

The Role of Music Clubs in National Upbringing and Education

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Received: 08 Apr 2026 | Received Revised Version: 30 Apr 2026 | Accepted: 24 May 2026 | Published: 04 June 2026

Volume 08 Issue 06 2026 | Crossref DOI: 10.37547/tajas/Volume08Issue06-12

Abstract

This article examines the importance of the spiritual education of the younger generation and the necessity of integrating musical art into the educational process. It identifies the pedagogical potential of national musical art in shaping and developing an individual's spirituality.

Keywords: Students, spiritual education, national musical art, aesthetic development, cultural values, aesthetic taste.

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Cite This Article: Abdullayev Azatbay Xudayarovich. (2026). The Role of Music Clubs in National Upbringing and Education. The American Journal of Applied Sciences, 8(06), 309–311. <https://doi.org/10.37547/tajas/Volume08Issue06-12>

1. Introduction

One of the most pressing issues today is the development of the human personality and its high spiritual qualities, the formation of an ideology of national independence, respect for and attentiveness to our rich cultural heritage and historical values, and love for our independent Motherland. In this regard, national musical art possesses considerable educational, artistic, and aesthetic potential for shaping and developing the spirituality of the younger generation.

2. Methods

The promotion and popularization of the finest examples of national and world musical culture should serve as the basis for the spiritual education of the younger generation. In this regard, the President of the Republic of Uzbekistan, Sh.M. Mirziyoyev, has called for the development of students' creative abilities, the organization of meaningful leisure activities, and the

provision of opportunities for them to express their talents in the arts. A number of tasks have been set, including increasing young people's interest in music, painting, theater, and other art forms, as well as ensuring the development and realization of their abilities.

3. Results and Discussion

In the system of national values of the Uzbek people, national musical art occupies a special place, as it artistically reflects all aspects of the people's life. It embodies the most progressive and noble ideas of folk pedagogy, together with the historical and artistic manifestations of various periods of our people's history. In recent years, considerable work has been carried out on the scientific and pedagogical foundations of restoring, collecting, publishing, and applying national musical heritage for educational purposes. Nevertheless, this vast and invaluable heritage — an initiative personally supported by the President of the Republic of Uzbekistan, Sh. Mirziyoyev — remains an important and

as yet insufficiently explored issue in this field.

Of particular significance are the ideas of Abu Ali ibn Sina on instilling the finest human qualities in students' minds through music and on educating them in the principles of a healthy lifestyle. In his treatise *Donishnoma*, he classifies the sciences and describes methods of acquiring knowledge, emphasizing that the most effective way of imparting knowledge is to begin influencing children from an early age. For this reason, Ibn Sina maintained that a child should be entrusted to a teacher from the age of six, that education should proceed gradually, and that a child should not be burdened with books prematurely. These recommendations of Ibn Sina find their reflection in present-day musical education: extracurricular music clubs serve not only as a means of musical training and upbringing, but also as a means of understanding the national spirit and national idea, thereby creating favorable conditions for the development of students' spiritual maturity.

In national musical art, an effective influence on the formation of the listener's spirituality, including that of students, is achieved through the conveyance of information about prominent figures (poets, composers, performers), as well as ideological and historical content, specific experiences, and emotional attitudes. It is precisely through the didactic content of extracurricular music education that students more readily develop an understanding of national ideas, reflected in the logical connection between classroom music lessons and extracurricular activities.

What classroom lessons and extracurricular activities have in common is their organizational structure, an emphasis on student activity and initiative during the lesson, and the practice of concluding each lesson with new findings and outcomes.

The role of music education in raising the younger generation as highly cultured and aesthetically developed individuals cannot be overestimated, and Uzbek music in particular holds great potential in this respect. It is well established that educating students in the spirit of musical aesthetics and music pedagogy depends, on the one hand, on providing the special conditions necessary for the development of aesthetic taste. The formation of musical-aesthetic taste is directly linked to the development of the ability to perceive music; accordingly, it is first necessary to identify the

components, that is, the principles, that underlie musical perception.

The second principle concerns compliance with the requirements of art pedagogy, namely ensuring the integrity of perception and imagery and the unity and interdependence of emotional and perceptual impressions.

The third principle is the necessity of combining the natural and cultural aspects of a child's personal development. This principle requires the effective use of a child's natural talents, abilities, and characteristics in the process of music education, together with their further development through targeted pedagogical influence. The conditions for realizing these principles include taking into account the stages of students' musical development and their individual characteristics, fostering students' creative activity in lessons, and enhancing the effectiveness of the process by which students' musical-aesthetic perception and taste are formed. In applying such pedagogical methods, it is important to bear in mind that the development of the components of musical perception is aimed at forming an emotional, conscious, ideological, and practical attitude toward music — a process that involves a transition from vivid emotional perception to a more conscious stage of perception.

4. Conclusion

The task of forming students' spirituality through music clubs encompasses the following key objectives: organizing students' leisure time in a meaningful way; guiding them toward professional orientation; developing their creative abilities; studying, analyzing, and generalizing the pedagogical features of education in the national spirit; and conducting purposeful educational work. It also involves studying the activity of music clubs in shaping students' spirituality and developing scientific and methodological recommendations aimed at enhancing students' creative abilities and improving teaching methods. When establishing extracurricular music clubs in general education schools, it is advisable to define their objectives and principal tasks flexibly, taking into account local characteristics, the direction of social development, prevailing social norms, rules, and traditions, as well as the school's material, technical, and programmatic resources. This approach helps ensure that education in the national spirit, among other goals, is

effectively realized through music clubs.

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