



## METHODOLOGY OF TEACHING MUSICAL TERMS IN RUSSIAN LANGUAGE FOR UZBEK HEIs

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**DOI:** <https://doi.org/10.5281/zenodo.15194942>

### ASBTRACT

Music always has an important place in the education system, contributing to the cultural, intellectual, and emotional development of students. Musical terms, as a key element of musical literacy, play a central role in understanding and performing musical works. In the context of Uzbek universities, where a combination of Uzbek and Russian languages is often used, the teaching and acquisition of musical terms become particularly significant. Music is a universal language that unites cultures and peoples. However, in order to study and perform it deeply, knowledge of specific terminology is essential. This article focuses on the peculiarities of teaching musical terms in Uzbek classrooms and offers effective methods for their acquisition.

**Keywords:** music, musical terms, Russian language, modern, teaching methodology, musical literacy

### INTRODUCTION

The study of musical terms in the Russian language plays a crucial role in musical education at Uzbek universities. This is influenced by historical and cultural contexts, as well as the necessity of integrating into the international musical community. The methodological approach to this process must consider several factors, including students' proficiency in the Russian language, the specificity of musical terminology, and cultural characteristics. In modern educational settings, ensuring the effective and high-quality assimilation of musical terms is essential. This directly impacts students' professional training and their ability to express musical concepts in an international context.

Musical education in Uzbekistan has a rich history, deeply rooted in national music and folklore traditions. The system of musical education has evolved over centuries. Today, musical subjects are an integral part of university curricula, where students engage with both theoretical aspects of music and practical performance. Many musical terms in use today originate from European musical traditions, particularly Italian. Italian music has profoundly influenced the development of classical music in Europe, and terms such as *crescendo*, *legato*, and *arpeggio* have remained unchanged across different languages. For example, the term *forte* (meaning "loud") comes from the Italian word *forte*, which means "strong." Similarly, *piano* (meaning "soft") is derived

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from the Italian word for "weak." These terms have become universal in musical notation and are used by musicians worldwide.

Musical terms provide essential guidance on how a piece should be performed, indicating dynamics, tempo, articulation, and other performance aspects. In the context of Uzbek bilingual education, it is important not only to memorize these terms but also to understand their practical application.

## METHODOLOGY

Musical terms form the foundation of musical language, allowing students and teachers to communicate with a shared understanding. These terms encompass a wide range of concepts, including the names of musical instruments, tempo indications, dynamics, key signatures, and musical forms. For instance, terms such as *allegro*, *piano*, *forte*, and *major* are widely used in musical practice and require precise comprehension and correct application. For Uzbek students, knowledge of these terms is fundamental to developing musical literacy. Without an understanding of musical terminology, it is impossible to correctly perform musical pieces, interpret the composer's intent, or accurately analyze musical forms.

Cultural aspects also play a crucial role. Uzbek students may have unique perceptions and associations related to musical terminology. To enhance engagement and comprehension, teachers should integrate elements of Uzbek musical culture into the educational process, making learning more relevant and meaningful for students. Additionally, to assist Uzbek students in understanding musical terms that lack direct translations into Uzbek, it is essential to provide clear, accessible, and visual explanations.

Some commonly used musical terms:

1. Fermata (Fermata)
2. Crescendo (Crescendo)
3. Diminuendo (Diminuendo)
4. Glissando (Glissando)
5. Arpeggio (Arpeggio)
6. Sfumato (Sfumato)

These terms are often used in their original form, and Uzbek students are usually given explanations of their meanings during lessons so they can understand and use them in performance or music studies. Examples and analogies can also be used to help them associate terms with specific musical actions or effects.

Examples of explanations:

1. **Fermata (Fermata)**

**Explanation:** Imagine you are singing or playing a note, and suddenly your teacher asks you to hold it a little longer. This is called "fermata." This symbol indicates that a note or rest should be held for a longer duration. The musician decides how long to hold it.

**Example:** In class, we can play a single note and hold it longer than usual so everyone can feel how it sounds.

2. **Crescendo (Crescendo)**

**Explanation:** Crescendo means that the sound should gradually become louder

and louder. Imagine starting to play or sing softly, but with each next note, adding a bit more strength, making it louder.

**Example:** Let's play or sing a melody, starting quietly and gradually increasing the volume so everyone understands how it sounds.

### **Diminuendo(Diminuendo)**

**Explanation:** Diminuendo is the opposite of crescendo. Imagine you start singing or playing loudly but gradually make it softer and softer until it becomes very quiet.

**Example:** We can play the same melody, but this time start loudly and gradually decrease the volume.

## **DISCUSSION**

In Uzbek universities, musical terms are taught in both Uzbek and Russian. This bilingual approach is due to historical linguistic circumstances and the fact that many classical musical terms originate from European musical traditions, where the primary languages are Italian, French, or German. The translation and adaptation of musical terms into Uzbek can be challenging, particularly when a term carries a culturally specific meaning. It is essential to link musical terminology to cultural contexts familiar to students. For instance, examples from Uzbek folk music can be used to illustrate similar musical effects, even if they are referred to by different names (Sharipova, 2013).

Nevertheless, educators strive to convey both the original terms and their Uzbek equivalents. For example, the term *forte* (loud) can be translated as *kuchli*, while *piano* (soft) can be translated as *sokin*. Thus, bilingualism in musical education preserves the authenticity of musical art while making it accessible to Uzbek students.

One of the main challenges faced by music educators in Uzbek universities is the lack of comprehensive teaching materials in Uzbek that cover musical terminology. As a result, students often memorize terms in Russian or foreign languages without fully grasping their meaning in their native language. To address this issue, it is necessary to develop high-quality textbooks and manuals that harmoniously integrate both Uzbek and international musical terms.

Additionally, improving the qualifications of music teachers is crucial by providing them with modern teaching methodologies for music theory and practice.

### **Strategies for Enhancing Musical Terminology Learning:**

1. **Creating a Glossary** – Developing a well-structured glossary of commonly used musical terms in Russian and Uzbek will help students build their vocabulary. It is essential to include definitions, usage examples, and, ideally, Uzbek analogs.
2. **Interactive Teaching Methods** – Using discussions, group projects, role-playing activities, and seminars can make learning more engaging. Students can break down complex terms and concepts and discuss them in groups, promoting deeper understanding.
3. **Audio-Visual Materials** – Incorporating videos, audio recordings, and multimedia presentations enhances information retention. It also allows students to hear the correct pronunciation of terms and see their application in real musical contexts.
4. **Translation and Interpretation Practice** – Regular translation exercises between Russian and Uzbek, both written and oral, improve comprehension and retention of musical terminology.

**Practical Application of Terms** – Regular hands-on exercises where students perform music while focusing on specific terms reinforce their learning (Asadova, 2015).

## CONCLUSION

Musical terms play a crucial role in the educational process, fostering a deeper understanding of musical art. In Uzbek schools, where bilingualism is prevalent, teaching musical terminology requires a specialized approach that balances the preservation of international musical traditions with the adaptation of this knowledge to Uzbekistan's cultural context. Addressing existing challenges and improving the educational process will enable Uzbek students to study music more profoundly and meaningfully, enriching their cultural background and broadening their horizons.

To facilitate Uzbek students' understanding of Russian musical terms, it is essential to provide clear examples and explanations that connect these terms to specific musical actions or concepts. Translation serves as a bridge for students to acquire musical terminology and apply it in practice. Teachers must not only explain the meaning of these terms but also provide illustrative examples from well-known musical works, helping students comprehend and retain them more effectively.

Indeed, some musical terms are difficult or impossible to translate precisely into Uzbek, as they originate from European musical traditions or refer to concepts without direct equivalents in Uzbek culture. A methodological approach to teaching Russian musical terms to Uzbek students should be **comprehensive and tailored** to their specific educational needs. Establishing a solid theoretical foundation, adapting teaching materials, utilizing modern multimedia technologies, and considering cultural context are all key factors that contribute to the successful mastery of the subject and the preparation of highly qualified specialists in the field of music.

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