THE ROLE OF UZBEK NATIONAL MUSICAL ART IN THE SPIRITUAL EDUCATION OF THE YOUNGER GENERATION

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Abstract: The article examines the potential of Uzbek national musical art in the spiritual upbringing of the younger generation within the context of musical heritage, the continuity of values, and artistic-aesthetic experience. A theoretical analysis of UNESCO documents on intangible heritage and literature on music pedagogy will be conducted, and a pedagogical model covering listening, historical and cultural interpretation, collaborative performance, and reflection will be developed. The principles of selecting national musical material are demonstrated using the examples of Shashmaqom, Katta ashula, and Khorezm lazgi. The results relate to literature analysis and methodological synthesis and cannot be interpreted as the results of experiments conducted with students.

Keywords: national music, spiritual education, cultural heritage, shashmaqom, Large song, Khorezm Lazgi, aesthetic education, cultural identification

INTRODUCTION

National music is a cultural tool that transmits the historical memory, artistic thinking, traditions, and social experience of a people from generation to generation. However, the spiritual and educational impact of music cannot be considered an automatic process: it manifests through understanding the work, entering the context of performance, discussing values, and forming a personal aesthetic attitude.

The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage identifies educational and awareness-raising programs for youth as an important direction for the transmission of cultural heritage between generations. The inclusion of certain genres of the Uzbek national musical heritage, including Shashmaqom and Katta ashula, in the relevant UNESCO lists demonstrates the international cultural significance of this process [2; 3].

The purpose of the article is to systematize the pedagogical mechanisms of Uzbek national musical art in spiritual education and to propose an evidence-based methodological approach for educational institutions. Tasks: identifying the components of spiritual education; demonstrating the educational potential of national heritage genres; creating a model for classroom and extracurricular activities; and establishing ethical boundaries for evaluation.

MATERIALS AND METHODS

The study employed methods of documentary analysis of scientific literature and descriptions of international cultural heritage, historical-cultural contextualization, pedagogical classification, and methodological modeling. Official information regarding the 2003 UNESCO Convention, the Shashmaqom, the Katta Ashula, and the Khorezm Lazgi was used as the primary material.

Within the conceptual framework, spiritual education is viewed through four components: (1) knowledge of cultural heritage; (2) understanding values and meanings; (3) an attitude of respect, solidarity, and responsibility; (4) conscious participation in musical and cultural activities. Such a separation is an operational scheme proposed for practical pedagogical analysis and is not a universal psychometric measure.

Hallam's literature review, which examines the prospects of active engagement with music in relation to social and personal development, [5] provides a theoretical basis for discussing the educational importance of performance, group work, and positive musical experience. It would be methodologically incorrect to interpret these general conclusions as an independent causal influence of Uzbek national music.

RESULTS

Based on the analysis of sources, five pedagogical functions of national music were identified: activation of historical memory; enhancement of artistic and aesthetic sensitivity; intergenerational communication; cooperation in collective performance; and awareness of one's cultural identity based on respect for other cultural traditions. These functions acquire didactic content when combined with the correct choice of genre and an analytical task.

Shashmaqom combines vocal and instrumental traditions, melody, technique, and poetry; The UNESCO description emphasizes its transmission through the path of mentor-apprentice[2]. Therefore, in working with this heritage, it is proposed as an effective methodological direction to provide historical context before listening, then to convey the relationship between the melody and the poetic text, and finally to explain the reader's artistic impression.

Katta ashula combines vocal skill, poetry, and a tradition of oral transmission[3]. When choosing it as educational material, it is preferable to reveal the cultural significance of the cooperation of performers, the meaning of the text, and the teacher-student relationship rather than the mechanical repetition of complex performance techniques.

Khorezm lazgi demonstrates the connection of cultural heritage with various arts through the unity of movement, rhythm, musical expression, and stage communication. In 2019, UNESCO announced the inclusion of the Lezgin in the Intangible Cultural Heritage List. The use of the lezgin in the lesson creates a methodological opportunity for listening to a rhythmic image, interpreting the connection between music and movement, and comparing local performance schools.

The pedagogical model consists of four stages: "acquaintance — understanding — creative activity — reflection." During the introduction, the reader receives

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reliable information about the genre of the work, the performer, and the environment of origin. Understanding discusses musical form, poetic content, and cultural symbols. At the creative stage, rhythm observation, simple performance, an artistic presentation, or a group project are performed. In reflection, an argumentative answer is given to the question: "What value did the work express, and through which musical symbol did I understand it?" As an example, a 45-minute lesson is designed as follows: 5 minutes to reveal the topic; 8 minutes of historical and cultural context; 10 minutes of focused listening; 12 minutes group work; 7-minute presentation; 3 minutes of written reflection. This plan is a methodological proposal adapted to the age of the students and the existing curriculum.

Observable indicators such as knowledge, explanation, argumentation, and collaborative participation are recommended for assessment. Scoring "level of patriotism" or personal beliefs with a single answer in a music lesson is not pedagogically and ethically justified; the pupil's attitude should be discussed freely and respectfully.

DISCUSSION

The powerful educational aspect of national music education lies in presenting heritage not merely as a "monument of the past," but as a living practice that can be reinterpreted in today's society. The UNESCO Convention recognizes the active participation of community members in the preservation of heritage. Therefore, inviting master performers to the lesson and working with local concerts and archival recordings will enrich the content.

However, the promotion of national art should not be organized at the expense of discriminating against other cultures. The transnational history of Shashmaqom and the regional connections of Katta Ashula demonstrate the intercultural communicative nature of the heritage [2; 3]. The teacher's task is not to force young people into a single "correct" emotional reaction, but to lead them toward free, responsible aesthetic reflection based on sound knowledge.

Influences on spiritual education are formed over a long period and with the participation of many factors. The increase in interest or memory observed after a short musical session cannot be equated with a stable change in spiritual qualities. In future research, it is advisable to combine student interviews, creative portfolios, observation sheets, and consistent repetitive measurements.

CONCLUSION

Uzbek national musical art is a rich pedagogical resource for developing historical memory, aesthetic perception, a sense of cultural belonging, and a culture of cooperation among the younger generation. Its educational potential is realized not only through the performance of the work but also by revealing its content, explaining the performance environment, and engaging the reader in active interpretation.

The proposed "acquaintance — understanding — creative activity — reflection" model serves the purposeful integration of national repertoire into the science curriculum. To evaluate its educational impact in the future, it is necessary to conduct long-term, ethical research that takes into account age characteristics.

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