

The Importance Of The Axiological Approach In Training Future Music Teachers

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ABSTRACT

This article analyzes the theoretical foundations, practical application, and pedagogical significance of the axiological approach in the professional training of future music teachers. The study examines the principles of the axiological approach, its role in music education, and the methods for forming value-oriented attitudes in prospective teachers. Based on experimental findings, the effectiveness of this approach is confirmed and practical recommendations are proposed.

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Introduction. In the modern educational system, the comprehensive development of the individual and the cultivation of high moral and spiritual qualities remain among the most urgent challenges. In particular, training future music teachers requires the formation not only of professional knowledge and skills, but also of a value-based worldview. The axiological approach — grounded in the theory of values — plays a special role in fulfilling this objective.

Axiology (from the Greek “axios” — value, “logos” — doctrine) is a branch of philosophy that studies the nature of values and their place in social life. Pedagogical axiology, as an applied framework, is interpreted as an approach aimed at the formation, consolidation, and development of a system of values within the educational process (Slastenin & Chizhakova, 2003).

Music education, by virtue of its inherent characteristics, provides a uniquely suitable environment for the practical implementation of the axiological approach. Music, as a social phenomenon, represents a spiritual treasury created by humanity and transmitted across generations. Musical works convey and mediate artistic, aesthetic, moral, and national values to their audiences. From this perspective, the future music teacher must be not merely a subject-matter specialist, but a person capable of instilling elevated values in the hearts of young people.

Educational reforms in the Republic of Uzbekistan — including the Law on Education (2020) and the Presidential Decree on the continuous improvement of the education system — have made it imperative to elevate the quality of future teachers' professional preparation to a new standard. This necessitates the development of value-oriented attitudes among pedagogical personnel and the deepening of their understanding of national and universal human values.

The aim of this study is to identify the theoretical foundations of the axiological approach in training future music teachers, to examine its pedagogical potential, and to develop effective mechanisms for its implementation.

Material and methods. The study employed a combination of theoretical and empirical methods: analysis of pedagogical, psychological, philosophical, and musicological literature; systemic and comparative analysis; observation; interviews; questionnaires; experimental work; and mathematical-statistical analysis.

The theoretical and methodological foundation of the study comprises the axiological approach (V.A. Slastenin, G.I. Chizhakova, N.D. Nikandrov), the person-centered education paradigm (I.S. Yakimanskaya, E.V. Bondarevskaya), the cultural-historical approach (L.S. Vygotsky), the competence-based approach (A.V. Khutorskoy), and contemporary theories of music pedagogy (D.B. Kabalevsky, Yu.B. Aliev, L.V. Goryunova).

The experimental work was conducted at Samarkand State Pedagogical Institute in the Department of Music Education from 2023 to 2025. A total of 140 students participated: a control group of 74 and an experimental group of 74.

Diagnostic instruments included: M. Rokeach's Value Survey; D.A. Leontyev's Meaning-in-Life Orientations Test; author-developed questionnaires for assessing the professional values of music teachers; and observation and expert evaluation sheets.

An axiologically grounded educational program was implemented in the experimental group across three stages: (1) Motivational-value stage — building knowledge of values; (2) Operational-activity stage — applying values in practice; (3) Reflective-evaluative stage — conscious self-assessment of value-oriented attitudes. The control group followed the conventional curriculum. Results were processed using descriptive statistics and Student's t-test.

Results. At the initial diagnostic stage, no significant difference in the level of value-oriented attitudes was found between the two groups. The majority of students in both groups (68.9% experimental; 70.3% control) demonstrated only a superficial understanding of values and were unable to connect music education with a coherent value system.

Following the implementation of the axiological program in the experimental group, results at the final measurement stage were as follows: the proportion of students rated at a “high” level of value-oriented attitudes rose from 18.9% to 54.1% (an increase of 35.2 percentage points). The “medium” level declined from 45.9% to 35.1%, and the “low” level fell from 35.2% to 10.8%.

In the control group, changes were minimal: the “high” level increased from 20.3% to only 24.3% (a gain of 4.0 percentage points), while the “low” level decreased modestly from 32.4% to 28.4%.

Statistical analysis using Student's t-test ($t = 4.87$; $p < 0.01$) confirmed that the difference between the experimental and control groups was statistically significant, thereby validating the effectiveness of the axiologically grounded educational program.

Survey data indicated that 89.2% of experimental group students reported that knowledge gained through the axiological approach had a positive impact on their professional and personal development. A total of 83.8% stated their readiness to apply this approach in future teaching practice. Students demonstrated a 2.4-fold improvement in their ability to analyze musical works within a value-laden context.

Discussion. The findings align with conclusions reported in the existing pedagogical literature. Slastenin and Chizhakova (2003) established the foundational principles of the axiological approach for shaping teacher identity, arguing that the contemporary educator must serve not merely as a transmitter of knowledge but as a cultivator of values. The present study corroborates this thesis: axiologically grounded instruction significantly elevates students' value-oriented dispositions.

Kabalevsky (1984) identified the primary goal of music education as helping students perceive the connection between music and life, using the cultivation of musical culture as a pathway to broader spiritual development. Our research extends this idea to teacher preparation: a music teacher must first be a person of high musical and general culture who has deeply internalized a coherent system of values.

Goryunova (1994) interprets music education as a cultural process in which musical works serve as instruments for the spiritual development of the individual. The results of this study confirm that when students acquire skills in axiological analysis, they gain a richer and more multidimensional perception of musical works.

Several challenges were also identified. First, conventional curricula focus primarily on technical-professional competencies, with insufficient attention to the axiological dimension. Second, faculty members themselves often lack adequate familiarity with axiological methodology. Third, existing textbooks and teaching materials devote little space to the cultivation of values. Proposed solutions include: introducing

specialized courses in axiology and pedagogical axiology into degree programs; developing axiological competencies within faculty professional development systems; and revising textbooks to incorporate value-oriented dimensions.

Regarding international experience, Finland, Germany, and South Korea have successfully integrated value-based approaches into music education. Finland grounds music teaching in respect and pride for cultural heritage; Germany develops cultural tolerance through classical and contemporary music; South Korea presents the harmony of national and world musical traditions within an axiological framework. Adapting these international practices in alignment with Uzbekistan's national characteristics represents a promising direction for future development.

Conclusion. The results of this study confirm that the axiological approach holds significant pedagogical value in the professional training of future music teachers. This approach not only elevates the level of students' value-oriented attitudes but also promotes their professional competence, musical-pedagogical mastery, and personal growth.

The principal conclusions are as follows. First, music education provides an appropriate pedagogical space for the implementation of the axiological approach, with musical works serving as vehicles for the transmission of values. Second, forming value-oriented attitudes in future music teachers should proceed through three sequential stages — cognitive (knowledge), operational (skill), and reflective (awareness). Third, the axiologically grounded educational program produced a statistically significant improvement in students' value-oriented attitudes ($t = 4.87$; $p < 0.01$).

For the effective application of this approach, the following pedagogical conditions are essential: organizing educational content on the principle of harmony between national and universal human values; extensive use of active and interactive teaching methods (project-based learning, case studies, role-playing, critical analysis); incorporating value-oriented dimensions into student assessment; and providing broad opportunities for reflection and self-evaluation.

The practical implications of this research extend to higher education institutions engaged in music teacher training, professional development programs, and the development of methodological guides for educators. Future research directions include: examining the impact of the axiological approach on school music education; developing diagnostic tools for measuring the axiological competence of music teachers; and expanding the role of national musical heritage in values education.

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