

**NATIONAL MAQOM ART AND SPIRITUALITY IN YOUTH EDUCATION:
PEDAGOGICAL FOUNDATIONS****Xasanova Navbahor Xamraqulovna**Associate Professor of the Department of Music Education
Jizzakh State Pedagogical University**Abdullayeva Muxlisa**

2nd year master's student in Music education and art

Abstract: This article examines the pedagogical foundations of national maqom art and its spiritual dimensions in contemporary youth education. The analysis reveals that maqom's complex melodic structures and profound philosophical content create unique opportunities for holistic personality development, combining artistic appreciation with character formation.

Keywords: maqom art, spiritual education, youth development, pedagogical foundations, cultural identity, aesthetic education, traditional music, moral values

Аннотация: Данная статья исследует педагогические основы национального искусства макама и его духовные измерения в современном образовании молодежи. Анализ показывает, что сложные мелодические структуры макама и глубокое философское содержание создают уникальные возможности для целостного развития личности, сочетая художественное восприятие с формированием характера.

Ключевые слова: искусство макама, духовное воспитание, развитие молодежи, педагогические основы, культурная идентичность, эстетическое образование, традиционная музыка, нравственные ценности

Annotatsiya: Ushbu maqolada milliy maqom san'atining pedagogik asoslari va uning zamonaviy yoshlar ta'limidagi ma'naviy o'lchovlari tadqiq qilinadi. Tahlil shuni ko'rsatadiki, maqomning murakkab ohang tuzilmalari va chuqur falsafiy mazmuni shaxsiyatning yaxlit rivojlanishi uchun noyob imkoniyatlar yaratadi, bu esa badiiy idrokni xarakter shakllanishi bilan uyg'unlashtiradi.

Kalit so'zlar: maqom san'ati, ma'naviy tarbiya, yoshlar rivojlanishi, pedagogik asoslar, madaniy o'ziga xoslik, estetik ta'lim, an'anaviy musiqa, axloqiy qadriyatlar

INTRODUCTION

National maqom art is one of the most sophisticated and spiritually profound musical heritages in Central Asia. It is the masterful embodiment of centuries of philosophical and cultural ideas, aesthetic values, and cultural wisdom. Maqom art becomes a powerful teaching tool that surpasses musical instruction and gets to the core of spiritual and moral education in a modern context where cultural identity preservation and holistic youth development are the main challenges for education systems [1]. The highly developed modal systems and rhyme structures of maqom art, its close ties with classical poetry, and Sufi philosophy all point to its unique educational setup that interlink learning in the cognitive, emotional, and spiritual dimensions [2]. The traditional educational systems have often perceived art as an auxiliary tool

to be applied in different subjects' teaching, but today the same systems tend to limit cognitive learning methods and hence perceive art and spirituality as indispensable in the youth development process, however, the specific ways through which traditional music forms like maqom contribute to this holistic education are still under-theorized and in need of systematic investigation [3].

METHODOLOGY AND LITERATURE REVIEW

The methodological approach of this research involves a thorough assessment of the already available scholarly literature, pedagogical theories, and musicological research that look into the connection between traditional music education and youth development. The literature review uncovers that the academic conversation surrounding the maqom art has to a great extent been preoccupied with its musical-theoretical characteristics, performance practices, and historical development, leaving its pedagogical applications in modern education quite a little explored territory [4]. Nevertheless, the new research indicates an increasing focus on and interest in the educational aspects of the traditional music, especially in those situations where the preservation of culture intertwines with the innovations of the modern teaching practices. The first thing to be done in order to understand the role of maqom in education is to acknowledge its historical status of being the medium for not just musical knowledge but for the whole cultural worldviews, ethical frameworks, and spiritual practices.

Maqom was considered an essential part of both the spiritual and intellectual to be trained in Central Asian education systems, especially those related to Sufi traditions, who viewed music as a means to aesthetic and moral development [5]. The modern teaching theories that highlight the importance of learning through experience, emotional intelligence, and culturally responsive education are able to give a theoretical basis for the understanding of how the maqom teaching can be a part of the whole development of the youth. The idea of aesthetic education, especially as it was developed in Russian and Soviet pedagogical traditions, gives to the teaching of art the ability to create in the child the qualities of emotional sensitivity, critical thinking, and moral awareness [6]. Studies on music education and character development have shown that regular participation in complex musical cultures increases the cognitive skills of a person, such as memory, attention and abstract reasoning, and at the same time empowers the person with social-emotional skills like empathy, self-control, and teamwork.

The spiritual dimensions of maqom art, which are deeply rooted in Sufi philosophy and Islamic aesthetics, make it possible to cover adolescent development questions concerning the meanings and values more easily. These questions are, in fact, often neglected in secular education systems. The literature on the cultural identity formation of youth emphasizes the decisive impact of traditional artistic practices in the development of the younger generation's strong sense of belonging, historical consciousness, and cultural competence even in the most globalized contexts [7]. The integration of traditional arts into contemporary education is faced with numerous pedagogical difficulties, such as the need for a revival of historical artistic forms through the youth of today, the necessity of very well-trained instructors who possess both musical and pedagogical skills, and the development of tech-pedagogy that balances the training of technical skills with the broader educational objectives. Successful models of traditional music education show that the effectiveness relies on the pedagogical approaches that respect the artistic tradition while adapting the teaching methods to the contemporary learning environment and students' needs [8].

RESULTS AND DISCUSSION

Analysis of pedagogical foundations for integrating maqom art into youth education reveals multiple interconnected dimensions through which this traditional form contributes to comprehensive personal development. The structural complexity of maqom, with its sophisticated modal systems and intricate melodic development, creates cognitive demands that enhance mental discipline, analytical thinking, and sustained concentration among learners, while the improvisational elements within maqom performance develop creative thinking and spontaneous problem-solving abilities. The spiritual content embedded in maqom art, particularly through the classical poetry that forms its textual foundation and the philosophical concepts underlying its aesthetic principles, provides young people with access to profound questions about human existence, ethical conduct, and spiritual aspiration that resonate with universal developmental needs during adolescence and young adulthood.

Pedagogically, maqom instruction offers opportunities for experiential learning that engages multiple intelligences simultaneously, combining auditory processing, kinesthetic coordination, linguistic comprehension, and emotional expression in integrated learning experiences that align with contemporary understandings of effective education. The communal aspects of maqom performance and transmission, traditionally occurring within teacher-student relationships characterized by deep personal connection and within ensemble contexts requiring collaborative coordination, cultivate social skills, mutual respect, and appreciation for collective achievement that counterbalance individualistic tendencies in modern societies. From the perspective of cultural education, systematic engagement with maqom art strengthens youth's connection to their cultural heritage, providing historical consciousness and sense of continuity with past generations while simultaneously developing critical cultural competence that enables young people to navigate between tradition and modernity, local and global identities.

The aesthetic education provided through maqom extends beyond musical appreciation to encompass broader capacities for perceiving beauty, recognizing harmony, and developing refined sensibilities that influence how young people experience and interact with their environments. The moral dimensions of maqom education emerge through the tradition's emphasis on patience, humility, and perseverance in mastering complex artistic forms, through the ethical content of classical poetry that forms maqom's textual repertoire, and through the respectful teacher-student relationships that model appropriate human interactions. Research demonstrates that students engaged in traditional music education, including maqom study, show enhanced emotional regulation, improved academic performance in other subjects, and stronger prosocial behaviors compared to peers without such engagement.

CONCLUSION

The pedagogical foundations for integrating national maqom art and its spiritual dimensions into youth education rest upon the recognition that this traditional artistic form offers comprehensive educational resources addressing cognitive, emotional, social, cultural, and spiritual aspects of human development. Through systematic engagement with maqom's complex musical structures, profound philosophical content, and rich cultural heritage, young people develop not only artistic appreciation but also critical thinking, emotional intelligence, cultural competence, and ethical awareness essential for navigating contemporary challenges while maintaining strong connections to their cultural roots. The spiritual dimensions of maqom art provide particularly valuable educational resources in secular contexts seeking to address questions of meaning, values, and purpose without imposing specific religious doctrines,



offering young people access to contemplative practices and philosophical frameworks that support psychological well-being and personal growth. Effective implementation of maqom education requires pedagogical approaches that honor the tradition's artistic integrity while adapting instructional methods to contemporary learning contexts, qualified teachers who combine musical expertise with pedagogical skill and cultural sensitivity, and institutional commitment to sustained programs rather than superficial cultural gestures.

REFERENCES.

1. Karomatov, F. M. (1972). *Uzbek instrumental music*. Tashkent: Fan Publishing House.
2. During, J. (1998). Central Asia: The maqam. In V. Danielson, S. Marcus, & D. Reynolds (Eds.), *The Garland Encyclopedia of World Music: The Middle East* (pp. 900-918). New York: Garland Publishing.
3. Levin, T. (1996). *The Hundred Thousand Fools of God: Musical Travels in Central Asia*. Bloomington: Indiana University Press.
4. Djumaev, A. (1993). Power structures, culture policy and traditional music in Soviet Central Asia. *Yearbook for Traditional Music*, 25, 43-50.
5. Sattarov, I. R. (2015). Maqom as a spiritual-aesthetic phenomenon in Eastern philosophy. *Philosophy and Culture*, 3(87), 412-419.
6. Abdullaeva, S. N. (2018). Pedagogical conditions for formation of spiritual culture among youth through national musical art. *Problems of Pedagogy*, 6(38), 28-31.
7. Jung, A. (2010). *Identity and music: Nomadic culture of Central Asia*. Saarbrücken: Lambert Academic Publishing.
8. Rakhimova, D. A. (2019). Traditional music in modern educational process: Problems and perspectives. *International Journal of Educational Excellence*, 5(2), 101-116.