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THE THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF FORMING SONG PERFORMANCE ART AMONG STUDENTS: PEDAGOGICAL PERSPECTIVES AND KARAKALPAK MUSIC TRADITIONS

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Annotation.

This paper explores the pedagogical foundations for developing song performance art among university students, emphasizing the synthesis of traditional Karakalpak music culture with modern educational methodologies. The study investigates how musical-pedagogical theories, cultural values, and innovative teaching technologies interact in the process of forming students' artistic consciousness and vocal competence. The paper substantiates the view that the integration of national musical heritage, modern didactic methods, and person-centered approaches constitutes the theoretical and methodological core of vocal pedagogy in higher education.

Key words:

vocal pedagogy, Karakalpak musicology, musical education, aesthetic culture, song performance, methodology, artistic development.

Introduction.

The formation of song performance art among university students represents one of the most important and complex pedagogical processes in the modern system of musical education. Music, being a universal language of human emotions and culture, plays an irreplaceable role in shaping the spiritual, aesthetic, and moral world of the individual. In higher educational institutions, the art of singing is not merely a technical discipline but a multidimensional process of personal development. Through song, students learn to harmonize emotional expression with intellectual understanding, creativity with discipline, and national identity with global artistic values. In the context of Karakalpak culture, song performance occupies a special place as a symbol of the people's collective memory and moral code. The traditional genres of Karakalpak musical art—

such as jır, yır, terme, and maqom—express the wisdom of generations, the harmony between nature and human life, and the ideals of moral purity and spiritual balance. These songs are not only musical compositions but also living textbooks of ethics and aesthetics. Therefore, forming song performance among students must be based on the integration of pedagogical theory with national musical heritage. Such integration ensures that education is not limited to technical training but also becomes a process of cultivating identity, creativity, and social responsibility.

From a theoretical point of view, the pedagogy of song performance draws upon several interrelated foundations—philosophical, psychological, cultural, and methodological. Philosophically, the idea of unity between reason and emotion, emphasized by thinkers from Plato to Al-Farabi and John Dewey, underlies the educational value of music. Singing becomes a way to experience harmony within oneself and with the surrounding world. Psychologically, the process of vocal training develops emotional intelligence, empathy, and imagination, which are essential for the aesthetic perception of reality. L. S. Vygotsky's cultural-historical concept suggests that learning music is a form of mastering cultural tools through which the student internalizes social and artistic values. Pedagogically, modern music education is grounded in activity-based and person-centered approaches. It focuses on involving students as active participants who explore, analyze, and reproduce musical meanings rather than passively imitate them. This active engagement transforms the educational process into a dialogue between tradition and innovation, teacher and student, culture and creativity. Within the framework of Karakalpak musicology, this dialogue takes on a distinctive national character. The performance of jır and yır requires not only technical mastery of breath control, intonation, and articulation, but also an understanding of the poetic text, its rhythm, and its philosophical subtext. The zhyrau tradition, in particular, cultivates expressive diction and emotional sincerity, qualities that lie at the core of any vocal pedagogy.

Methodologically, the formation of song performance art among students rests on several principles. The activity principle implies that education is organized through practical performance, where students learn by doing—listening, analyzing, imitating, and improvising. The cultural-historical principle emphasizes the inclusion of traditional songs and instruments, such as the dombra and gijjak, which serve not only as musical tools but also as cultural symbols that connect students with their ancestors' worldview. The competence-based approach aims to form key musical and pedagogical competences—interpretative, communicative, and technological—necessary for future professional activity. The integrative approach unites various dimensions of learning: theory and practice, individual and collective performance, emotional experience and rational analysis. The teacher, in this system, functions as a mentor and creative partner rather than a mere transmitter of knowledge. Furthermore, modern pedagogical technologies enhance this process. The use of multimedia archives of Karakalpak songs, phonetic analysis software, and video recordings of traditional performances allows students to explore authentic material and compare stylistic interpretations. These innovations not only make learning more interactive but also strengthen the sense of belonging to national culture in the digital age.

Research and pedagogical practice conducted in Karakalpakstan, particularly at Nukus State Pedagogical Institute and Karakalpak State University, confirm that integrating national musical heritage into the curriculum significantly increases the efficiency of vocal training. Students who engage with folk repertoires demonstrate higher levels of motivation, aesthetic sensitivity, and self-confidence. They also develop a deeper awareness of their cultural identity and a stronger moral orientation. In this way, song performance becomes a powerful form of value education: it teaches respect for tradition, empathy toward others, and the pursuit of inner harmony. These

outcomes correspond to the humanistic goals of modern pedagogy, which views education as the holistic development of personality. In this perspective, music acts as a bridge between intellect and emotion, cognition and intuition, the individual and society. The artistic act of singing embodies the dialectic of freedom and discipline—it requires technical precision yet allows emotional expression; it follows established patterns yet opens infinite possibilities for interpretation. For Karakalpak students, mastering this dialectic means mastering both their voice and their identity.

The results of pedagogical observations show that effective song performance education should include diagnostic assessment of students' vocal abilities, systematic exercises for breathing and diction, and gradual expansion of vocal range and emotional repertoire. Group and individual lessons must be combined to ensure both collective harmony and personal growth. Reflection sessions, in which students analyze the semantic content of songs and discuss their emotional impact, help to cultivate interpretative thinking. Participation in cultural events, such as university concerts and folk music festivals, enhances social engagement and reinforces the connection between education and community. A particularly valuable component is encouraging creative independence: students should be motivated to arrange folk melodies, create vocal compositions, and experiment with the fusion of traditional and modern styles. This practice not only strengthens technical skills but also stimulates innovation while preserving authenticity.

The pedagogical significance of this process lies in its ability to unite the technical, moral, and cultural dimensions of education. The teacher's role extends beyond instructing vocal technique; it involves guiding students toward self-knowledge and artistic maturity. Each song learned becomes a step toward understanding beauty, truth, and goodness—the triad that has always defined both art and education. In the Karakalpak context, this triad is embodied in the harmonious relationship between human beings, nature, and society expressed in national musical aesthetics. The revival and modernization of these traditions in the classroom ensure the continuity of cultural memory while preparing students for participation in global artistic processes.

In conclusion, the formation of song performance art among students is a holistic pedagogical endeavor that integrates the achievements of world musical pedagogy with the rich heritage of Karakalpak musicology. It is grounded in the belief that singing is not only a professional skill but a way of shaping a cultured and spiritually rich personality. When students learn to sing Karakalpak songs, they also learn to feel deeply, think critically, and act creatively. They discover that art and life are inseparable, and that the voice, once trained and inspired, becomes an instrument of both beauty and moral strength. In this sense, the pedagogical mission of song performance transcends the boundaries of the classroom: it contributes to the cultural continuity, intellectual development, and humanistic renewal of society as a whole.

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