



METHODOLOGY FOR ENSURING INTERDISCIPLINARY CONNECTIONS IN TEACHING UZBEK MUSIC HISTORY TO STUDENTS

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Abstract: This study examines methodological approaches to ensuring interdisciplinary integration in teaching Uzbek Music History to students in higher music education. Contemporary music pedagogy increasingly recognizes that historical musical knowledge cannot be effectively taught in isolation from related disciplines such as ethnomusicology, literature, history, philosophy, linguistics, and cultural studies. In the Uzbek context, musical traditions such as maqom, folk genres, and twentieth-century professional composition are deeply intertwined with poetic texts, social institutions, religious thought, and historical processes. The article analyzes how interdisciplinary connections can be systematically incorporated into curriculum design, teaching strategies, and assessment practices. Drawing on international educational theory and music pedagogy research, the paper argues that interdisciplinary teaching enhances students' analytical thinking, cultural awareness, and professional competence.

Keywords: Uzbek music history; interdisciplinary teaching; higher music education; maqom; music pedagogy; cultural studies

In higher music education, the teaching of national music history plays a dual role: it preserves cultural heritage and develops students' intellectual and professional competencies. Uzbek Music History, as an academic subject, encompasses a wide range of musical phenomena, from ancient ritual practices and folk traditions to classical maqom systems and modern professional composition. These phenomena did not emerge in isolation; they are closely connected with the historical, literary, philosophical, and social development of Uzbek society. For this reason, teaching Uzbek Music History effectively requires more than a linear presentation of musical facts and stylistic periods. It demands an interdisciplinary approach that reflects the complex cultural reality in which music functions.

Interdisciplinarity in education is widely understood as the purposeful integration of knowledge, methods, and perspectives from different academic disciplines in order



to deepen understanding and promote meaningful learning. In music education, this approach has been shown to strengthen analytical skills, contextual thinking, and reflective musicianship. Scholars such as Nettl and Swanwick emphasize that musical meaning is inseparable from cultural context, language, belief systems, and social practice, making interdisciplinary teaching not an option but a necessity. Uzbek music traditions exemplify this principle clearly, as they are closely linked to classical poetry, oral literature, Sufi philosophy, court culture, and regional histories.

The methodological foundation of interdisciplinary teaching in Uzbek Music History rests on the recognition that music operates within a broader cultural and intellectual system. From a historical perspective, Uzbek musical traditions have evolved in close dialogue with literature, religious thought, social institutions, and artistic practices. For example, the classical maqom repertoire is inseparable from poetic texts written by figures such as Alisher Navoi and other representatives of classical Eastern literature. Teaching maqom history without reference to literary analysis, poetic symbolism, and linguistic structure risks reducing a complex cultural phenomenon to a purely musical form. Therefore, one of the core methodological principles is contextual integration, in which musical works are studied alongside their textual, historical, and philosophical foundations.

A key interdisciplinary connection in teaching Uzbek Music History is with general history. Political transformations, court culture, urbanization, and institutional reforms have directly influenced musical production, patronage, and transmission. Integrating historical sources into music history classes allows students to understand why certain genres flourished in specific periods and how musical institutions developed over time. For instance, the twentieth-century professionalization of music education in Uzbekistan cannot be fully understood without examining broader Soviet cultural policies and their impact on repertoire standardization, notation practices, and conservatory systems. By drawing on historical analysis, students learn to interpret musical change as part of larger socio-historical processes.

Another important interdisciplinary dimension involves ethnomusicology and cultural anthropology. Uzbek folk music, regional styles, and performance practices are deeply rooted in everyday life, rituals, and communal values. Teaching methodologies that incorporate ethnographic perspectives—such as the study of performance contexts, instruments, and oral transmission—enable students to grasp the functional and symbolic roles of music in society. Ethnomusicological scholarship emphasizes listening, observation, and comparison, which can be integrated into music history



teaching through guided listening tasks, analysis of field recordings, and discussion of regional diversity. This approach aligns with international perspectives that view music history not only as a written narrative but also as an embodied and experiential tradition.

Interdisciplinary integration also extends to philosophy and aesthetics. Uzbek music, particularly classical traditions, reflects specific aesthetic principles related to harmony, balance, spiritual expression, and ethical values. Engaging students with philosophical concepts drawn from Islamic thought and Eastern aesthetics enriches their understanding of musical form and meaning. Such integration encourages abstract thinking and helps students articulate the worldview underlying musical structures. From a pedagogical standpoint, this deepens cognitive engagement and supports higher-order learning outcomes.

The methodology of ensuring interdisciplinary integration in teaching Uzbek Music History is essential for meeting the intellectual and professional demands of contemporary higher music education. Uzbek musical traditions are inherently interconnected with literature, history, philosophy, and cultural practices, making interdisciplinary teaching both pedagogically justified and culturally necessary. The analysis presented in this paper demonstrates that interdisciplinary integration enhances students' analytical abilities, contextual understanding, and reflective musicianship.

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