

DEVELOPMENT OF STUDENTS' PROFESSIONAL AND CREATIVE POTENTIAL THROUGH THE USE OF AXIOLOGICAL HERITAGE IN MUSIC EDUCATION

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Annotation: This article discusses the principles of the use of axiological heritage in music education, the possibilities of combining the system of values with musical competencies, and increasing students' creative thinking, artistic and aesthetic views and motivation for musical activities. As a result of the integration of axiological heritage samples into the educational process, the formation of national identity, musical aesthetic criteria, and the perception of loyalty to the cultural heritage in students is scientifically analyzed. Based on the research results, effective methods for developing the professional and creative potential of students are proposed.

Keywords: Axiological approach, music education, values integration, musical heritage, creative potential, professional competence, cultural identity.

Music education is one of the most important areas of aesthetic education of the younger generation, improvement and understanding of national identity. In the context of today's global cultural trends, there is a growing need for systematic application of national musical values in the educational process. The axiological approach is not manipulative, but serves as a conceptual framework that strengthens the spiritual and enlightenment foundation of the process. Through the incursion of national values into musical education, not only performing skills of an individual develop, but also artistic thinking, mental perspective and musical thinking process. The axiological heritage is the sum total of the moral, aesthetic, spiritual, and cultural values that humanity has accumulated over the centuries. In music education, this legacy is not only a monument to the past, but also an active tool for the personal, professional and creative development of students. In the context of Uzbekistan, this heritage is manifested in the combination of folk art, shashmakom, national instruments, works of classical composers and folkloric dance-music.

Through the immersion of heritage into education, students gain a deep respect for their culture and the skills to express it in the modern world. This process trains not only professional musicians, but also modern ambassadors of national values.

Components of axiological heritage

The axiological heritage of Uzbek musical culture is embodied in the following layers:

- Moral values: Through folk songs on topics such as "Youth", "Mother Heart", "Diligence", patriotism, family value, human relations are instilled.
- Aesthetic values: The complex structure of Shashmakom, songs based on the gazelles of Alisher Navoi, the elegance of Muqimi's satire form a sense of beauty and harmony.
- Spiritual Values: Sufi is taught the concepts of self-awareness, inner peace, and divine love through statuses (e.g., "Bayot" or "Segoh").
- Cultural Identity: Through national instruments such as dutor, rubob, gijjak, and dance-music units such as lazgi, big song, students learn to express their national identity in a global culture.

Application of pedagogical models

Several theoretical models are used as a basis for the effective implementation of the axiological approach in education:



- Value Transfer Model: Teaching students through "preservation" of national heritage and enriching it with modern methods through "openness", taking into account basic human values (openness, preservation, self-development).
- Cultural Capital Model: National music education is an important capital in a student's social and professional success. This knowledge ensures competitiveness in the global music market.
- Transformational Learning Model: The student first listens to the heritage, then analyzes it, and finally creates a new work through their experience. This process leads to a personal change.

Contemporary problems and their solutions

There are a number of problems in modern music education: students are not interested in national music, there are technical skills but lack emotional expression, there is no communication with modern styles. The solution to all of this lies in the use of axiological heritage as an active tool:

- "Modernizing Heritage" projects to increase interest: performing folk songs in a rap, electronic, or jazz style.
- In-depth analysis of status texts to develop emotional expression: Through themes such as love, selflessness, death, the student opens up to his or her inner world.
- Teaching the synthesis of folklore and digital music to connect with modern styles: for example, remaking "Yalla" as an electronic track.

Development of technical skills

The foundation of professional development is technical skills. Through the study of axiological heritage, students gain the following skills:

- Mastering Status Structure: Rhythm and tone accuracy is developed by performing the muscular, classy, and gardun parts of the "Segoh" status in dutar or rubob.
- Ensemble playing: Synchronization and listening skills are formed in the group by accompaniment to the dance "Lazgi" in a rubob and circle ensemble.
- Polyphonic Thinking: By playing "Nasrulloi" with a piano and synthesizer, students learn to control multiple layers of sound at once.

Composition and arrangement skills

Students will learn how to process national heritage in a modern setting:

- In the first course, "Big Song" absorbs the basic chord structure by harmonizing the motif for a four-voice chorus.
- In his sophomore year, Yunus learns to work with a large form by arranging a Rajabi song for a symphony orchestra.
- In the third year, they are introduced to digital studio work (DAW programs) by remaking "Yalla" as an electronic track.

Teacher skills

Students also learn to apply their knowledge to others. For example, they conduct a class on "Fundamentals of Dutor Singing" to schoolchildren. Each student will submit their own lesson plan, audio recording, and student assessment. This prepares them as a professional teacher in the future.

Creative projects by semester

Each semester we have a special project for development of creative potential:

- In the first semester, the "Modernizing Heritage" project: students rework folk songs in a modern style and upload a one-minute remake to Spotify.
- In the second semester, the "Dance and Music" project: original music is written for the lazgi dance.
- In the third semester, the National Opera project will create a five-minute stage performance based on the saga "Alpomish".



- In the fourth semester "Global folk" project: Uzbek motifs will be synthesized with Korean, African or Latin American styles.

Improvisational techniques

Improvisation is the primary way to think creatively:

- In the initial stage, students learn the "savt" (tone variation) within the status. For example, the creation of three different guards in the status of "Bayot".

- Modern improvisation in the next stage: Putting a status tone on jazz chords.

- Collective improvisation in the final stage: a five-piece ensemble plays each other without any notes.

Creativity and new technologies

Modern students cannot create without digital tools:

- Processing of national motifs in programs such as FL Studio, Ableton Live, garageband, etc.

- Creating status-style music through text using artificial intelligence tools such as Suno.ai.

- Making a modern remake of classic works through AIVA.

- NFT project: students learn how to sell their remakes on blockchain platforms.

Lesson 1: Emotional Expression Through "Checker" (90 minutes)

Objective: To analyze the psychological impact of the status text in students and to improvise emotionally.

At the beginning of the lesson, the track "Nasrulloi" performed by Yunus Rajabi will be played. Students discuss how they felt through music. Then the text of the gazelle of Alisher Navoi is analyzed: themes of love, selflessness, death.

In groups, students create a 30-second "love scene" using vocals and instrumentation. Each group will present their work in a video recording. At the end of the lesson, students asked, "What did this music say to me?" - The answer to this question is written in the journal.

Lesson 2: Making a Modern Remake of "Yalla" (120 minutes)

Purpose: Processing of folk motifs in a digital studio.

In the lesson, the original "Yalla" is first listened to and its rhythmic structure and text content are discussed. Students work in groups on the Ableton Live program: importing the original track, changing the rhythm, adding a modern bass and synthesizer.

The final product is a 2-minute remake. Each group performs their work in class and is graded by peers. The best works are uploaded to Spotify or youtube.

The inclusion of axiological heritage in the educational process takes the student's attitude to music from a passive listener to an active analyst and creativity. Integration of values comprehensively forms the professional and creative vision of the learner. The individual begins to perceive music not only as an "obe'kt" but also as a "subject" reflecting his or her cultural worldview. This process increases not only the students' creative indicators, but also their psychological and emotional closeness to music education.

Conclusion

The axiological heritage is the "soul vein" of music education. It should be used not only as a past but also as an active tool for students' professional and creative empowerment. Each lesson should be built according to the formula "Past → Now → Future": first listen to the heritage, then analyze, and finally recreate it in modern conditions.

It is desirable to include values-based thematic blocks in music curricula. Module-based training sessions should be developed on the basis of national musical heritage. In each topic, the student should have the opportunity to create a creative product (interpretation of the work, improvisation, interpretive performance). It is necessary to develop a practical methodological manual for teachers on the axiological approach. Creative evaluation criteria should be aimed not only at technical indicators, but also on artistic interpretation and reflection of values. As a result,



the use of axiological heritage in music education is not only a professional skill, but also serves the development of national musical thinking, creative imagination and aesthetic consciousness.

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