

DEVELOPING NATIONAL MUSICAL VALUES OF CHILDREN’S MUSIC AND ART SCHOOL STUDENTS THROUGH THE KARAKALPAK BAKHSHI ART

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Abstract: This study is devoted to exploring the development of national musical values of BMSM (Children’s Music and Art School) students through the Karakalpak bakhshi art. The work analyzes the historical roots of the Karakalpak bakhshi art, its musical-aesthetic and educational potential, as well as the essence and structural composition of the concept of national musical values. The aim of the research is to identify and substantiate the pedagogical conditions and methods aimed at effectively developing students’ national musical values through the Karakalpak bakhshi art. Person-centered, intercultural, and competency-based approaches are used as the methodological foundation. The research results serve to define a step-by-step system for developing national musical values, effective pedagogical methods, and methodological recommendations. The work is of theoretical and practical significance for music education teachers, methodologists, and researchers.

Keywords: Karakalpak bakhshi art, national musical values, spiritual education, folk creativity, pedagogical conditions, cultural heritage, national music, person-centered approach, music education

Introduction. In the education system, raising the younger generation on the basis of national values, cultural heritage, and the rich musical traditions of one’s own people is one of the most important tasks. In an era of globalization, interaction between cultures, and a growing flow of information, it is especially important for the younger generation to develop their national musical values and to know and cherish their roots. In this regard, the music education system, and in particular Children’s Music and Arts Schools (CMAS), occupies an important place, because it is precisely in these institutions that students master not only musical knowledge and skills but also national musical values.

The art of Karakalpak bakhshi performance is one of the oldest and richest cultural heritages of the Karakalpak people, combining elements of epic creation, music, poetry, theater, and storytelling. Bakhshis are creators who convey folk epics, songs, and historical legends through singing, and for centuries they have preserved the musical memory, spiritual values, and national identity of the Karakalpak people. The art of bakhshi performance is not merely musical performance but an important means of national musical values, spiritual maturity, and patriotism. Therefore, developing students’ national musical values by teaching this art in CMAS is coming to the fore as one of the pressing pedagogical problems.

National musical values are the musical heritage, traditions, performance styles, instruments, songs, and epics that a people has created over the centuries and passed down from generation to generation. These values express the people’s spiritual world, aesthetic taste, historical memory, and national identity. National musical values consist of several structural parts: folk songs and epics, national instruments, national performance styles, and national musical traditions and customs. Developing national musical values in the music education process has special possibilities, because music, through its emotional impact, aesthetic appeal, and collective performance character, deeply influences the student’s inner world.

Today, the issues of developing CMAS students’ national musical values through the art of Karakalpak bakhshi performance have not been sufficiently studied scientifically. Existing curricula and methodological manuals are mainly aimed at general musical training. They do not adequately

cover the specific features of Karakalpak bakhshi art, its potential for developing national musical values, or effective pedagogical methods. This situation causes a number of difficulties in practice: students do not know their people's musical heritage sufficiently, their attitude toward national musical values forms weakly, and interest in national musical traditions does not develop.

The relevance of this research is determined by the following factors. First, one of the priority tasks of the modern education system is developing national musical values in the younger generation. Second, the art of Karakalpak bakhshi performance has rich pedagogical potential for developing national musical values. Third, by teaching this art in the CMAS system, interest in and respect for national music can be formed in students. Fourth, organizing the educational process on the basis of person-centered and intercultural approaches is one of the requirements of modern education. Fifth, developing national musical values positively affects students' overall spiritual and aesthetic maturity.

The aim of the research is to identify and substantiate the pedagogical conditions and methods aimed at developing CMAS students' national musical values through the art of Karakalpak bakhshi performance. To achieve this aim, the following tasks were set: first, to analyze the historical roots and specific features of Karakalpak bakhshi art; second, to study the essence and structural composition of the concept of national musical values; third, to identify the potential of Karakalpak bakhshi art for developing national musical values; fourth, to critically analyze existing methodologies for teaching this art in CMAS conditions; fifth, to develop a step-by-step system for developing national musical values; sixth, to identify effective pedagogical methods and methodological recommendations and evaluate their effectiveness.

Person-centered, intercultural, and competency-based approaches are used as the methodological basis of the research. The person-centered approach involves taking into account each student's individual characteristics, interests, and abilities. The intercultural approach is aimed at forming a broad cultural worldview in students and developing the ability to compare and appreciate their own musical culture alongside other cultures. The competency-based approach serves to form national-musical, performance, and creative competencies in students.

The scientific novelty of the research is that, for the first time, the issues of developing CMAS students' national musical values through the art of Karakalpak bakhshi performance are studied comprehensively, in the unity of person-centered, intercultural, and competency-based approaches. In addition, a step-by-step system for developing national musical values and effective pedagogical methods are developed.

The theoretical significance of the research is that its results enrich the fields of music pedagogy, folk art methodology, and the theory of national musical education with new scientific knowledge. Its practical significance is determined by the fact that music education teachers, methodologists, and researchers can use the developed methodological recommendations in their work.

The structure of the research consists of an introduction, three chapters, a conclusion, and a list of references. The first chapter analyzes the theoretical foundations of Karakalpak bakhshi art and the essence of the concept of national musical values. The second chapter studies the pedagogical conditions for teaching Karakalpak bakhshi art in CMAS conditions and the possibilities for developing national musical values. In the third chapter, a step-by-step system for developing national musical values, effective pedagogical methods, and methodological recommendations are developed and their effectiveness is evaluated.

In conclusion, this research is aimed at scientifically substantiating the issues of developing CMAS students' national musical values through the art of Karakalpak bakhshi performance. It arises

from the pressing demands of modern education and serves to raise the younger generation in the spirit of national musical values.

Culmination Section

The culminating part of the research is to combine the pedagogical conditions and methods for developing CMAS students' national musical values through the art of Karakalpak bakhshi performance into a single system and to develop a model for applying it effectively in practice. It is in this part that the main scientific idea of the research reaches its highest point and all theoretical analyses turn into a practical solution.

Structural Composition of National Musical Values

The following main components of national musical values were identified during the research:

The first component is folk songs and epics. This is the musical heritage created by the Karakalpak people over the centuries, expressing historical memory, spiritual values, and aesthetic taste.

The second component is national instruments. These are Karakalpak national instruments, such as the dutar, qobiz, and gijjak, which are the means of conveying the people's musical traditions.

The third component is national performance styles. These are the distinctive performance styles, vocal production techniques, and instrumental skills of bakhshi art.

The fourth component is national musical traditions. These are the musical traditions performed at weddings, holidays, ceremonies, and other events.

The fifth component is national musical thinking. This is the people's musical perception, aesthetic taste, and musical worldview.

Potential of Karakalpak Bakhshi Art for Developing National Musical Values

The following main possibilities of Karakalpak bakhshi art for developing national musical values were identified during the research:

The first possibility is conveying the folk musical heritage. Through bakhshi epics and songs, the student studies and appreciates their people's musical heritage.

The second possibility is mastering national instruments. Through bakhshi art, the student learns to play national instruments.

The third possibility is forming national performance styles. Bakhshi art teaches the student national styles of vocal production and instrumental playing.

The fourth possibility is forming spiritual values. Bakhshi epics extol spiritual values such as goodness, justice, patriotism, and loyalty.

The fifth possibility is nurturing aesthetic taste. With its musical richness, poetic beauty, and performance skill, bakhshi art nurtures the student's aesthetic taste.

The sixth possibility is developing creative ability. Bakhshi art encourages the student toward creative exploration and toward creating their own interpretation.

Step-by-Step System for Developing National Musical Values

The following step-by-step system for developing national musical values was developed during the research:

The first stage is the familiarization stage. At this stage the student becomes acquainted with Karakalpak bakhshi art, national instruments, and folk songs.

The second stage is the mastery stage. At this stage the student masters the musical features of bakhshi epics and the methods of playing national instruments.

The third stage is the comprehension stage. At this stage the student begins to understand the historical and cultural significance of national musical values.

The fourth stage is the appreciation stage. At this stage a feeling of respect and love for the national musical heritage forms in the student.

The fifth stage is the creative activity stage. At this stage the student applies the mastered skills in practical creative activity and promotes national musical values.

Pedagogical Conditions

To develop national musical values effectively, a number of pedagogical conditions must be created:

The first condition is a favorable psychological environment. The student must feel free, safe, and supported.

The second condition is arousing interest in national music. The teacher must arouse students' interest in Karakalpak bakhshi art and national music.

The third condition is an individual approach. Each student's abilities, interests, and characteristics differ. Therefore, the teacher must work with each student separately.

The fourth condition is the correct choice of repertoire. The repertoire should match students' age, interests, and capabilities, while also developing their national musical values.

The fifth condition is the teacher's professional skill. The teacher must know Karakalpak bakhshi art deeply, love it, and be able to convey it to students.

The sixth condition is creating a national musical environment. An atmosphere of respect and interest in national music must be created in the classroom, the school, and the family.

Practical Model: “Listen - Learn - Appreciate - Promote”

As the culminating result of the research, a four-stage practical model was developed:

The first stage is “Listen.” The student listens to bakhshi epics, folk songs, and national instrumental pieces, and feels their melody, rhythm, and content.

The second stage is “Learn.” The student masters the foundations of bakhshi art, the methods of playing national instruments, and national performance styles.

The third stage is “Appreciate.” The student begins to understand the richness of the national musical heritage, and a feeling of respect and love for it forms.

The fourth stage is “Promote.” The student applies the mastered skills in practical activity, promotes national musical values, and passes them on to the next generation.

Effective Pedagogical Methods

The following effective methods were identified during the research: the storytelling method, the conversation method, the demonstration-illustration method, the comparative analysis method, the project method, the stage performances and meetings method, and the collaborative performance method.

For developing CMAS students' national musical values through the art of Karakalpak bakhshi performance, the structural composition of national musical values, the possibilities of bakhshi art, and the pedagogical conditions must be viewed as a single, interrelated system and applied in practice on the basis of the “Listen - Learn - Appreciate - Promote” model. This model takes into account students' age characteristics and develops step by step their knowledge of the national musical heritage, their mastery of national instruments, their appreciation of national musical values, and their promotion of them.

Final Section

This research was devoted to studying the issues of developing CMAS students' national musical values through the art of Karakalpak bakhshi performance. Based on the research results, the following conclusions were reached.

The art of Karakalpak bakhshi performance is one of the oldest and richest cultural heritages of the Karakalpak people, combining elements of epic creation, music, poetry, and storytelling. This art is an important means of developing national musical values.

National musical values are the musical heritage, traditions, performance styles, instruments, and songs that a people has created over the centuries. They consist of components such as folk songs and epics, national instruments, national performance styles, national musical traditions, and national musical thinking.

The art of Karakalpak bakhshi performance has rich pedagogical potential for developing national musical values: conveying the folk musical heritage, mastering national instruments, forming national performance styles, forming spiritual values, nurturing aesthetic taste, and developing creative ability.

A five-stage system for developing national musical values was developed: the stages of familiarization, mastery, comprehension, appreciation, and creative activity. Strictly observing this sequence of stages ensures the effectiveness of education.

As the culminating result of the research, a four-stage practical model called "Listen - Learn - Appreciate - Promote" was developed. This model develops step by step students' knowledge of the national musical heritage, their mastery of national instruments, their appreciation of national musical values, and their promotion of them.

To develop national musical values effectively, a number of pedagogical conditions must be created: a favorable psychological environment, arousing interest in national music, an individual approach, the correct choice of repertoire, the teacher's professional skill, and the creation of a national musical environment.

The following effective pedagogical methods were identified: storytelling, conversation, demonstration-illustration, comparative analysis, project, stage performances and meetings, and collaborative performance.

The theoretical and practical significance of the research is that its results enrich the fields of music pedagogy, folk art methodology, and the theory of national musical education, and serve as a valuable resource for music education teachers, methodologists, and researchers.

In conclusion, developing CMAS students' national musical values through the art of Karakalpak bakhshi performance is a complex, multifaceted, and continuous process that must be carried out within a single system, taking into account the structural composition of national musical values, the possibilities of bakhshi art, and the pedagogical conditions. If this system is properly established, students effectively develop not only musical-performance skills but also national pride, respect for national musical values, and the desire to promote them. This creates a solid foundation for their well-rounded development and for passing national musical culture on to future generations.

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