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TEACHING UZBEK MUSIC HISTORY: METHODOLOGICAL APPROACHES AND PEDAGOGICAL PRINCIPLES

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Abstract

This article examines methodological approaches and pedagogical principles for teaching Uzbek music history in the professional training of musicians and musicologists. It argues that the discipline should extend beyond a chronological presentation of facts by integrating historical, theoretical, source-critical, cultural, ethnomusicological, comparative, and performance-based perspectives. Particular attention is given to ancient Central Asian musical culture, whose study relies on archaeological, iconographic, written, folkloric, and ritual sources. The article shows how interdisciplinary and reconstructive methods help students evaluate indirect evidence, relate musical phenomena to their historical and cultural contexts, and develop independent analytical reasoning. Maqom is considered not only as a genre of oral professional music but also as a system of musical thought and a medium of cultural memory. This integrated approach connects history, theory, and performance practice and strengthens the professional competence of future musicologists.

Keywords: *Uzbek music history; music education; pedagogical methodology; interdisciplinary approach*

Contemporary conditions in education, scholarship, and culture call for a reassessment of approaches to teaching the national musical heritage. The educational process should aim not only to present historical material but also to develop students' professional understanding of traditional music as a complex artistic phenomenon. In this context, the interrelationship between historical experience, performance practice, and music-theoretical analysis assumes particular importance.

The discipline "History of Uzbek Music" constitutes an important component of the professional training of musicians and musicologists. It focuses on the principal stages in the development of Uzbekistan's musical culture, its genre forms, aesthetic principles, and distinctive modes of artistic thought. Within this course, the musical heritage is examined as an integral historical and cultural process, thereby fostering a deeper understanding of the national musical tradition.

In teaching the history of Uzbek music, it is essential to develop not only students' factual knowledge but also their ability to analyse musical phenomena independently. Within the course, musical art should be considered part of a people's historical and cultural experience, reflecting its aesthetic conceptions, traditions, and modes of artistic thought. This approach promotes analytical competence and enables students to understand more fully the relationship between musical heritage and the broader development of culture.

The teaching of this discipline should be based on a combination of several scholarly approaches. Historical-genetic analysis (Kalimonov I. K., 2006) makes it possible to trace the origins and development of musical phenomena; cultural interpretation reveals their relationship to the spiritual life of society; the source-critical method facilitates engagement with written and oral materials; and elements of ethnomusicology and comparative-typological analysis make it possible to identify the distinctive features of regional traditions and their interconnections. Such an approach enables musical art to be examined not in isolation but in relation to history, the cultural environment, performance practice, and the artistic thought of the people.

Within this approach, musical culture is understood as an integral phenomenon in which sonic organisation, performance practice, genre and stylistic characteristics, ritual functions, and the cultural environment are interconnected. This makes it possible to study music not only in terms of form and structure but also as part of a people's historical memory. Musical traditions preserve the experience of the past, aesthetic conceptions, spiritual values, and modes of artistic thought transmitted from generation to generation.

The principle of historicism occupies an important place in the teaching of the discipline (Chubaryan A. O., 2014). It presupposes a sequential examination of the development of musical culture – from early forms of sonic self-expression to established professional traditions of oral and written types. Such an approach helps to trace the continuity of artistic forms, understand transformations in musical thought, and reveal the relationship

between musical art and the historical environment in which it developed.

In teaching the history of Uzbek music, it is important to take into account the changing nature of the musical tradition itself. Musical art develops under the influence of both internal artistic laws and historical, social, and cultural conditions. Therefore, the history of Uzbek music should be considered not as a mere enumeration of facts, names, and dates, but as a continuous process through which artistic traditions emerge, are preserved, and are renewed.

The teaching of the discipline requires systematic engagement with different types of sources. These include archaeological finds, petroglyphs, friezes, terracotta sculpture, representations of musical instruments, written sources, musical treatises, epic narratives, examples of folklore, and ritual practices. Engagement with such materials helps students compare evidence, assess information critically, recognise the relationship between a source and its historical context, and gain a deeper understanding of the processes through which musical culture was formed.

When studying the musical culture of antiquity, it is necessary to recognise that its reconstruction relies largely on indirect sources. Since no direct notated records or sonic evidence from this period have survived, researchers turn to archaeological materials, visual representations, written accounts, and comparative evidence. Such an approach makes it possible to identify provisionally the forms of music-making, the role of music in ritual, the range of instruments, and the distinctive features of artistic thought in ancient societies. For students, engagement with such material is especially important: it teaches them not merely to accept ready-made information, but to compare evidence independently, draw conclusions, and construct scholarly arguments.

A representative example of the implementation of these methodological principles is the first chapter of the textbook (Ergasheva Ch. 2026, 41), devoted to the musical and cultural heritage of the peoples of Central Asia from the period before the Common Era to the fourth century CE. The chapter examines the musical heritage of ancient Central Asia in relation to the history of the region,

the development of material culture, ritual practice, mythological conceptions, and early forms of artistic thought. This approach presents music not as an isolated phenomenon, but as part of the broader cultural experience of ancient society.

In this chapter, musical culture is examined in its historical development: from early sonic forms associated with labour, ceremony, and ritual to the gradual emergence of more stable musical-poetic, instrumental, and festive-ritual traditions. This approach demonstrates that music in the ancient period did not yet exist as an autonomous field of art in the modern sense. It was closely connected with magical conceptions, mythology, cult practices, labour, festivities, and the collective life of ancient society.

Work with sources assumes particular importance in the study of the earliest stages of musical history. Since the music of this period was not recorded in specialised notational or theoretical texts, researchers must turn to indirect materials: archaeological finds, rock images, friezes, terracotta figurines, representations of musical instruments, written sources, mytho-epic narratives, and evidence from related disciplines. Such material requires the comparison of information from different fields of knowledge – musicology, archaeology, history, ethnology, art history, religious studies, and cultural anthropology. For this reason, the study of ancient musical culture necessarily assumes an interdisciplinary character.

The chapter also gives particular importance to the comparison of two major cultural strata of ancient Central Asia – the sedentary-agricultural and the nomadic. Their comparison makes it possible to understand more precisely the diversity of the region's musical heritage. In the ancient culture of Central Asia, urban, court, temple, ritual, and everyday folk forms of musical practice did not develop in isolation: they interacted with one another while retaining distinctive features related to ways of life, social environments, and the functions of music.

A comparative-historical approach is also employed in the chapter (*Bolshaya sovetskaya ensiklopediya v 30-ti tomakh*). An examination of Central Asia's cultural connections with Western Asia, Iran, India, China, the

Hellenistic world, and the Buddhist tradition makes it possible to present the region as a zone of active cultural exchange. This is particularly evident in the consideration of the Kushan period and the Airtam frieze. The musical instruments depicted on the frieze are important not only as elements of an artistic composition, but also as evidence of the circulation of instruments, the formation of ensemble practice, and the interaction of different cultural traditions. In this respect, the Airtam frieze represents a significant source for the study of ancient musical instruments. The harp, lute, drum, aulos, and cymbals depicted on the monument make it possible to infer the character of ensemble music-making and the synthesis of Eastern Hellenistic, North Indian, Buddhist, and local artistic elements (Vizgo T.S., 1980, 43). Its analysis demonstrates that the musical culture of the Kushan period developed amid extensive cultural contacts and already possessed a highly developed system of artistic conceptions.

A reconstructive approach plays an important role in this material. Because information concerning ancient musical culture has survived only in fragmentary form, researchers turn to archaeological finds and iconographic sources, comparing them with one another. This makes it possible to reconstruct provisionally the forms of ancient music-making, the composition of instrumental ensembles, and the functions of music in ceremonies, festivities, cult practices, and epic traditions. At the same time, all conclusions require scholarly caution: the evidence consists not of direct notated or sonic records, but of material and visual data that reflect the musical practice of the past only indirectly.

The value of this educational material lies in the fact that the musical culture of ancient Central Asia is examined in relation to archaeological evidence, mythological conceptions, ritual practice, early forms of artistic creativity, and the region's cultural contacts. This approach presents music not only as a field of art, but also as an important component of the spiritual and social life of the ancient peoples of Central Asia.

This principle of teaching helps students perceive musical art not in isolation, but in relation to history, culture, tradition, and social life. The structure of the course is designed

so that students do not merely memorise established information, but learn to analyse musical phenomena, compare sources, and draw conclusions independently. This objective is served by the sequential organisation of topics, review questions, illustrative material, engagement with controversial and insufficiently studied issues, and work with different types of sources.

In teaching the history of Uzbek music, maqom should be considered not only as a genre or form of professional art within an oral tradition, but also as a complex system of musical thought. It brings together the historical experience, aesthetic conceptions, performance practice, artistic principles, and spiritual outlook of the people. In this sense, maqom is not only a musical heritage, but also a means of preserving and transmitting cultural memory embodied in tradition and living performance practice.

The proposed methodology helps to structure the professional training of musicologists around the interrelationship between the history, theory, and practice of musical art. It develops students' ability to analyse historical material, work with different types of sources, interpret musical phenomena within their cultural context, and understand the principal processes in the development of musical art. This approach fosters not only factual knowl-

edge, but also the capacity to compare materials independently, draw conclusions, and recognise the place of musical tradition within the broader system of culture.

The novelty of this approach lies in treating the subject "History of Uzbek Music" not only as a course devoted to the study of national musical heritage, but also as a discipline that integrates historical, theoretical, source-critical, cultural, and performance-related dimensions. This approach reveals the course as an important means of developing the professional thought of the musicologist.

Within the contemporary system of music education, "History of Uzbek Music" should promote not only the acquisition of knowledge about the past, but also the ability to analyse musical phenomena, work with sources, and understand the relationship between tradition and contemporary artistic processes. Its significance lies in the way it brings together historical memory, practical musical material, and theoretical reflection. As a result, the discipline becomes an important foundation for the training of a new generation of musicologists capable not only of preserving Uzbekistan's musical heritage, but also of understanding, interpreting, and developing it profoundly under contemporary conditions.

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