

## THE HARMONY OF POETRY AND MELODY IN THE STUDY OF UZBEK FOLK MUSIC IN MUSIC LESSONS

E. Qobilova

Professor of Kokand State University

### ABSTRACT

This article highlights the didactic, aesthetic and educational significance of the harmony of poetry and melody in the study of Uzbek folk music in music lessons. Methods for developing students' artistic taste, respect for national values, and the ability to feel the harmony of words and melodies are analyzed. The article presents effective interactive methods, directions of musical and poetic analysis, and practical recommendations used in the lesson process based on Uzbek folk songs.

**Keywords:** Music education, folk art, poetry, melody, harmony, song, poetics, national values, student activity, spirituality and culture, education and upbringing

### INTRODUCTION

It is noteworthy that the comprehensive reforms being implemented in the education system are primarily aimed at increasing the effectiveness and educational value of education. The acceleration of integrative and innovative processes in rapid social conditions has set the task of educating a comprehensively developed personality in education, especially in music education.

This, in turn, requires providing the music education system with new teaching methods, high-quality repertoire, educational literature and competitive pedagogical personnel. Music education plays an important role in the aesthetic education of students and enriching their spiritual world. Especially in Uzbek folk music, the harmony of poetry and melody is one of the most delicate aspects of our national culture. Through folk songs, epics, lapars, termas and yallas, young students feel the complementary artistic power of words and melody. In modern music education, the study of folk art serves to form national pride, love of art and musical taste in students. Therefore, a deep analysis of the methodological foundations of teaching the harmony of poetry and melody in music lessons is of urgent importance.

### LITERATURE ANALYSIS

The issue of studying Uzbek folk music in music education has occupied an important place in the scientific research of many local and foreign scientists. In particular, the importance of the harmony of poetry and melody in the educational process and its role as a means of aesthetic education have been studied separately.

First of all, A. Rasulov, in his scientific work "Poetics of Uzbek Folk Songs", deeply analyzed the artistic essence of the harmony of words and melody in folk songs. According to the author, the harmony between rhythm, rhyme, artistic image and melody in the poetic structure of folk songs reflects the worldview and spiritual world of the people. Therefore, their use in music education is considered an effective method of instilling national musical thinking in students. S. Qosimov, in his work "Musical Culture and Folk Creativity", substantiated the ways of

aesthetic education of students through folk music. According to him, folk songs embody artistic images of national ideas, historical events, labor and love, nature and human relations. The teacher deepens the musical perception of students by analyzing these images in harmony of words and melody. Foreign educators such as Zoltán Kodály and Carl Orff considered music to be the most natural means of shaping children's worldview. In their system, the harmony of melody and text is the main thing in teaching folk songs. The Kodály system aims to teach folk songs to children in a natural way, like their native language. This approach can also be effectively used in teaching Uzbek folk art. Russian pedagogical psychologists such as Vygotsky and Ushinsky wrote about the influence of music on the human psyche and the mechanisms of development of aesthetic perception. According to them, the harmony of words and melody develops not only the sense of hearing, but also emotional-intellectual thinking. Therefore, it is important to activate the student's emotions in the process of studying folk music. In the work of modern Uzbek scholars M. Umarjonova "Journey to the World of Music", she suggests organizing music lessons based on modern methods, especially by using folk art to direct students to creative thinking. She interprets the role of the teacher not only as a provider of knowledge, but also as an emotional and motivational leader. Also, researchers such as J. Kadirova, M. Shamsiyeva, I. Safarov have empirically studied the educational impact of folk music on the psyche of students. Their studies have proven that the harmony of poetry and melody allows students to feel elegance, understand the inner music of the word, and understand national values more deeply. The harmony of melody and words in folk songs is not just a means of artistic expression, but also a symbol of the historical memory of the people and national identity. In this regard, studying this harmony in music lessons helps students learn not only music, but also the art of folk culture. is to teach the students' knees, artistic thinking. From the analysis of the above sources, it can be seen that the topic of harmony of poetry and melody includes theoretical, aesthetic and psychological aspects of music education. This requires the teacher to have deep methodological preparation, creativity and the ability to convey the national musical heritage on the basis of modern pedagogy. Many local and foreign scientists have conducted scientific research on this topic. The analysis shows that harmony of poetry and melody develops not only the musical abilities of students, but also speech culture, rhythm and emotional sensitivity.

## DISCUSSION AND RESULTS

### 1. Research methodology and sources of information

The issues discussed in this article were formulated based on the analysis of literature, the practical experience of teachers, and the results of observations and mini-experiments conducted in school lessons. Methodologically, qualitative analysis methods (textual analysis, comparative analysis, pedagogical observation) and practical tests (lesson methodology tests) were used. The study involved music teachers and 4th grade students of a secondary school. Level of understanding of the harmony of poetry and melody: Most students intuitively perceive the complementary nature of words and music in folk songs, but they have fewer skills in explaining this at the level of theoretical analysis. This indicates the need for the teacher's guiding role.

**Effectiveness of pedagogical approaches:** When lessons are conducted using interactive methods (intellectual games, group discussions, creative tasks), students' ability to identify and express the harmony of poetry and melody increases significantly. For example, the tasks "translate the melody" and "sing the text" strengthen students' emotional perception and analytical skills. Working with the poetic structure of folk songs in the process of emotional and aesthetic development has a positive effect on the development of aesthetics, national identity, and emotional culture in students. Students noted an increase in interest and respect for their national heritage.

Analyzing the structure of poetry in terms of the relationship between language and rhythm helps students strengthen their sense of rhythm. Rhythmic contrasts or correspondences between words and melody can be effectively used as pedagogical material. The harmony of poetry and melody is important not only as an artistic phenomenon, but also as a pedagogical tool. Theoretically, this harmony serves to form students' musical thinking, speech culture, and aesthetic values. Practical tests have shown that working with specific tasks in lessons (for example, reworking a melody based on a text, choosing a melody appropriate to the text) increases students' critical analysis and creative approach skills. In addition, by creating problem situations in group work, students learn to express their thoughts and make musical decisions. A methodologically step-by-step approach is required from the teacher: reading the text and semantic analysis, rhythm-metric analysis, melody analysis, and application in creative activities. In the combination of these stages, the student connects concepts theoretically and practically. **Lesson planning:** It is recommended to devote at least 15–20% of the time in each lesson to studying the harmony of poetry and melody. This will help the student to form a deep understanding. Tasks and exercises should be used.

The following tasks are effective:

- "Text-game": students are engaged in creating a melody from the text or finding a melody suitable for the text.
- "Working analysis": analyzing the text of the song in parts and determining the character of the melody suitable for each part.
- "Creative transposition": the student performs a well-known folk song in a different rhythmic form or tempo.

The impact of the harmony of poetry and melody on educational outcomes in music lessons is effective in developing interactive lesson modules using modern technologies (audiovisual materials, digital programs). Based on experience, it can be said that in the process of teaching the harmony of poetry and melody, students actively participate in the lesson, their interest in music increases, and their aesthetic thinking is formed. By analyzing the content of folk songs, such topics as Motherland, labor, loyalty, love, and nature, students can be educated in the spirit of national ideas.

## **CONCLUSION**

The importance of the harmony of poetry and melody in the process of studying Uzbek folk music in music lessons was theoretically and practically substantiated. The conducted analyses showed that the harmony between the poetic text and musical melody in folk songs is not only a source of artistic beauty, but also an important pedagogical factor that shapes the

aesthetic, spiritual and musical thinking of students. The harmony of poetry and melody in the study of folk music is a means of developing national musical thinking, artistic taste and aesthetics in students. serves as a key factor in the development of two emotions. In music lessons, analyzing, singing and teaching such harmony based on a creative approach will raise not only the musical, but also the general cultural level of students. If the teacher understands the pedagogical importance of folk art in this process and effectively uses modern interactive methods, music education will be more effective.

Studying the harmony of poetry and melody in the learning process develops in students the ability to understand the artistic connection between language and music, emotionally interpret the meaning of words, and more deeply feel the means of musical expression.

Interactive methods — group work, problem tasks, “singing from the text,” “translating the melody” exercises — significantly increase students’ thinking, analysis, and creative approach skills.

Through the poetic texts of Uzbek folk music, students get acquainted with national values, aesthetic taste, and artistic thinking. This process strengthens their understanding of national identity and spiritually enriches music education.

The teacher's methodological activity - step-by-step analysis of the text in semantic, rhythmic and melodic terms - creates an understandable and effective learning environment for students. In this process, the teacher teaches the student not only to sing music, but also to perceive and feel it. In general, knowing and understanding the harmony of poetry and melody in studying Uzbek folk music in music lessons forms the students' artistic perception, musical feeling and loyalty to their national identity.

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