sup> *Pedagogy and Educational Sciences in the Post-Soviet Baltic States, 1990–2004: Changes and Challenges*. 2020, <https://doi.org/10.22364/bahp-pes.1990-2004>.

<sup>4</sup> Barkin, Gareth. "Either Here or There: Short-Term Study Abroad and the Discourse of Going." *Anthropology & Education Quarterly*, vol. 49, no. 3, 2018, pp. 296–317, <https://doi.org/10.1111/aeq.12248>.

<sup>5</sup> Aliksiichuk, Olena, et al. "Formation of Intercultural Competence of Future Music Teachers." *Multidisciplinary Science Journal*, vol. 6, 2024, p. 2024ss0211, <https://doi.org/10.31893/multiscience.2024ss0211>.

<sup>6</sup> Akhmadullina, Rimma, et al. *Museum Pedagogics As A Means Of Students-Migrants' Socio-Cultural Adaptation*. 2018, pp. 874–883, <https://doi.org/10.15405/epsbs.2018.09.102>.

requires the development of a targeted curriculum, professional development, and fair, ethical implementation that prioritizes local relevance in global musical discourse<sup>7</sup>.

A regional analysis of foreign experience in organizing music culture lessons based on modern requirements shows that in today's educational systems, this discipline has transcended traditional didactic boundaries and transformed into an integrative pedagogical platform that ensures the comprehensive development of the individual. Although music education in the experience of various countries is formed on the basis of unique methodological approaches, the main aspect that generalizes them is that it is aimed at placing the student at the center, developing their musical and aesthetic thinking, and increasing their creative activity. From this perspective, a comparative analysis of the experience of the Asian, Euro-American, and American regions allows for a deeper understanding of modern trends in music education.

The results of the analysis show that in Asian countries, music culture lessons are organized based on national values, traditional art forms, and a disciplinary approach. In this region, music education is viewed not only as a means of providing aesthetic pleasure but also as an important means of forming students' psychological upbringing, social adaptation, and cultural identity. In particular, in the experience of Yaronia and China, music lessons serve to develop students' collectivism, respect, patience, and aesthetic taste. Traditional melodies, folk songs, and examples of national music are widely used. At the same time, the experience of South Korea has brought this tradition to a new level by combining it with modern technologies. Thanks to interactive tools, digital platforms, and multimedia resources, music lessons are becoming more interesting and effective for students. Consequently, the Asian model ensures the harmony of "nationality + discipline + technology" in music education.

However, this model also has some limitations. In particular, in some cases, students' free thinking and independent creative activity are not sufficiently developed. This, in turn, can become a certain obstacle in the process of forming creative competencies, which are important in modern educational requirements. Nevertheless, the Asian experience in music education is of high pedagogical importance in terms of preserving national identity and strengthening aesthetic education.

In Eurasian countries, music culture lessons are primarily organized based on student-centered approaches aimed at developing creativity. In this region, music education serves to increase the inner potential of the student, develop their creative thinking, and teach them to think independently. In the experience of Finland, Germany, and the United Kingdom, lessons are conducted in a more interactive format, based on project work, improvisation, musical analysis, and discussions. For example, the Orff methodology, widely used in Germany, allows children to develop a natural sense of rhythm and freely express it through music. In the Finnish education system, emphasis is placed on the individual development of the student rather than assessment, which serves to organize music lessons in a stress-free and creative environment.

The main advantage of the Eurora model is that it elevates the student from a passive listener to an active creator. This enriches the content of music education and develops students' musical thinking, aesthetic assessment, and independent decision-making skills.

<sup>7</sup> Ángel-Alvarado, Rolando, et al. "Mapping the Cultural Elements That Support and Inhibit Music Teachers' Sociomusical Identities in Chile." *Musicae Scientiae*, vol. 26, no. 4, 2022, pp. 761–776, <https://doi.org/10.1177/10298649221110834>.

However, in some cases, this approach may lack systematicity and clear methodological guidance. That is, an excessive priority of freedom may weaken the purposefulness of the lesson. Nevertheless, the Eurora experience is considered one of the most effective models for developing creativity in modern music education.

In American countries, music education is distinguished by its focus on practical activity and stage experience. In the experience of the USA and Canada, music lessons serve to form students' real performance skills, prepare them for the music industry, and teach them to behave freely on stage. Priority here is given to activities such as band, orchestra, choir, individual performance, and the creation of compositions. Students choose their own musical instruments, work in a group, perform on stage, and master music through practical activities. This increases their self-confidence, increases their social activity, and develops their creative potential.

One of the important aspects of the American model is the widespread use of technology. Digital music creation software, audio recording technologies, virtual studios, and multimedia tools have become an integral part of the lesson. This ensures the adaptation of students to the modern music industry. However, in some cases, this model may not provide sufficient depth of theoretical knowledge. There is also a possibility that there will be relatively less attention to national musical traditions. Nevertheless, the American experience is of particular importance in terms of the practical orientation of music education and its connection to real life.

Overall, the analysis of foreign experience in organizing music culture lessons based on modern requirements yields the following important conclusions: lessons must be personality-oriented, ensure students' creative activity, be enriched with practical activities, harmonize national and world musical heritage, and be organized based on modern technologies. It is precisely the combination of these factors that increases the effectiveness of music education and serves the comprehensive development of students' musical and aesthetic competencies.

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