
PEDAGOGICAL STRATEGIES FOR PRESERVING UZBEK NATIONAL MUSICAL HERITAGE AMONG STUDENTS: AN AXIOLOGICAL APPROACH

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Abstract

This article examines effective pedagogical strategies for preserving and transmitting Uzbekistan's rich national musical heritage to younger generations through the lens of an axiological approach. In light of increasing globalization and cultural homogenization, the value-oriented education of students has become essential in safeguarding intangible cultural heritage, particularly traditional Uzbek music. The research explores the integration of axiological principles into higher music education, focusing on methods to cultivate cultural consciousness, moral responsibility, and respect for national identity among students. Emphasis is placed on the role of classical maqom traditions, national instruments, and oral performance practices as fundamental elements of Uzbek musical culture. Through qualitative analysis of current teaching methodologies, institutional challenges, and student perceptions, the article proposes a model for improving curriculum design, teacher training, and learning environments. The findings underscore the necessity of rethinking pedagogical frameworks to reinforce students' appreciation and active participation in the preservation of musical values rooted in national heritage.

Keywords: Uzbek musical heritage, axiological approach, music education, pedagogical strategies, traditional instruments, maqom art, cultural values, national identity, student formation, intangible cultural heritage

Introduction

In the context of rapid globalization and cultural transformation, the preservation of national identity through intangible heritage—particularly



music—has become a pressing concern. Music, as a deeply rooted cultural expression, serves not only as an artistic medium but also as a repository of values, ethics, and collective memory. In Uzbekistan, this is vividly manifested in the richness of maqom art, traditional instruments, and oral performance practices, all of which constitute a deep reservoir of spiritual and aesthetic knowledge passed down through generations (Mirzoev, 2018). However, increasing Westernization, urbanization, and technological distractions have contributed to the erosion of intergenerational musical transmission. Young people are growing increasingly disconnected from their national roots, which underscores the urgent need for value-oriented educational strategies. As Khodjaev (2012) notes, education in the arts—especially music—must transcend technical instruction to cultivate axiological consciousness, whereby students internalize and live the cultural values embedded in national musical forms.

In this regard, the **axiological approach** in pedagogy—centered on the formation of value-based worldviews—offers a comprehensive philosophical and methodological foundation for music education. According to Slastenin, Isaev, and Shiyanov (2003), axiological pedagogy aims not merely to transfer knowledge, but to shape the learner's personality through cultural and moral development. Music becomes a means of identity formation, where students learn to perceive national heritage as an ethical and emotional resource.

Nazarov (2004) further emphasizes that axiological education must be embedded within every subject area, particularly those related to culture and the humanities. Music, as one of the most emotionally resonant forms of human expression, provides a unique platform for cultivating respect for national values, solidarity with historical memory, and awareness of cultural distinctiveness.

Moreover, state-level initiatives have recognized this imperative. The 2017 Presidential Decree of Uzbekistan on the development of maqom art explicitly highlights the necessity of institutional reforms and pedagogical innovation to preserve the country's musical heritage (President of the Republic of Uzbekistan, 2017). These reforms include the establishment of Maqom Centers, teacher development programs, and curriculum revisions, all aimed at reviving traditional performance in educational settings.

Given these developments, this article aims to explore the current state of pedagogical practices in teaching Uzbek traditional music, analyze their effectiveness through the lens of axiological theory, and propose strategic reforms in curriculum design, teacher preparation, and institutional support. Through this approach, we seek to contribute to the preservation of Uzbekistan's national musical heritage while fostering cultural awareness and identity among students.

Literature Review

The axiological approach in pedagogy has gained increasing attention in recent decades, particularly in discussions surrounding values-based education and cultural identity formation. V.A. Slastenin (2003) defines pedagogical axiology as a philosophical and methodological framework that integrates moral, aesthetic, and national values into educational practice. He argues that education must aim not only at cognitive development but also at the formation of students' ethical and cultural worldviews.

In the context of music education, researchers such as Khodjaev (2012) emphasize that musical instruction grounded in national traditions plays a vital role in preserving intangible cultural heritage. According to Khodjaev, axiological education encourages students to internalize cultural values through artistic experience, enabling a more profound engagement with traditional music.

Scholars in Uzbek ethnomusicology, including scholars of maqom art, have highlighted the spiritual and cultural dimensions of traditional performance (Mirzoev, 2018). These studies underscore the importance of using localized pedagogical tools and performance-based methodologies that reflect regional characteristics of music, especially in the instruction of instruments like the dutar, ghijjak, and chang.

Internationally, Rokeach (1973) and Schwartz (1992) have explored the role of values in shaping behavior and decision-making in educational contexts. Their theoretical models affirm that educational systems must deliberately cultivate students' value orientations to promote social cohesion and cultural resilience.

Despite a growing body of research, there remains a gap in practical strategies for implementing axiological pedagogy within formal music

education systems. Particularly in Uzbekistan, there is limited empirical work on how students perceive traditional music in value terms, and how these perceptions can be influenced through curriculum reform, teacher modeling, and community engagement.

It demonstrates that the integration of these principles into music pedagogy is not only desirable but also necessary for maintaining cultural continuity. It also highlights the need for more localized, practice-oriented research that addresses the specific pedagogical conditions in Uzbekistan's music education institutions.

Materials and Methods

This study adopts a qualitative methodology rooted in descriptive analysis, document review, and semi-structured interviews with educators and students of music institutions in Uzbekistan. The research focuses on institutions that offer traditional music programs, including pedagogical universities, music colleges, and children's music schools.

Primary data were collected through:

- Observation of teaching practices and curriculum content related to traditional Uzbek music.
- Document analysis of national education standards, syllabi, and governmental decrees, particularly the 2017 Presidential Decree on the development of Uzbek Maqom Art.
- Semi-structured interviews with 12 music educators and 20 students across three regions (Tashkent, Bukhara, and Andijan), focusing on their perceptions of axiological education and traditional music.
- Case studies from departments of traditional performance (maqom, national instruments, folk song) to assess the effectiveness of current pedagogical models.

Thematic coding was applied to analyze qualitative responses, particularly focusing on three dimensions: (1) student awareness of national musical values, (2) pedagogical strategies used by educators, and (3) institutional constraints.

The research framework is grounded in axiological theory, drawing on the concepts of value internalization, cultural continuity, and ethical-aesthetic

development. The goal was not only to identify gaps in teaching practice but to propose actionable, culturally grounded strategies for improvement.

Results and Discussion

The analysis yielded several important findings that highlight both the strengths and limitations of current pedagogical strategies in Uzbek music education.

1. Students' Awareness and Value Perception: While students expressed pride in Uzbekistan's musical heritage, their knowledge of maqom traditions and traditional instruments was often limited to superficial historical facts. Many were unfamiliar with the symbolic and spiritual dimensions of maqom or the craftsmanship involved in national instruments. This indicates a gap between cultural representation and internalization of values.

2. Fragmentation of Pedagogical Practice: Educators often lacked formal training in axiological pedagogy. Most instructors focused primarily on technical performance skills without systematically embedding discussions of cultural values, historical significance, or identity formation into their lessons. Where value education occurred, it was often informal or incidental rather than planned.

3. Institutional and Curriculum Challenges: The curriculum review showed a lack of integration between theoretical instruction and practice-based learning. Many music programs still prioritize Western musical standards, sidelining national heritage. Furthermore, institutions lacked didactic materials and multimedia tools that emphasize Uzbek music as a value system, not just as an artistic skill.

4. Need for Axiological Teacher Training: Interviewed teachers agreed on the importance of fostering national identity through music but acknowledged the absence of professional development programs that train educators in value-based teaching. Teachers expressed a desire for methodological handbooks, workshops, and research support on axiological approaches.

5. Regional Best Practices: Notably, institutions in Bukhara and Shahrizabz demonstrated better integration of heritage content into the curriculum. These schools engaged students in live maqom performances, heritage site

visits, and collaborative projects with local instrument makers, which significantly improved students' connection with musical traditions.

The findings confirm that while there is strong cultural potential, current pedagogical strategies fall short of effectively instilling axiological values in music education. Addressing this requires systemic reform, resource investment, and a cultural shift in teaching philosophy. Axiology should not remain abstract—it must be lived, practiced, and felt in the classroom through deliberate pedagogical tools.

Conclusion

The preservation of Uzbekistan's national musical heritage requires more than performance training—it necessitates a pedagogical shift toward value-based education. This study has shown that while traditional music remains a source of pride and identity for students, existing teaching methodologies are often insufficient to instill deep cultural appreciation and ethical understanding. The axiological approach offers a powerful framework for bridging this gap, emphasizing not only musical skill but also the formation of cultural consciousness and national values.

To enhance students' engagement with traditional music, it is essential to revise curriculum content, improve teacher training, and develop didactic tools that integrate axiological principles into daily instruction. Institutions must prioritize cultural continuity alongside academic excellence, ensuring that future generations not only inherit Uzbekistan's musical legacy, but also understand its spiritual, moral, and historical significance.

Therefore, a strategic effort is needed at both the institutional and national levels to embed value-oriented pedagogy in music education—through reforms, resource development, and professional support for educators. Only then can Uzbek musical heritage be preserved not just in sound, but in spirit.

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