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Article

Improving Students Aesthetic Culture Through Art Therapy Using "Shashmakom" Melodies

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Abstract: The article examines the pedagogical and therapeutic possibilities of using the Mushkulot section of the unique example of the national musical heritage "Shashmaqom" in improving the aesthetic culture of students. In particular, based on art therapy methods, a technology is developed that allows revealing the aesthetic and expressive potential of the Mushkulot melodies and effectively organizing the educational process on this basis. Additionally, the paper introduces a specialized teaching technology developed for integrating the Mushkulot melodies into the educational process. This technology focuses on revealing the aesthetic and expressive potential of the music, while ensuring that students engage with the melodies in a way that nurtures both their artistic and emotional growth. The article highlights how this technology supports an interdisciplinary approach, combining pedagogy with therapeutic art practices, and offers a framework for educators to effectively organize and implement lessons that promote a more profound understanding of music as an emotional and cultural expression. Through this approach, students are encouraged not only to appreciate the aesthetic qualities of Shashmaqom but also to explore its therapeutic potential, contributing to their personal development and overall well-being.

Keywords: Aesthetic culture, music therapy, status, difficulty, music, psychology, pedagogy and cultural studies, integration, reflection, technology.

1. Introduction

The issue of forming the aesthetic culture of students in modern education is a complex, multifaceted process that requires an individual approach. In the effective implementation of this process, the technology of teaching the works of the Mushkulot part of the national musical heritage - in particular, the "Shashmaqom" - through art therapy is of current importance [1].

This technology, by its nature, is based on the combination of musical, psychological, and aesthetic factors and provides for the development of the student's aesthetic perception through inner experiences and creative expression. In particular, the melodiousness, philosophical depth, and rhythmic complexity embodied in the Mushkulot section, along with deepening the student's musical thinking, enrich their artistic worldview [2].

A personality-oriented approach is a pedagogical principle based on a deep study of the student's individuality, their psycho-emotional state, level of aesthetic perception, musical taste, and psychological needs. In this approach, each student is seen as a unique individual, and their inner world and aesthetic perception are harmonized through the means of musical art therapy [3].

The personality-oriented approach is recognized as one of the central principles of modern pedagogy. It requires the organization of education and upbringing, taking into account the individual psychological characteristics, psycho-emotional state, and aesthetic needs of each student. This approach demonstrates its practical and therapeutic effectiveness, especially in music art therapy [4].

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2. Materials and Methods

The renowned psychologist K. Rogers, in his work "Client-Centered Therapy" emphasizes the importance of respecting each individual's inner world and creating conditions that allow for its development. This principle also serves as the basis for listening to the student, understanding him, choosing appropriate musical means, and easing his emotional state through musical expression in musical art therapy.

V.V. Serikov interprets the personality-oriented approach as a means of expanding the socio-aesthetic experience of the individual. In his opinion, the educational process should serve not only the transfer of knowledge, but also the cultural and aesthetic development of the individual. Musical art therapy is a kind of positive tool in this regard, directly affecting the student's subtle emotions, revealing their aesthetic perception potential.

Diagnostic methods used in music therapy in the study of the individual state of the student - analysis of the listener's reactions, exercises for describing through music, techniques of self-expression (improvisation, visual description) - allow for the effective application of a personality-oriented approach.

This approach serves to form the student's individual attitude towards music, eliminate internal contradictions, and develop aesthetic taste. In particular, with the help of works with a complex structure and deep philosophical and aesthetic content, such as the "Mushkulot" section of Shashmaqom, the student develops the skills of conscious listening, analysis, and perception of the musical situation.

3. Result and Discussion

Mushkulot is an instrumental part of Shashmaqom, performed mainly on national instruments. This part is technically quite complex and requires skill and extensive knowledge. In the problem section of Shashmaqom, the depth of melodies, rhythmic complexity, specific features of maqoms, and harmony with musical words are of great importance [5]. The structure of the "Mushkulot" part of Shashmaqom is shown in Figure 1.

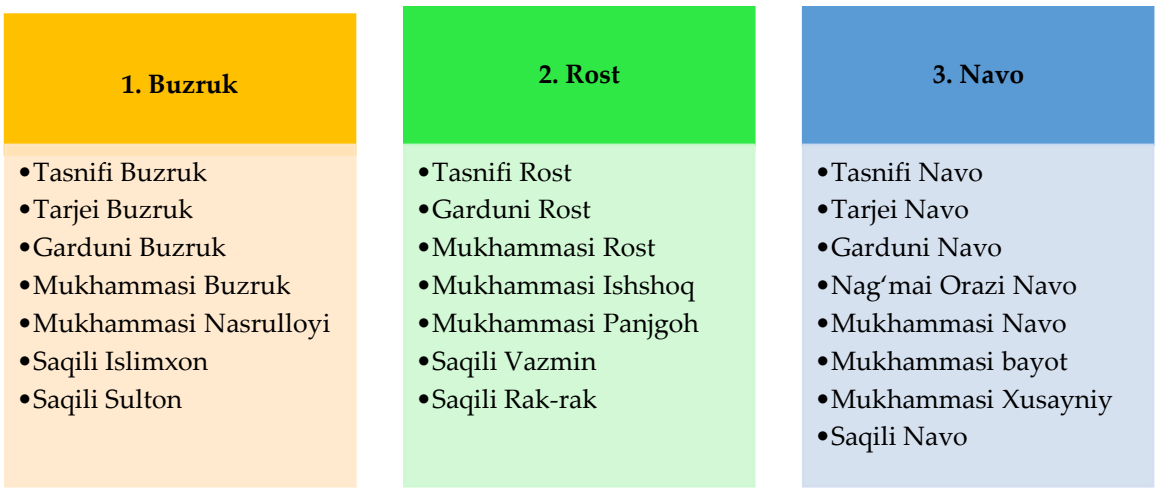

Figure 1. Structure of the Mushkul part of Shashmaqom

The "Mushkulot" section of Shashmaqom is particularly important in this process [6]. Because its complex status structure, deep philosophical and aesthetic content, and narrow forms of emotional expression serve to awaken the inner experiences of the student and activate his aesthetic perception. In this process, the student becomes not only a listener, but also an active participant, understanding the musical situation, connecting it with their personal spiritual world [7].

An integrative approach is the organization of the educational process as a unified, harmonious system based on the knowledge of several disciplines - music, psychology, pedagogy, and cultural studies. This approach serves as an important methodological basis for the development of the aesthetic culture of students, especially in the field of musical art therapy [8].

In particular, the integrative approach to the use of the "Mushkulot" section of Shashmaqom demonstrates its practical effectiveness. Because this section of maqom is rich not only in musical, but also in philosophical, religious-spiritual, and cultural-aesthetic layers, its in-depth study requires listening to, understanding, analyzing, feeling music, and connecting it with the student's personal experience [9].

The famous German pedagogue V. Klafki defined the integrative approach as "illuminating the general culture based on key concepts and teaching various interdisciplinary connections." On this basis, in musical art therapy, through interdisciplinary integration, it is possible to comprehensively understand and develop the complex psychological and aesthetic state of the student [10].

N. L. Selivanova also expressed her opinion that the integrative approach "serves to harmonize the cultural identity and emotional-intellectual development of the individual."

The reflexive approach is the process of self-awareness, analysis of feelings, and reflection on experience. In pedagogical activity, this approach implies the student's ability to consciously evaluate their own practice, experiences, and didactic processes. Within the framework of musical art therapy, reflection provides emotional awareness through the experience of musical listening, analysis of the mental state, perception and expression of changes [11].

Musical art therapy is an important tool for enriching the inner world of students, helping them achieve mental stability, and developing aesthetic perception and musical thinking. In particular, the Mushkulot section of "Shashmaqom," with its complex structure, melodiousness, and deep philosophical content, has great potential in shaping not only musical but also spiritual and aesthetic education.

This technology is based on the following pedagogical approaches:

The purpose of the technology is to form the aesthetic culture of students using musical art therapy methods based on the Mushkulot section of "Shashmaqom." The main task of this technology is:[12]

a. Analysis of complex works based on an art therapy approach;
b. Teaching the perception of aesthetic experiences through music;
c. Formation of musical thinking and aesthetic sensitivity in students;
d. Achieving stabilization of the psychological state through status.

The technology aimed at forming the aesthetic culture of students in the process of teaching the Mushkulot section of "Shashmaqom" using art therapy consists of diagnostic, preparatory, art-therapeutic integration, as well as stages of reflection and analysis.[13]

The complexity of the problem section, its rhythmic and melodic structures, serves to focus students' attention, develop musical thinking, and deepen their aesthetic feelings. When combined with art therapy methods, this process allows revealing the inner world of students and assessing their aesthetic culture.

One of the effective ways to develop aesthetic culture is the phased implementation of art-therapeutic influence on students by listening to the Mushkulot section of "Shashmaqom."[14]

Students listen to audio or video recordings of the Problem section. At this stage, it is important to draw their attention to the following:

a. Rhythmic and melodic structures;
b. Emotional expression in performance;
c. Mutual harmony of instruments.

This process increases students' musical perception and aesthetic sensitivity.

The art therapy approach is an effective method for improving the aesthetic culture of students by listening to or performing the Tasnif, Tarje, Gardun, Muxammas, and Saqil melodies of "Shashmaqom." This process serves to awaken the inner spiritual state of students, increase their interest in national musical heritage, and develop their aesthetic perception.

Each maqom section has its own emotional and aesthetic load:

Classification: Provides spiritual elevation with its solemn and uplifting tones.

Tarje: Awakens thought and inner reflection.

Gardun: Strengthens mental stability and a sense of balance.

Mukhammas: Encourages creative thinking and emotional expression.

Saqil: Provides a sense of ease and spiritual freedom.

Listening to or performing these melodies has a positive effect on the inner state of students and increases their aesthetic sensitivity.

Teaching the Mushkulot section of "Shashmaqom" through an art therapy approach is an innovative and effective pedagogical technology in the formation of students' aesthetic culture. This method serves to improve the psychological and emotional state of students, develop their creative thinking, and increase their respect for the national musical heritage.[15]

The complex rhythmic and melodic structures of the complex section evoke deep emotional states in students. Conducting classes in a group format helps students exchange ideas and develop teamwork. It is important to approach each student individually, taking into account their personal feelings. The combination of music and art in teaching the problem section deepens the aesthetic culture of students.

The Mushkulot section of "Shashmaqom" is a work that reflects the most complex and deep emotional layers of Uzbek classical musical art, and its listening or performance evokes various emotions in students. The art therapy approach is an effective tool for expressing and aesthetically analyzing these feelings, developing the aesthetic culture of students.

Listening to or performing the difficult section helps students to feel inner problems, anxieties, complex and difficult tones of music. Some parts of the music inspire hope in students for future goodness. Some melodies of music help students feel inner peace and balance.

Teaching the Mushkulot section of "Shashmaqom" through an art therapy approach is an effective pedagogical technology for the development of students' aesthetic culture. This approach serves to improve the psychological and emotional state of students, develop their creative thinking, and increase their respect for the national musical heritage.

The complex rhythmic and melodic structures of the complex section evoke deep emotional states in students. Art-therapeutic activities such as listening, conversations, drawing, writing poetry, and expression through movement are used to identify these conditions. These activities develop students' aesthetic perception and creative thinking.

By conducting classes in a group format, applying an individual approach to each student, and combining music and art, it is possible to deepen the aesthetic culture of students.

This technology is an effective tool in the formation of students' aesthetic culture and serves to increase their respect for national musical heritage.

4. Conclusion

Teaching the Mushkulot section of "Shashmaqom" based on musical art therapy serves as an effective tool in the formation of students' aesthetic culture. Through the melodiousness, rhythmic complexity, and psycho-emotional richness of the problem, students are oriented towards the development of aesthetic perception, musical thinking, and inner sensitivity. The educational process, organized on the basis of an art-therapeutic approach, encourages students not only to acquire musical knowledge, but also to harmonize their inner spiritual state, aesthetically realize and express themselves.The educational process structured around this method provides an opportunity for students to explore music as both an intellectual discipline and a therapeutic tool, promoting their overall emotional and psychological growth. In this context, Shashmaqom serves as a bridge between cultural heritage and modern educational practices, enriching students' emotional and aesthetic lives while preserving the timeless traditions of Uzbek music. This dual role of music—both as an artistic expression and as a therapeutic instrument—underscores the potential of Shashmaqom to positively influence students' personal development and enhance their understanding of cultural and aesthetic values in a profound way.

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