

AXIOLOGICAL (VALUE-ORIENTED) PARADIGM OF MUSIC EDUCATION IN THE ERA OF GLOBALIZATION

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Abstract: This article analyzes the changes occurring in the content and essence of music education under the influence of globalization processes from the perspective of an axiological paradigm. The study provides a scientific and theoretical justification for national musical heritage, aesthetic values, cultural identity, and their role in the educational process. It also highlights the integration of national and universal values in music education in the context of globalization, as well as the mechanisms for forming students' aesthetic taste, musical thinking, and socio-cultural competencies. The article proposes an innovative-creative model of music education based on an axiological approach, demonstrating effective methods and technologies for integrating the value system into the educational process.

Keywords: globalization, music education, axiological paradigm, value system, national musical heritage, aesthetic education, cultural identity, socio-cultural competence, integration of national and universal values

Introduction

Globalization is not merely an economic and political process, but a complex social phenomenon that is fundamentally transforming human thinking, culture, and the system of values. Today, as a result of the sharp increase in information flows, the acceleration of intercultural integration, and the widespread penetration of digital technologies, national cultures, including musical art, are reaching a new stage of development. However, this process is of a dual nature: on the one hand, it allows for the promotion of national musical heritage on a global scale, and on the other hand, it creates a risk of its simplification and, in some cases, even the loss of originality.

The urgent task facing the music education system is to ensure a balance between national and universal values in the context of globalization, fostering the aesthetic thinking of the younger generation and strengthening their cultural identity. In particular, music education serves not only as a means of education but also as an important pedagogical mechanism that enriches the inner world of the individual and shapes their spiritual and aesthetic world. Therefore, today there is a growing need to approach music education not only as a methodological or technological process, but also as an axiological phenomenon closely linked to a system of values.

The axiological paradigm implies the organization of music education based on fundamental values such as humanism, aesthetics, nationalism, and universal humanism. Through this approach, students develop not only musical knowledge and skills but also competencies for understanding, valuing, and perceiving art as a vital necessity. In particular, the integration of national music samples into the educational process serves as an important factor in fostering historical memory, respect for cultural heritage, and national identity among young people.

In today's era of globalization, the primary challenge facing music education is to move away from the traditional reproductive approach and foster an innovative-creative, value-oriented educational model. In this regard, modern approaches such as the digital pedagogical environment, interactive methods, cultural-code synergy mechanisms, and metacognitive monitoring are of great importance. It is precisely the combination of these factors that elevates music education to a new qualitative level, transforming it into a comprehensive system serving the development of the individual. In the context of globalization, studying the axiological paradigm of music education is of great importance not only from a scientific-theoretical but also from a practical perspective. This is because this approach ensures the harmony of national and universal human values in the educational process, effectively developing students' aesthetic taste, musical thinking, and socio-cultural competencies. This article aims to analyze these problems, substantiate their pedagogical solutions, and determine the prospects for the modern development of music education.

Literature review

The study of the axiological paradigm of music education in the context of globalization has been studied by many foreign and domestic scholars based on various theoretical and practical approaches. This problem relies primarily on scientific views formed within the framework of value theory and pedagogical axiology.

The theoretical foundations of the axiological approach have been developed by Russian and Western scholars. In particular, V. A. Slastenin, in his work "Pedagogics," substantiates the central role of values in the educational process and their significance in personal development. Furthermore, in the work "Pedagogics: New Pedagogical Thinking," co-authored by I. F. Isaev and E. N. Shiyanov, the axiological approach is interpreted as one of the methodological foundations of the pedagogical process. In Western scientific literature, John DeVoe's work "Art as Experience" is an important theoretical source for revealing the aesthetic and value nature of art, including music education.

Issues regarding the impact of the globalization process on culture and education are deeply analyzed in Anthony Giddens's "The Consequences of Modernity" and Roland Robertson's "Globalization: Social Theory and Global Culture." These studies highlight the impact of globalization on cultural identity, the relationship between national and global values, and substantiate that this situation has a direct impact on music education.

One of the authors of important research on music education and its pedagogical foundations is D. B. Kabalevsky, whose work "Conversations with Students on Music" highlights the issues of aesthetic education through music and the formation of artistic taste in students. Furthermore, B. V. Asafyev's work "Musical Form as a Process" advances important scientific views on musical thinking and its perception.

Uzbek scholars have also extensively studied the content and essence of national musical education. In particular, R. Abdullaev's work "Fundamentals of Musical Culture" highlights the educational significance of the national musical heritage. T. Gafurov's study "Methodology of Music Teaching" analyzes the methodological aspects of organizing music education in secondary schools. Also, Sh. Yusupov's scientific works substantiate the pedagogical possibilities of the Uzbek traditional musical heritage, particularly the art of maqom.

Modern research also emphasizes the role of innovative technologies and the digital environment in the development of music education. In this regard, M. Prensky's article "Digital Natives, Digital Immigrants" and Howard Gardner's work "Frames of Mind: The Theory of Multiple Intelligences" serve as an important theoretical basis for individualizing the educational process and applying creative approaches.

An analysis of the aforementioned literature shows that in the context of globalization, the issue of forming the axiological paradigm of music education is developing at the intersection of many scientific directions. However, most studies highlight specific aspects, and the issue of developing a holistic pedagogical model based on the integration of national and universal human values remains relevant. Therefore, in this article, analyzing this problem based on a comprehensive approach and developing practical recommendations is considered an important scientific task.

Discussion

An analysis of the axiological paradigm of music education in the era of globalization shows that today's pedagogical process is becoming a complex system with multi-layered and value-based content, fundamentally different from a simple educational system. Nowadays, music education is viewed not only as a means of aesthetic education but also as an important factor in shaping an individual's socio-cultural consciousness and defining their identity. Especially in the context of globalization, when the boundaries between different cultures are becoming relatively transparent, preserving national musical values and instilling them in the minds of the new generation is becoming an urgent pedagogical task.

Analysis shows that the traditional model of music education is more reproductive in nature, in which students are presented as subjects receiving ready-made knowledge. However, the modern axiological paradigm requires a revision of this approach. Because today's student is not just a listener or a performer, but an active subject who understands cultural values, is able to evaluate them and creatively reproduce them. Therefore, in music education, the processes of "understanding" and "appreciation" take priority over "learning."

Another important aspect during the discussion is the issue of the balance between national and universal values. Globalization often promotes universal cultural standards, which in some cases can lead to the loss of national identity. From this perspective, it is necessary to preserve the rich cultural layers of national musical heritage in music education, such as maqom, folk songs, and traditional instrumental performance, and to harmonize them with modern pedagogical technologies. This can be achieved through the mechanism of "cultural-code synergy," i.e., traditional content is harmonized with modern form.

Additionally, the expansion of the digital pedagogical environment is creating new opportunities for music education. Through online platforms, multimedia tools, and interactive methods, students have the opportunity to learn about music from various cultures. However, in this process, the importance of the axiological approach increases even further, as it is important to correctly orient the student in conditions of information abundance and to form critical and value-based thinking in them. Otherwise, music education may turn into a sum of superficial knowledge. The results of the discussion also show that the effectiveness of music education largely depends on the teacher's axiological competence. That is, a teacher must not only have a perfect knowledge of music theory but also have a deep understanding of national and universal

values and be able to purposefully integrate them into the educational process. This requires strengthening the axiological approach in the process of training future music teachers.

Conclusion. The results of the study of the axiological paradigm of music education in the context of globalization show that in the modern education system, music is manifested not only as a means of aesthetic education but also as an important factor ensuring the spiritual, cultural, and social development of the individual. The study revealed that globalization processes are significantly impacting the content of music education, necessitating a revision of the relationship between national and universal values.

Music education, organized on the basis of an axiological paradigm, serves to form not only musical knowledge and skills in students but also aesthetic taste, musical thinking, cultural identity, and socio-cultural competencies. At the same time, the integration of national musical heritage into the educational process plays an important role in strengthening the historical memory of the younger generation, increasing their national identity and respect for cultural values.

In conclusion, in the era of globalization, the axiological paradigm of music education is of great importance as an integrative pedagogical system aimed at the comprehensive development of the individual, ensuring the harmony of national and universal values. By implementing this approach into practice, it is possible to modernize the educational process and form a high aesthetic culture and a stable value position among students.

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