

INTERACTIVE TECHNOLOGIES IN TEACHING UZBEK FOLK MUSIC

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Abstract

This article analyzes the importance and possibilities of using interactive technologies in teaching Uzbek folk music. The uniqueness and rich cultural heritage of Uzbek folk music can be effectively taught to students using new technologies. Interactive technologies, such as multimedia resources, mobile applications, virtual and augmented reality (VR/AR), music programs and online platforms, significantly revitalize the process of music education. With the help of these technologies, students will have the opportunity to virtually learn folk music instruments, consolidate music theory through games and tests, as well as share their performances. The article also shows that interactive technologies are an effective tool for studying not only the theoretical, but also the practical aspects of music. This approach ensures the complete and modern transmission of Uzbek folk music to future generations.

Keywords: Uzbek folk music, interactive technologies, music education, multimedia, mobile applications, virtual reality (VR), augmented reality (AR), online platforms, music theory, musical performance, musical instruments, teaching methodology, innovative education, interactive games, musical creativity, distance learning.

Introduction

The art of music is an integral part of our centuries-old culture and universal human values. Music is especially important as a means of forming a person's moral and aesthetic taste, developing emotional feelings, and stimulating creative abilities. Music embodies various moods, such as joy, happiness, excitement, depression, sadness, and other states. Music also reflects such human qualities as determination, aspiration, composure, and cheerfulness. Only if each musical work is performed to its fullest potential by the performer, the listener will listen to it with interest and enjoy it.

Uzbek music has been formed in two major directions since ancient times and has developed over the centuries.

1. Folk music.
2. Classical music.

Folk music is music related to the realities of people's lives, reflecting their daily lives and labor activities.

The main criteria of folklore music are related to rituals and realities and consist of four directions. These are:

1. Children's music.
2. Labor songs.
3. Ceremonial songs.



4. Religious, magical songs.

Along with its popularity, idealism and interest, folklore music can vividly demonstrate the people's perseverance, invincible will, faith in tomorrow, and visions of joy, justice, and peace. The symphony orchestra and symphonic music, which were formed in Western and Eastern countries and had their own style and direction, began to develop widely in Uzbekistan by the 20th century. Initially, "in the 20-40s of the 20th century, symphonic music in Uzbekistan was formed and began to develop mainly in the creative activities of Russian composers. They studied the features of the traditional musical heritage of the local people, creatively sought to create symphonic works in the national spirit, and for the first time created works of symphonic music in various forms and genres. Composers such as V. Uspensky, A. Kozlovsky, G. Mushel and R. M. Glier opened a new page in the history of Uzbek music of the 20th century with their brilliant symphonic works."2 Later, composers such as M. Ashrafiy, M. Burkhonov, T. Sodikov, G. Qodirov, S. Yudakov, Doni Zokirov, F. Nazarov, I. Akbarov also made a significant contribution to the development of Uzbek symphonic music.

The use of interactive technologies in teaching Uzbek folk music is gaining importance in the educational process today. Interactive technologies help students to participate more actively and effectively in learning music, to develop their own creative abilities. The following points can be made about how these technologies can be used in teaching Uzbek folk music:

1. Multimedia materials

Creating video and audio materials for interactive lessons facilitates the process of studying various genres and famous works of Uzbek folk music. Students can be shown not only theoretical, but also practical aspects of music. For example:

Recordings of folk music orchestras.

Lyrics of songs and songs.

Videos on the use of traditional musical instruments such as qonon, rubob, dutor.

2. Music apps and learning platforms

With the help of mobile apps and online platforms, students can test their knowledge of music through interactive games, quizzes, and tests. For example:

Music theory games: Games that introduce information about the rules, history, and instruments of Uzbek folk music.

Music tests: Students can take tests to distinguish different styles of folk music or learn the history of works.

3. Music creation tools

With the help of interactive technologies, students can create their own musical works or process existing works. For example: Digital audio workstation (DAW) programs: Students can create music on a computer, produce, and analyze their own works.

Comparison and creation: Recreating and modifying works from Uzbek folk music in various forms, for example, combining music and modern elements.



4. Virtual and Augmented Reality (VR and AR)

With the help of VR and AR technologies, students can experience musical works in a new format. For example:

Learning musical instruments using AR: Students can view images of musical instruments using a phone or tablet and learn how to use them interactively. Attending folk music festivals or traditional events through VR: Students can get acquainted with Uzbek folk music in a virtual world and learn the history and culture of music through this experience.

5. Online lessons and video conferences

Distance learning can be effectively implemented through online lessons and video conferences to teach folk music. In such lessons:

Interactive video lessons: Students can receive explanations through videos to learn the technique of playing musical instruments or the styles of folk songs.

Real-time teacher interaction: Teachers can help students perform musical pieces and provide feedback in person or via video conference.

6. Online music communities and forums

Create special online platforms or forums for students and teachers to share experiences and discuss musical knowledge. For example:

Music forums: Students can ask each other questions and exchange ideas about folk music.

Online music competitions: Students can post their performances on the platform and compete with others.

With the development of technology, special applications and programs are also being created for music education. The use of such programs is an effective method in teaching Uzbek folk music. For example: Musical instrument learning programs: Students can virtually learn folk music instruments (dutor, rubob, santur, qanun) using special mobile applications. The applications help students consolidate the technique of playing the instruments and their performance styles.

Interactive games on music theory:

Interactive games and quizzes can be created to make the process of learning music theory interesting and effective. For example, games on distinguishing musical tones, intervals, and rhythms help develop musical listening skills. Uzbek folk music has been studied by many musicologists over the years. For example, the work of Abdurauf Fitrat, Tokhtasin Jalilov, Yunus Rajabiy, Viktor Uspensky, Ilyos Akbarov, M. Yusupov is unparalleled. Each of these musicologists has created works, treatises, and manuals containing valuable information about the history and prospects of Uzbek folk music. Yunus Rajabiy's contribution to the collection of Uzbek musical heritage is especially great. He began to write down folk songs, melodies and songs in notation in 1935. As a result, 29 samples of folk music written down by Yunus Rajabiy from the collection "Uzbek folk songs" (1939) compiled by Ye. Romanovskaya and Il. Akbarov were included in the collection. In 1955-59, Yunus Rajabiy published the 5-volume collection "Uzbek folk music" (edited by I.A. Akbarov). It included about a thousand Uzbek (some Tajik,



Uyghur) melodies and songs of various genres, Bukhara Shashmaqom, Fergana-Tashkent maqom paths, large songs, and works by 20th-century composers.

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