

PEDAGOGICAL STRATEGIES OF USING AXIOLOGICAL VALUES IN PROFESSIONAL AND MORAL SHAPING OF MUSIC EDUCATION STUDENTS.

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Annotation: This article discusses the role of axiological values in the professional and spiritual formation of students studying in the field of music education, strategies for integrating them into the educational process, value-based approaches of pedagogical management. In particular, the effectiveness of the axiological approach in the process of forming professionalism, aesthetic perception, respect for the national musical heritage, artistic taste, creative thinking and spiritual responsibility in students is analyzed on a scientific basis. The results of the study show that values-based pedagogical strategies in music education strengthen the professional identity of the student and give a high effect in preparing them for future pedagogical and creative activities.

Keywords: axiology, music education, value, professional formation, spiritual education, strategy, aesthetic perception, professional identification.

Today, music education is an area of education that serves not only to develop professional performance qualifications, but also to form students' spiritual and moral awareness, strengthen the spirit of respect for the national heritage, and improve aesthetic taste. Therefore, reliance on axiological values in music education becomes an important pedagogical need. Axiology is the science of values, the inclusion of these categories in the pedagogical process shapes students' attitudes to their profession, stage culture, intrinsic motivation for art, responsibility to the listener.

Music education is not simply limited to simply learning notes, playing an instrument, or teaching vocal technique. This process should be aimed at the formation of the student's entire personality – his/her inner world, ethical views, aesthetic sensibility and professional responsibility. Axiology (the science of values) provides the theoretical framework for realizing exactly this goal. And because music is not only a set of voices, it is a vehicle that expresses the deepest values of humanity – beauty, justice, freedom, harmony, patriotism and self-awareness. For example, the Uzbek folk song "Yalla" not only teaches the rhythm of the dance, but also instills such values as joy, freedom and collective solidarity. Beethoven's Moonlight Sonata, on the other hand, reveals nostalgia, loneliness, and human depth. For this reason, it is imperative that a music teacher be a value educator, not just a "technical expert."

This document answers the following questions in detail, mainly in text form:

- What values are fundamental in music education?
- What pedagogical strategies are used to shape these values?
- What are the practical examples, scientific underpinnings, and evaluation methods of each strategy?
- Practical advice for teachers and sample lesson plan.

Chapter 1: Basic axiological values applied in music education

Values are manifested on several levels in the education of usika. Each of them will be explained in detail below.

Aesthetic value

This value is based on the perception of music in terms of beauty, harmony and emotional impact. The student must find an answer to the question "what is beautiful?" through music. For example, the complex tones of Uzbek lyrics are not only technically challenging, but also have a

profound aesthetic effect. Through this, the student gains the ability to sense beauty and share it with others.

Scientific basis: According to Gardner's theory of multiple intelligences, musical intelligence is the primary way to develop aesthetic sensibility.

Moral Value

Through music, students are instilled in such values as justice, respect, patriotism and cohesion. For example, through songs from the war years, ideas about the defense of the homeland, the value of the family, human relations are absorbed. Songs on the theme "Dustlik" or "Ona yurt" in Uzbek folklore are used for this purpose.

Rationale: Kohlberg's Stages of Moral Development – Students first obey the rule and then move on to internal moral decision-making.

Professional Value

These values form in students the spirit of responsibility, discipline, creativity, professional ethics. For example, rehearsing 10 times before a concert is not only a technical exercise, but also teaches responsibility. Students must deliver his/her performance on time, with high quality.

Rationale: Shulman's knowledge of pedagogical content – let the teacher not only impart knowledge, but also teach how to apply it in a professional context.

Personal Value

The student must express his/her inner world – feelings, fears, dreams through music. For example, by writing a personal composition, one finds the answer to the question "Who am I?" In the process, emotional intelligence and self-awareness develop.

Scientific basis: Vygotsky's theory of zonal proximity development – the student reaches the highest level of his potential with the help of the teacher.

Social Value

Performing in a band, organizing concerts, communicating with other cultures - all this teaches cooperation, tolerance, global citizenship. For example, mutual respect is formed through concerts of Uzbek and Korean students.

Scientific basis: Dewey's experiential education – knowledge only gains meaning through practice.

Chapter 2: Pedagogical Strategies (in the form of detailed text)

Strategy 1: Value-Oriented Lesson Planning

Each lesson should be three-dimensional: technical skill, aesthetic impression, ethical judgment. The lesson should be planned in such a way that the student understands not only "how to play", but also "why to play".

For example, a 90 minute lesson might look like this:

- At the beginning of the lesson (10 minutes): Listen to the work and ask the question, "How did this music make you feel?" It evokes aesthetic sensibilities.
- In the middle (50 minutes): Technical exercises – note, rhythm, dynamics. But added to each exercise is the question, "What does this tone represent?"
- At the end (30 minutes): Students will perform their version and discuss it in a group. The question is, "What value did your performance deliver?"

As a result, the student develops not only technically, but also spiritually.

Strategy 2: Problem-Based Education (PBL)

In this method, students learn through a real-life problem. For example, a month-long project: "Creating a modern concert program based on local folklore."

The first week, students go to the neighborhood and collect songs from the elderly. In the process, they learn respect for cultural heritage. The second week adds modern elements – for example, electronic rhythm or DJ. It fosters creativity. The third week selects the repertoire, makes the distribution of roles – this is cooperation. The fourth week gives a concert – it's a professional responsibility.

At the end, students record a video recording of their work and post it on YouTube. Parents, representatives of the neighborhood are invited. It creates social impact and builds self-confidence in students.

Strategy 3: Reflection and Music Journaling

Each student maintains a music journal once a week. This is a simple notebook that answers questions such as:

- What work did you study today?
- How did he make you feel?
- What were the challenges?
- What value did you discover?
- What's the next step?

For example:

> "Week 5. Work: 'Lazgi' dance. Emotions: freedom, joy. The challenge: it was hard to keep up with the rhythm. Value: Freedom + Discipline. The next step: dancing in a group."

The teacher reads the journal every week and writes a review:

> "Very good! Next time, create your own version of the dance."

This method develops self-assessment and inner growth in students.

Strategy 4: Mentoring and the Mentor-Apprentice Tradition

In Uzbek folk music, the tradition of "teacher-student" is very important. This should also be applied in modern education. For example, an experienced musician (teacher) together with a student rehearses a concert for a month. First 1:1 lessons, then rehearsals together, scenes together at the end.

In the process, the student learns not only techniques, but also professional ethics: arrive on time, respect the instrument, pay attention to the spectator. The Master talks about his life path and teaches spiritual maturity.

Strategy 5: Intercultural Dialogue

In the modern world, students need to know not only their own culture, but also other cultures.

For example, the "Music of the East and the West" project:

- Uzbek students meet with Indian students via Zoom.
- Compares Uzbek status and Indian raga.
- Together they create a new composition.
- Gives an online gig.

In the process, students develop tolerance, cultural respect, and a sense of global citizenship.

Section 3: The Grading System

Evaluation should not be limited to technical skill only. The participants are evaluated according to the following criteria:

Aesthetic sensibility: Was the student able to analyze the work in depth? Was he able to express emotions?

Ethical values: Respect in the group, co-operation?

Professional Responsibility: Was it on time for rehearsals? Did he perform the work with high quality?

Personal Growth: Has it been able to show change through the journal?

Creativity: Came up with a new idea?

Each criterion is scored on a 4-point scale:

- 4 Points – Outstanding (In-Depth Analysis, Active Engagement)
- 3 points – good (average analysis, participation)
- 2 points – satisfactory (minimum participation)
- 1 point – weak (did not participate)

4-bo'lim: Amaliy dars rejasi namunasi

Topic: "Understanding of national values through Uzbek folk music"

Duration: 80 minutes

Purpose: Formation of aesthetic and ethical values

Dars jarayoni:

1. Introduction (10 minutes): Listen to the song "Yalla". Q: "How did this music make you feel?"
2. Analysis (20 minutes): Text, tone, historical context discussion. "What values does this song represent?"
3. Practice (40 minutes): Students create their own version in groups (modern arrangement).
4. Presentation (15 minutes): Each group will perform their own piece.
5. Reflexion (5 minutes): "How did you feel valued today?"

Conclusion & Teacher Advice

The use of axiological values transforms music education from a technical training to a tool of human development. Students develop the following values:

- Professionally: responsibility, discipline, creativity
- From a Moral Perspective: Aesthetic Sensibility, Moral Values, Self-Awareness

Advice to teachers:

- Start each lesson with a "value question": "What does this music represent?"
- End each lesson with a "value summary": "What value did you learn today?"
- Read the students' journal regularly and write reviews.
- Organize a concert or project once a month.
- Invite local musicians to the class.

A value-based approach in music education yields high results, but the teacher's methodological competence plays a major role in order for this strategy to yield real results. The teacher must be a valuable person, thoroughly understand the traditions of national music, build subject-to-subject relationships with students. Also, the modern student is not only a passive learner – he is an active subject of the interactive process. Values are not imposed on him, but are internally accepted through musical experience.

Conclusion

Axiological values for music education students are not just abstract concepts, but the main pedagogical resource that forms a professional culture.

The use of axiological values as a pedagogical strategy in music education strengthens the spiritual and professional formation of students;

Value-based lessons increase student motivation and increase responsibility for the arts;

The integration of a global musical culture with a reliance on national heritage expands the student's aesthetic worldview.

Add axiological modules to the subjects of music education of the university.

systematic integration of samples of national musical heritage into the teaching process.

Organization of practical classes on spiritual responsibility and ethical norms in the lessons of stage culture.

Inclusion of components related to the spiritual values of society in students' independent creative projects as a criterion.

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