

## PEDAGOGICAL APPROACHES AND PRINCIPLES IN IMPROVING STUDENTS' PROFESSIONAL TRAINING THROUGH THE PERFORMANCE OF KHOREZM DASTANS

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**Abstract:** This article examines pedagogical approaches and principles in improving students' professional training through Khorezm epic performance, factors that serve to enhance the professional training of music education students, and reflects on the primary driving force of epic performance - the creative work of the bakhshi.

**Keywords:** folklore, dastan, music, folklore studies, Khorezm dastans, aytim yo'li, chertim yo'li, tor, dutar, doira, qo'shnay, khalfachilik, syncretic

**Introduction.** Preserving the traditions of dastan performance in the professional training of students through Khorezm dastan performance and their wide use in the professional training of future music teachers is an indicator of the "psychological state of society." This reflects the mechanisms of transmission, preservation, and wide use of the historical identity of the Uzbek people and their eternally important moral teachings, and serves as the spiritual foundation of the entire traditional culture.

**Main part.** At the beginning of the 21st century, the existence of a "living dastan tradition" in the heritage of Uzbek folk music is a "unique phenomenon" compared to the culture of the peoples of the entire world. It is true that the peoples of Central Asia are called "the place of preservation of epic performance" due to the number of epic performance traditions existing in their territory, and this sign gives a person its optimal-real appearance. The preservation of dastan performance is a treasure that must be passed down from ancestors to future generations.

The need to include the tradition of dastan performance in the content of general music education was previously recognized. Specifically, although education in Uzbekistan began in the 1970s, it gained great importance in the context of Uzbekistan's independence with the opening of the first "Bakhshi schools" for the training of bakhshis within the specialized school education system. After 2020, it was improved at the Yunus Rajabi Institute of Maqom Art based on the training of undergraduate personnel in the professions of bakhshi-poet, zhyrau-akyn.

The professional training of students through Khorezm epic performance demonstrated the importance of somehow supporting the adoption of the specific rhythmic paths of terma-dastan aytim and nagmas performed by bakhshis, the bakhshis' epic performance styles, and their epic melodies. Consequently, the issue of professional training for bakhshi-poets and zhyrau-akyns is transferred from the lower school system to the bachelor's and master's levels of higher education, which is "a sign of the great attention of the Government of Uzbekistan to this type of art, which testifies to the return of oral creativity to everyday social life as a collection of direct transmissions from the daily social life of the entire people to the level of professional artistic activity"<sup>1</sup>. The results of the study within the framework of the study showed that the most

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<sup>1</sup> Panjiyev Q.B. "Bo'lajak musiqa o'qituvchilarning kasbiy tayyorgarligini takomillashtirish mehanizmlari" Xalqaro Nordik universiteti nashryoti, 2025-yil.

famous and artistically perfect epics and historical epics saw the world as an integral part of the heritage of folk music, and it was once again glorified as the intangible spiritual heritage of our people. The 70s and 80s of the last century went down in history as a period when there was a tendency to exclude the dastan from music. At the same time, Khorezm folk epic performance was studied mainly in literature lessons without a musical component.

Positive changes have been observed in this area in recent years. Today, the importance of musical folklore and folk epics in educating the younger generation has been re-understood. Not only in the higher education system, but also in the State Educational Standards and the curriculum for the subject “Music Culture” of general secondary schools, the study of epic performance issues was strengthened as an aspect, aimed at ensuring continuity, moral, and patriotic education among generations, and including folk epic works.

Now, Uzbek folk epics, including Khorezm folk epics, have been included in the curricula and programs of higher education in the field of music education, demonstrating the need for future music teachers to master the performance of epics. Only future music teachers in their professional activities during the mastery of subjects, in their future professional work activities, will be able to introduce future music teachers of general secondary schools to epic works, their true, whole, with all the main elements, and reveal to them the mechanisms that give rise to the traditions of living epics, transfer the heritage of epic performance to young generations, and implement the mechanisms of making them enjoy such unique creativity.

At the same time, the opinion of local scholar M.Zhuraev is true: “the future music teacher himself must be a ‘music ethnographer’ in his multifaceted activities and be prepared to work with various phenomena of folk music culture, including dastan performance.”

The results of the research work on the professional training of students through Khorezm epic performance show that the development of a model for mastering epic performance in the educational content of music educators should be carried out in accordance with the basic rules of the theory of educational content. The material necessary for students to master the problem is selected taking into account the main principles and criteria for selecting educational content, which ensures the necessity of applying the latest achievements in the fields of music, folklore, pedagogy, philology, folklore studies, musicology, and ethnomusicology, as well as related disciplines.

The necessity for future music teachers to master the genres of epic performance when studying them is related to both epic works related to epic performance and works containing the motifs and plots of folk epics; however, the study of this epic performance is provided for only in the thematic plan of the “Uzbek Folk Musical Creativity” and “Folklore Art” courses. The State Educational Standard for the field of pedagogy in the Classifier of Educational Directions of the Republic of Uzbekistan, the qualification requirements for the field of music education, and the curriculum for the subjects “Uzbek Folk Musical Creativity” and “Folklore Art” are included in the block of special disciplines for the professional-pedagogical, music-theoretical, and performance training of future music teachers<sup>2</sup>.

Nevertheless, it cannot be said that such academic subjects are sufficient for students of music education to acquire knowledge within the framework of mastering the traditions of Uzbek

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<sup>2</sup> Panjiyev Q.B. “O‘zbek xalq musiqa ijodi”, Xalqaro Nordik universiteti nashryoti, 2025-yil.

dastan performance. In this regard, the specific breadth of teaching subjects such as “Uzbek Folk Musical Creativity” or “Folklore Art,” the focus on solving problems related to the training of future music teachers for general secondary schools, and the widespread application of the principles of acquiring a lot of knowledge in a short time indicate the need to use advanced methods, techniques, and technologies.

For a future music teacher, studying folk art through Khorezm epic performance is not a goal like a music ethnographer; knowledge of folklore art and an understanding of its significance in human and social life are necessary only to the extent that they help them successfully fulfill their professional duties. The future music teacher is the responsible representative and keeper of the traditions of the Uzbek folk musical heritage, ensuring their continuation and preservation.

Any academic discipline as one of the primary means of implementing educational content, and it must be structured in such a way that it invents the future music teacher of tomorrow, while also expressing the pedagogically adapted content of the foundations of any field of activity. At the same time, the academic discipline should not be “limited by the foundations of the field of activity or of certain specialized disciplines,” but should be a fundamental specialist ensuring its continuity.

The professional training of students through Khorezm epic performance includes all elements of social experience in each subject, which is expressed in the content of the subject in one or more areas of activity - that is, knowledge, methods of activity, experience of creative activity, and experience of emotional-moral activity. However, it should be noted that when constructing the subject “Uzbek Folk Musical Creativity,” it is necessary to consider the logic of mastering the content of each component and to construct it in accordance with this logic, while in this process, it is necessary to pay special attention to the creative and emotional-moral education of future music teachers.

The content of the Uzbek folk musical creativity course in higher educational institutions in the field of pedagogy is linked to its purpose, which is highly dependent on the professional activity aimed at preparing future music teachers in direct and indirect connection with the phenomena of Uzbek folk musical culture. Furthermore, the content and structure of the subject’s educational course must convey in the form of music and spiritual culture the experience accumulated in the daily social life of the Uzbek people related to its social function. The content of this academic discipline includes the following main elements of Uzbek folk musical culture: knowledge of nature, people, thought, and methods of activity; intellectual and practical skills and abilities; experience of creative transformative activity; the world is the norm of our relationships toward one another.

One of the main units of the subjects “Uzbek Folk Musical Creativity” and “Folklore Art” is the theme, which is “a whole section with specific common features that differ from other topics.” The topic of this academic discipline is a set that includes a number of layers of Uzbek musical heritage, which solve their tasks in the same or similar subject content. According to the structure of the subject topics, training courses for future music teachers involve the implementation of all aspects of the educational process and include all educational goals, all types of content, knowledge, skills, abilities, experience, creative activity, and an emotional-moral attitude toward the educational material.

In higher educational institutions of the pedagogical sphere preparing future music

teachers, focusing on the formation of topics for courses such as “Uzbek Folk Musical Creativity” or “Folklore Art”: attention is paid to the genre as the initial unit of folklore, which includes “the study of the main genres of folklore within the diversity of regional styles” as one of the main tasks of the training course.

Through the genre, the musical connections of Uzbek folk dastans and their interaction with non-musical factors are realized. Furthermore, the study of musical folklore through genres is linked to the study of the musical art of epic performance specific to the direction of music education in the pedagogical sphere of the higher education system. The formation of topics based on genres is traditional for a music course and is characteristic of all professional educational institutions. It is also traditional to include a topic or series of topics in the course content dedicated to folk epic genres.

When studying the topic “The Epic Genre of Uzbek Folk Music,” it is necessary to realize the main goals and objectives of the music course, as well as the internal goals and objectives specific to this topic. In the process of studying the performance of the dastan, the following types of activities should be carried out: educational, practical, creative-transformative, moral-oriented, communicative, and artistic. Furthermore, in accordance with the requirements of the democratization and humanization of society and educational processes, it is necessary to consider the main requirements for modern higher education: the development of the activities and independence of future music teachers, and the formation of educational content as “living knowledge.”

These requirements emphasize the need to strengthen the personal aspect of the topic and to construct the study of the dastan as a dialogic dialogue between the teacher and students in the field of music education, students, and dastan traditions; in this process, it is necessary to involve students in the general context of folk musical culture and bring them closer to its values. As can be seen, let’s examine the components specified within the framework of the topic “Dastan genre of Uzbek folk musical creativity” in detail:

One of the main components of educational content is knowledge, which reflects the spiritual wealth of humanity and is acquired by students in the process of cognitive activity. In the formation of the content of music education, two main types of knowledge are distinguished: knowledge about music and knowledge about music itself. Therefore, the most important components of the topic “Epic Genre of Uzbek Folk Art” are knowledge of epic traditions and genres of folk epics, as well as knowledge of examples of folk epics.

In improving the requirements for professional training through Khorezm epic performance, the academic discipline and its topics are “artificial constructions that constantly correspond to educational needs,” which do not reflect all knowledge, but only represent “the foundations or selected parts necessary for teaching.” From this perspective, “the state of modern scientific knowledge is characterized by the phenomenon of ‘optical transmission’ at a time when information storage and transmission have accelerated and many fields are giving way to ‘digital technologies’ and ‘artificial intelligence,’ which creates more difficulties than before in selecting materials for training courses and necessitates a more rigorous systematization of epic materials.”

Therefore, the inclusion of “Knowledge of Khorezm epics” into the content of the higher education system for future music teachers is considered a pressing issue. It is advisable to review the basic knowledge of dastan performance, its genre structure, and musical language, as well as

their significance for the professional training of a future music teacher.

First of all, it is necessary to determine on the basis of what culture students should form their ideas about folk epics and folklore. In our opinion, an important aspect of moral education is ethnological and ethno-cultural education, which indicates the need for “interest and respect for the collected epics of Khorezm, respect for their uniqueness, and awareness of their contribution to general culture.”

Referring to musical folklore, which has become a tradition in various regions of our country, is important for the professional knowledge, skills, and training of future music teachers. The inclusion of information containing examples of dastan musical traditions in the curriculum of today’s general secondary schools and the State Educational Standards also requires a certain direction in the training of future music teachers. The need for future music teachers to acquire knowledge in the field of terma-dastan performance from samples of musical folklore and oral folk art, which are endemic to the regions of our Republic, shows that, in accordance with the requirements of State Educational Standards, the content of the general secondary education system also includes components of components, including Khorezmian folk dastan performance; furthermore, knowledge of such values is mandatory and necessary professional knowledge for the professional training of future music teachers.

Our observations during the research process are the best means for future music teachers to introduce folklore through regional ethnographic material and to form a positive attitude toward folklore as a whole. However, the limited time of the Uzbek folk musical creativity or folklore art course does not allow for the allocation of special time for studying the folklore and epic of different peoples. However, according to such a concept, the mastery of a methodological approach to the musical folklore of Uzbek dastans should ensure the systematic study of “basic” musical folklore.

“Basic Musical Folklore” is the musical folklore of tribes, clans, and ethnicities that possess regional primary collection-epic performance. The study of samples of “basic musical folklore” allows for the implementation of both a structural component of educational content and a component of regional identity within the music course. Furthermore, “it is advisable to include the folklore of other tribes in the course to some extent, which is especially relevant in study groups with a mixed national composition”<sup>3</sup>.

The methodological basis for identifying indicators related to the assimilation of dastan performance and the traditions of various peoples is the study of universal typological features; this dastan is universal. By mastering them, the future music teacher will be able to apply their knowledge practically to any epic tradition.

At the same time, it is necessary to recall the main universal features of dastan performance. Undoubtedly, one of the international characteristics of dastan performance is the image of the dastan narrator, and as observation of dastan performers in different regions shows, there are common principles and conditions that create the phenomenon of narration. The universal characteristics inherent in storytelling traditions include:

a) the possibility of using the maximum creative process in recreating epic performance works based on epic formulas, formulaic transformations, and themes mastered by the narrator;

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<sup>3</sup> Panjiyev Q.B. “O‘zbek xalq musiqa ijodi”, Xalqaro Nordik universiteti nashryoti, 2025-yil.

b] the possibility of not tying a repetitive note to a specific poetic text and performing works of various epic performance genres on a single note;

c] individuality of performance styles and plot interpretation styles, which allows for the simultaneous performance of two equal levels of epic storytelling;

d] the existence of a special, but almost equal relationship between the text of the epic and the lament;

e] rhythmic tension, which is the dominant principle for the intonation process and is viewed as the universality of narrative intonation;

f] dolston as units that create a poem [satir] or a basic form.

Conclusion. Thus, since many universal features are associated with the phenomenon of international storytelling, it is advisable for students of pedagogical universities to focus on storytelling traditions during the study of Khorezm folk epics, study the specifics of storytelling techniques, and study the creative process and life pages of traditional bakhshi masters.

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