

[https://doi.org/10.58442/3041-1831-2025-32\(61\)-63-79](https://doi.org/10.58442/3041-1831-2025-32(61)-63-79)

UDC 37.0

Lachin Hasanova,

PhD in Philosophy, Associate Professor,
Head of the department of music and its teaching technologies
Azerbaijan State Pedagogical University.
Baku, Azerbaijan.

 <https://orcid.org/0000-0001-6546-906X>
lachinhasanova14@hotmail.com

INNOVATIONS IN MODERN MUSIC PEDAGOGY IN THE CONTEXT OF EXPLORING ETHNOCULTURE

Abstract. Azerbaijan is a country with a millennia-old history and an exceptionally rich cultural heritage. At the same time, the global processes of cultural dynamics find their reflection in Azerbaijan. It is precisely this interaction that serves as a strong driving force for innovation within modern humanitarian pedagogy. A student's competence, both professional and humanitarian, cannot be developed outside the framework of current educational and innovative models. Therefore, the priorities of today's global cultural environment must inevitably be integrated into the pedagogical process through the adoption of pedagogical innovations. Contemporary innovation processes, as seen through the lens of humanitarian pedagogy are equally relevant to music education. In this research, innovation processes are transferred into the contextual field of music pedagogy. The musical culture of Azerbaijan represents an artistic material that is familiar to students. Thus, implementing innovations in the educational process based on accessible and well-known content appears to be the most reasonable approach to addressing innovation in modern music pedagogy. The formation of the concept of innovation in present-day humanitarian science implies the creation of new sociocultural models and specific capabilities, reflecting context and transforming actions. Therefore, innovation in music pedagogy primarily entails intensification, reform, formation and the accumulation of creative and imaginative potential. The effectiveness and efficiency of innovation in music pedagogy depend not only on the development of theoretical principles but also on the regulation of processes occurring within the cultural setting of modern humanitarian education. It is also worth noting that the reflective nature of today's music pedagogy rules out straightforward solutions. Currently, the wide range of issues surrounding contemporary spirituality calls for innovative

pedagogical approaches. One such issue, spiritual adaptation in the modern world stands out for its complexity. Consequently, the aspects of innovative approaches must also be diverse, purposeful and well-justified. In a world shaped by globalization, all facets of culture require new approaches and fresh perspectives. This undoubtedly applies to music pedagogy as well. The academic competence of students is no longer defined solely by their mastery of conventional university-level knowledge. Today, the urgent need is to form universal worldview foundations in learners. This very requirement ensures professional viability. After all, each student is a member of the cultural community an intellectually capable individual who must navigate the modern sociocultural space. Such a student must understand and recognize the characteristics of spiritual culture and how they have evolved throughout history. The spiritual heritage of the Azerbaijani people holds latent meanings that remain largely unexplored in contemporary music pedagogy. In our view, only the development of a strategic, innovative program within the framework of Azerbaijani music pedagogy can truly reveal to students the profound depth and significance of Azerbaijan's cultural and artistic treasury.

Keywords: innovation; modern music pedagogy; spiritual heritage of the people; competency; students; innovative ideas.

INTRODUCTION / ВСТУП

Statement of the problem / Постановка проблеми. In the conditions of modernization of the state and society, in the context of globalization processes at the level of the world space, certain parameters for studying musical art in higher education are necessary. It is especially important to focus on the schemes of the national educational system. Thus, the development of educational practice of the principles of innovative music pedagogy can use the existing experience. The most popular in modern practice of music education are the following approaches: 1) geopolitical; 2) historical and typological; 3) interdisciplinary.

Scientists from many countries have repeatedly postulated the idea of the need to increase attention to the study and teaching of ethnoculture. The latter is especially relevant in the context of innovative processes in modern pedagogy. Indeed, the humanities and art studies are developing, moving forward, mastering more and more new theoretical and methodological methods of studying artifacts.

All this affects the understanding and new comprehension of well-known traditions, the spiritual heritage of ethnoculture. The value approach and axiological interpretation are changing. Thus, the innovative reconstruction of the past requires increased attention to the ethnological aspects of cognition. In other words, it is the ethnological aspects of cognition that become the basis for the innovative reconstruction of our heritage in modern education [3].

Innovation in music education is multifaceted. We propose and study basic realities. Thus, in the educational process, it is necessary to study the reproduction, reconstruction of the former meaning, the meaning that was invested in each artifact. Of course, this kind of deciphering is difficult and can be hypothetical to a certain extent. Nevertheless, the material and artistic culture of Azerbaijan is so rich that it allows us to draw clear conclusions and avoid random interpretations.

Knowledge of history, cultural features, traditions, customs in their synchronous and diachronic reproduction will provide an innovative multi-vector analysis of musical art in the process of teaching musical disciplines, and will also allow us to outline innovative paradigms of music pedagogy. Innovations, in our opinion, are contained in the synthesis of the objectification of the subject, its communicative functions, contextual analysis, and integrative characteristics. In this sense, we will add that the ingrained view that musical folklore studies is a subject that studies only the genre level of folk art requires revision. Innovative understanding of music pedagogy is closely connected with a number of important aspects concerning the very existence of the Azerbaijani people. These aspects should run through the entire educational process. Let us name some of them.

The national idea, understood in its most diverse perspectives – from the meaning of existence, ethnogenetic origins to the contextual interpretation of the national idea – should become the through line of the musical and educational process. The following aspects must be studied: 1) genetic origins of culture; 2) historical, cultural purpose of the people, its role in world civilization in the process of history and in the modern world, as well as contribution to the treasury of civilizations; 3) historical and cultural forecasts of the future [12].

If today the traditional humanitarian education is based on the integrative characteristic of culture, where the meaning and stability of national consciousness are generalized, then the innovative approach, of course, operates with differentiating categories. Here, not only is the meaning of individual components of national culture explained – worldview, traditions, psychological, ethical attitudes, language, etc. – but we believe that the most significant thing is the explanation and communication to students of the national idea, national

values in their unified systemic integrity.

Musical culture has preserved a deep and, at the same time, stable type of consciousness. And therefore, it is this symbiosis that should, first of all, figure in the teaching of musical disciplines. It is this basis that determines the national specificity of Azerbaijani music. It can be said without exaggeration that only innovative processes in modern musical pedagogy will allow us to reveal the foundations of the national style.

Analysis of (major) recent research and publications / Аналіз (основних) останніх досліджень і публікацій. This topic is the subject of research by A. Khashimov [9], A. Agaev [2], A. Pashaev [10]. The history, theory and practice of humanitarian pedagogy are studied in the works of F. Rustamov [11], the development of these problems and issues was also studied in the works of H. Alizade [7], T. Kengerlinskaya [16], and others. There is quite an extensive literature on the problem of innovation in modern pedagogy.

AIM AND TASKS / МЕТА ТА ЗАВДАННЯ

The **purpose** of the article is to study innovations in modern music pedagogy.

The following **tasks** were set in the article:

- a) to reveal aspects that actualize innovative approaches in modern pedagogy;
- b) to show the features of Azerbaijani pedagogy, conditioned by the globalizing space;
- c) to analyze the innovative foundations of the culturalization of music pedagogy;
- d) to propose new innovative approaches to teaching music disciplines;
- e) to substantiate comparative parameters in the educational process as innovative approaches of modern pedagogy.

THEORETICAL FRAMEWORK / ТЕОРЕТИЧНІ ОСНОВИ

Today, when the humanitarian and pedagogical sciences face the problems of explaining the phenomena of national culture, the role of pedagogy is increasing. For it is the space of education that can become a laboratory of scientific development aimed at the future. Music concentrates the spiritual aspirations of the people, and therefore reflects to the maximum extent the national type, with its inherent deep and stable properties of consciousness: worldview; psychology; values; social consciousness.

Innovative processes presuppose the functioning of all adequate levels of culture in the pedagogical process. The characteristics of national culture corresponding to a particular innovative course must run through all theoretical subjects. This implies ideological and psychological aspects, axiological and social.

In the process of modern music education there is a need to consider innovative processes as certain models of music cognition. Specific innovative forms of teaching are needed, which do not contradict, however, the accepted normative standards in music higher educational institutions and music humanitarian higher educational institutions [16].

Today, it is necessary to bring axiological aspects of musical culture cognition to the forefront of the pedagogical process. Let us emphasize the relevance of this problem in the education of modern Azerbaijan. Value parameters should be specially highlighted in lecture courses. And this will be correct and fair, because Azerbaijani culture has deep roots and is distinguished by its richness, beauty, and high spirituality. Along with the clearly expressed universals in Azerbaijani culture as a universal culture, there are no less clearly expressed specific features. In our opinion, special courses are needed that reveal precisely this value structure of Azerbaijani culture, including musical culture.

In higher education institutions, the necessary set of material on the history and theory of Azerbaijani music is studied. However, general categories, which today should definitely have innovative significance, are not considered at all. Thus, students are not familiar with the laws that underlie artistic culture and explain both its uniformity and specificity. The growing role in understanding one's own ethnocultural parameters certainly consolidates society. Modern pedagogy in this sense occupies fundamental positions.

Restoration of territorial integrity, sovereignty over the entire territory of Azerbaijan in the modern world also requires new approaches to the problems of cultural integrity. In this sense, the innovations we offer in the pedagogical process play an important role. We are talking about ethnological parameters in the substantiation and study of the relevant educational material.

The tendency to preserve cultural traditions leads to humanity cultivating its ethnic diversity. In the context of growing interethnic and interfaith orientation, the problems of intercultural dialogue become especially important. Each citizen solves it at his own level. The priority guideline in this aspect is understanding the essence, content, one might say, pathos, of the modern Azerbaijani national idea. The modern national idea in Azerbaijan is formulated as a synthesis and unity of all ethnic groups living in the territory of Azerbaijan. This is why the role of the Turkic, Iranian, and Albanian layers, as well as other ancient ethnic groups, is emphasized. Assimilation into a single people

determines the national identity of Azerbaijanis. This is why the study of artistic culture in higher educational institutions in all its components is so relevant today. The history of Azerbaijan provides rich material for understanding the genesis and evolution of Azerbaijani artistic culture, which is necessary for the proper education of the younger generation [9].

The new level of functioning of education is certainly connected with the national picture of the world, because the national idea concentrates in itself the ideas about the culture of the people. At the same time, we emphasize that in the light of the above, such concepts as ethnic culture, folk culture, national culture require differentiation. What is the innovative meaning of this kind of differentiation within the framework of ethnological development in higher educational institutions? First of all, let us emphasize an important and obvious fact: innovations require an initial base. Ethnoculture, traditional, folk culture determines the basic laws of existence, life activity. These are customs, rituals, way of life, education, worldview, belief, folklore and much more. In other words, the student must have a clear understanding of the material on the basis of which pedagogical innovations are carried out. The paradigm of folk culture must be studied in higher educational institutions from a certain perspective – as the basis for innovations. Only in this case, the national culture, as well as the established mental structure, reveals those of its parameters that are open to innovations. In this regard, we would like to emphasize that the perception of the other, as a rule, in the process of the history of the evolution of artistic creativity, represented a reworking, sometimes active, in the context of one's own culture. This is how artifacts were born that acquired the significance of the traditions of national culture.

Of course, the range and specifics of Eastern culture should be clearly outlined. After all, Azerbaijani artistic culture contains many civilizational components of the East. However, which ones exactly? This important question has not yet been shown in courses at music higher education institutions. Meanwhile, the young generation of musicians should not only be informed about the interrelations of Azerbaijani artistic culture, which have been present in the history of Azerbaijan for many centuries. The need to navigate the complex interrelations of Eastern culture creates a new vision, new perspectives, a new worldview for students [4].

Today, when discussions about Europeanization and imitation of the West are so popular, it is worth forming in students a correct idea of Azerbaijani culture as a unique value of Eastern culture. It is enough to correctly turn the angle of studying the subject, in a new way, at an innovative level, to show the realities of Azerbaijani artistic culture as Eastern. Then, naturally, such characteristics will

arise that will confirm the depth, antiquity of Azerbaijani culture, its colossal prospects in the future, its enormous cultural potential.

It is enough to turn to the West-East antinomy, formed over the last few centuries, reflecting the well-known and very controversial postulates of Eurocentrism. Thus, according to European scientists, whose reasoning has acquired the quality of stereotypes over time, European culture differs from Eastern culture by its dynamics, the activity of comprehension of cultural and artistic phenomena. Eastern culture is a static culture, devoid of energy, pressure, movement. It is enough to recall the opinions of foreign scientists about mugham, which until recently was interpreted as an art that is ahistorical and irrational. However, even in these very tendentious comparisons, we find qualities of a very high quality.

For example, antiquity, spirituality, emotionality. The idea of Azerbaijan as an Asian, Eastern culture should sink into oblivion. Firstly, developed states have existed on the territory of Azerbaijan since ancient times. The strength and power of all state associations, which included Azerbaijan, were reflected in the high degree of development of civilizations. Secondly, Azerbaijan has been in the cultural space of Europe for several centuries and the worldview of Azerbaijanis organically synthesizes both Eastern and Western value parameters. Of course, the scale of the influence of Arab-Muslim culture is wide, the depth of influence is obvious. Today, the harmony of a person of the East, organically resting on three principles – Heaven, Earth, Man, is permeated with the dynamic realities of modernity. The processes of acculturation are acquiring a progressive and progressive character.

The history of folk music is studied in higher education institutions. But if we consider the creative subtext of this pedagogical problem, a kind of "mirror" understanding of it suggests itself. Namely, the study of folk music as a source of historical information [8].

Study of history, culture, traditions, ethnoculture of music of separate zones of Azerbaijan, cities of Azerbaijan. For each region of our country is distinguished by uniqueness and richness of culture. Here we emphasize once again: in order to understand the meaning of modern processes in Azerbaijani pedagogy, it is possible to manage them only as a result of studying those innovative processes that are necessary today in pedagogical practice.

Accordingly, the problem of consistent and systematic addressing of the development of methodological problems of innovative development of music pedagogy is promising for the study of modern music education in the context of innovative development.

Music pedagogy is an important component of humanitarian knowledge. That is why the appeal to its development, the laws of this development, various ways and methods of studying the current state of music pedagogy, the development of the methodology of innovative development occupy a special place in modern science. It should be said that the school volume of knowledge plays the role of normative basic knowledge. That is why innovative training in higher education institutions can organize this process smoothly and at the same time dynamically. Moreover, well-known courses, with the provided assimilation of a set of basic knowledge, serve as a kind of preliminary beginning for the next stage of knowledge – innovative. The whole chain can look like this:

- traditional music pedagogy;
- formation of professional skills;
- reflection of knowledge as a necessary part of education;
- innovative stage in the development of music pedagogy.

Modern music pedagogy is based on axiomatic methods. It is axiomatic methods that dictate the pedagogical process. We offer innovative methods, we turn the methodological key in the other direction, namely, towards innovations in music education [11].

In this situation, we emphasize the factor of cultural reflection in the pedagogical process as a necessary part of innovation, since there is no such aspect in the teaching of musical university disciplines. In this aspect, the expediency of innovative processes in modern musical pedagogy is dictated by the potential of Azerbaijani culture. We emphasize this thesis as one of the leading ones in our scientific concept of innovative development of Azerbaijani musical pedagogy. Indeed, in Azerbaijani culture and, in particular, in the educational system, the properties inherent to it, which have innovative potential and genetic foundations, are programmed initially.

Innovations in modern music pedagogy also consist in the search for explanatory models that would allow us to look at music pedagogy and the Azerbaijani musical culture as a whole as an integral structure. The basis of such integrity are national-specific characteristics that have, first of all, generic bases, historical and genetic connections. In other words, speaking, we are talking about culture-forming factors, the disclosure and implementation of which in the educational process would mean innovation.

Music pedagogy is based not only on a certain system of scientific and artistic knowledge. Music pedagogy, like education in general, is connected with a specific society, a certain socio-cultural situation, and finally, historical and ethnogenetic realities. That is why it is important to remember that education is

not only teaching professional basics, not only introducing a certain system of values into the field. Education, including music pedagogy, is the development of new values corresponding to the historical and social context. Moreover, such spiritual parities that would not only direct society in a given direction, but also preserve spiritual values.

An acquaintance with the extensive scientific literature devoted to innovations in modern pedagogy convinces us of the need to concretize the problems and work them out in detail. Because innovation is sometimes interpreted so abstractly that it ultimately loses its theoretical and practical concreteness. In this sense, the reconstruction of ethnocultural models in art, in particular, musical art, under certain teaching conditions, gives an innovative impetus [19]. It is certain that concepts about the formation of Azerbaijani culture should be introduced into pedagogical practice. Today, the idea of Azerbaijanism itself is innovative. And teaching all the components of this idea is a pressing need in the context of modern pedagogy. It is the creation of certain ideas in students about the ethnocultural and civilizational features of the artistic culture of the Azerbaijani people that will prove to be an innovative approach. The latter can be said to be affirmative, because such ideas will actively go beyond the framework of traditional education.

Here we propose the following periods:

1. The first stage of knowledge of folk culture is based on the understanding of integration processes, which were very active at the stage of formation of ethnic groups in the territory of Azerbaijan.

2. In the second point, we emphasize that, despite the advantage of the Turkic language, the differentiation of ethnoculture included different ethnomarkers – Caucasian, Arabic, Persian. This stage in teaching the ethnological foundations of Azerbaijani musical culture seems to us especially important, because we are talking about the national specificity of culture.

3. And finally, the third stage is the formation of a new democratic culture, actively entering the world space.

RESEARCH METHODS / МЕТОДИ ДОСЛІДЖЕННЯ

The scope of this study does not allow, of course, to consider our problem in full. That is why it was important for us to search for and select certain aspects of the study of the problem. The paradigms of innovative proposals that we put forward are based on the following methodological ideas.

In the process of researching innovations in Azerbaijani pedagogy, we have developed a systemic approach to solving the problem. Our methodological concept is based on the parity of theoretical and practical approaches to

innovation processes. The latter allowed us to consider modern music pedagogy in two hypostases – traditional and innovative. This kind of differentiation is a component of the concept and determines important methodological guidelines for our research.

We relied primarily on the works of outstanding Azerbaijani educators and teachers. Another important source that served as the methodological basis for the article were the works that recorded the modern scientific understanding of pedagogical innovations. It is well known that general pedagogy studies the basic patterns of the pedagogical process, in this case, innovation. Since the cornerstone of research in general pedagogy is the basis for developing various branches of pedagogical knowledge, we used, first of all, a systemic methodology in the article.

RESEARCH RESULTS / РЕЗУЛЬТАТИ ДОСЛІДЖЕННЯ

The development of modern pedagogy and, in particular, innovative development should go in parallel with the processes taking place in the humanities. That is why we propose the introduction of innovative in essence and interdisciplinary in content directions in teaching higher education institutions. It is this understanding of the teaching process that will allow ethnoscience in Azerbaijani higher education institutions to organize a breakthrough in teaching in the direction of ethnological knowledge, the latter seems innovative to us.

Let us emphasize once again the two above-mentioned hypostases of the process. On the one hand, the autochthonous depth of culture, on the other hand, openness to modern processes occurring in the world. That is why innovative approaches to modern pedagogy allow students to realize, on the one hand, the degree of their integration into the world space.

On the other hand, since such a degree of Azerbaijan is high, it is necessary to know its cultural foundations. Accumulation in the value system of basic, traditional parities included in the spiritual treasury of the people makes it necessary to delve into the origin and evolution of the Azerbaijani ethnoculture in pedagogical innovations.

The stability of specific features of mentality, cultural experience is fixed in ethnoculture. To achieve innovative development of music pedagogy, it is essential to have a correct understanding of priorities, awareness of the peculiarities of the modern historical and cultural social context.

As a rule, comparative data, which are very rare in the learning process, are indifferent to the genetic sources of folklore of related peoples. Therefore, our requirements for innovative teaching within the walls of higher educational institutions are genetic comparisons, diverse interpretations of the most ancient layers of ethnoculture, their processing, modifications, and evolution.

In our opinion, value orientations should be based on the formation of a corresponding set of knowledge, without which the development of, for example, mugham art as a whole is impossible today. Let us emphasize that we are not talking about innovations in the structure of mugham. We are talking about the introduction of innovative processes in the teaching of professional music of the oral tradition. The problems of studying the role of continuity at the level of ethnogenesis in the process of artistic creativity in innovative teaching may look like this. Innovative processes today, at the beginning of the 21st century, are necessarily included in pedagogical music science as its most important component. Of course, it is possible to offer a variety of innovative aspects in modern music education. However, given the limitations of the dissertation framework, we have put forward and developed the most relevant, one might say, fateful aspects of the innovative development of modern music pedagogy. It is the aspects we propose that, first of all, can have a significant impact on the formation of a whole range of innovative theoretical directions in modern music pedagogy.

CONCLUSIONS / ВИСНОВКИ

The innovative processes studied in our article are based on known spiritual values. Accordingly, the value impulses emanating from innovative processes are capable of adequate objectification. Thus, in the generalizing foundations of musical pedagogy, two postulates were emphasized:

1. Integrity, indivisibility of the entire educational complex of musical pedagogy.

2. Preservation and support for the main and meaningful patterns of domestic musical pedagogy.

In this article, we have proposed and studied two aspects of innovative approaches in modern music pedagogy:

- Contextual understanding of the problem, which covers issues of actualization of pedagogical innovations in the globalizing space.
- Applied understanding of problems with the advancement of specific developments and methodological proposals in the pedagogical innovation process.

The article argued the thesis that the result of innovative processes in modern pedagogy is the conceptualization of the world in the minds of students of higher education institutions. In light of the above, the dissertation emphasized that the actualization of pedagogical innovations forms students' ability to respond to complex modern realities. In this regard, we put forward a number of projects. First of all, we considered it necessary to consider, one might say, the

mega ideas of our time:

- 1) globalization of the world space;
- 2) actualization of innovation processes;
- 3) culturalization of humanitarian education;
- 4) introduction of ideological foundations of the national idea of the

Azerbaijani people.

In this regard, modern processes in education were analyzed and specific development of topics was proposed:

- culturalization of education;
- ethnomusicology;
- comparative art history;
- Azerbaijani studies.

The results of our study allow us to codify innovative directions in modern music pedagogy.

The innovative interpretation is based on the following chain of knowledge in the process of music education:

1. Study of determinants of the specificity of the material being studied.
2. The role of ethnogenesis in the development of musical culture.
3. General laws of the history of culture and the specifics of style.
4. Reconstruction of ethnoculture and modernity.

The article substantiates special disciplinary directions. Their innovative essence lies not only in the new approach to the principles of the structure of musical pedagogy. Their synthesizing role, which is based on the universal vision of pedagogy, is important. Universalism here most of all corresponds to the modern context that has developed in the culture of mankind. An innovative set of cultural forms, their consideration from a creative angle, certainly, in our opinion, activates the processes of development and reform of musical pedagogy.

The article confirmed the important understanding that innovative education today presupposes:

- theoretical equipment;
- reliance on the modern historical, social and political context;
- systematization of world and domestic experience.

Particular emphasis was placed not only on the role of the history of world and domestic culture, but also on the systematization of cultural experience.

Prospects for further research in this direction / Перспективи подальших досліджень у цьому напрямі. As the study showed, our concept of innovative development of modern music pedagogy assumes a step-by-step movement towards innovation. Therefore, we first of all investigated the main

paradigm parameters in the context of which music pedagogy functions. In this sense, the dissertation put forward the most important aspect in innovative pedagogy, namely, the methodology of cultural foundations of pedagogical science, which reflects the versatility of the innovative processes taking place today.

REFERENCES / СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

- [1] S. A. Abdullayeva, *Azərbaycan folklorunda xalq çalğı alətləri*. Bakı, Azərbaycan : Adiloğlu, 2007. [Online]. Available: <http://www.anl.az/el/Kitab/2014/227289.pdf> Application date: December 05, 2024.
- [2] Ə. Ağayev, *Pedaqoji fikrimiz: dünənimiz, bu günümüz*. Bakı, Azərbaycan : Elm, 2000.
- [3] R. Aslanova, *Qloballaşma və mədəni müxtəliflik*. Bakı, Azərbaycan : Elm, 2004. 264 s.
- [4] Ə. A. Babayeva, *Azərbaycanda islam və musiqi*. Bakı, Azərbaycan : Nurlan, 2001.
- [5] R. Əfəndi, *Azərbaycan incəsənəti dünya muzeylərində*. Bakı, Azərbaycan : 2009.
- [6] T. Əfəndiyev, *Mədəniyyətdə tarixilik və müasirlik*. Bakı, Azərbaycan : Təhsil, 2011.
- [7] Ə. Ə. Əlizadə, *Müasir Azərbaycan məktəbinin psixoloji problemləri*. Bakı, Azərbaycan : Ozan, 1998.
- [8] K. N. Həsənov, *Azərbaycan qədim folklor rəqsləri*. Bakı, Azərbaycan : İşıq, 1988.
- [9] Ə. Ş. Həşimov, *Azərbaycan xalq pedaqogikası*. Bakı, Azərbaycan, 1993.
- [10] Ə. Paşayev, *Pedaqogika. Yeni kurs*. Bakı, Azərbaycan : Nurlan, 2007.
- [11] F. A. Rüstəmov, *Ən yeni dövrün pedaqogika tarixi*. Bakı, Azərbaycan : Nasir, 2005.
- [12] S. A. Seyidova, *Azərbaycan xalq professional musiqi*. Bakı, Azərbaycan : Mars Print, 2005.
- [13] R. G. Abdullayeva, E. A. Salamzade, *Modern Art Studies: Origins of the Problem and Methods*. Baku, Azerbaijan : Elm, 1997. (rosiiskoju).
- [14] Yu. K. Babansky, M. M. Potashnyk, *Optimization of the Pedagogical Process*. Kyiv, Ukraine : Soviet School, 1982. (rosiiskoju). [Online]. Available: <http://e-catalog.mk.ua/NPB/EAF0C338-1E2A-489A-81D5-204C165C1BAA/> Application date : December 05, 2024.
- [15] G. A. Bagirova, *Syncretism of Arts in the Education of the Individual and Society*. Baku, Azerbaijan : Elm, 2005. (rosiiskoju).

- [16] T. F. Kengerlinskaya, *Musical Pedagogy – as an Integration of Science and Art*. Baku, Azerbaijan, 2004. (rosiiskoIU).
- [17] I. B. Pyaskovskii, *The Logic of Musical Thinking*. Kyiv, Ukraine : Musical Ukraine, 1987. (rosiiskoIU).
- [18] L. Hasanova, «The main directions of the application of pedagogical innovations in modern times and the role of teachers in this activity», REDUFOR: *Revista Educação & Formação*, vol. 6, is. 3, e5347, 2021. [Online]. Available: <https://www.redalyc.org/journal/5858/585868284010/html/>
Application date : December 05, 2024.
- [19] L. Darling-Hammond, «Constructing 21st -century teacher education», *Journal of Teacher Education*, vol. 57, is. 3, pp. 300–314, 2006. <https://doi.org/10.1177/0022487105285962>
- [20] G. Steiner-Hamsey, «How NGOs react: globalization and education reform in the Caucasus, Central Asia and Mongolia», *Kumarskaya press*, № 31(2), pp. 25–36, 2018.

Text of the article was accepted by Editorial Team 15.03.25

ІННОВАЦІЇ В СУЧАСНІЙ МУЗИЧНІЙ ПЕДАГОГІЦІ У КОНТЕКСТІ ДОСЛІДЖЕННЯ ЕТНОКУЛЬТУРИ

Гасанова Лачин Халід кизи,

доктор філософських наук, доцент,
завідувач кафедри музики та технологій її навчання
Азербайджанського державного педагогічного університету.
Баку, Азербайджан.

 <https://orcid.org/0000-0001-6546-906X>
lachinhasanova14@hotmail.com

Анотація. Азербайджан – країна з тисячолітньою історією та надзвичайно багатою культурною спадщиною. Водночас глобальні процеси культурної динаміки знаходять своє відображення в Азербайджані. Саме ця взаємодія слугує потужною рушійною силою інновацій у сучасній гуманітарній педагогіці. Компетентність студента, як професійна, так і гуманітарна, не може розвиватися поза рамками сучасних освітніх та інноваційних моделей. Тому пріоритети сучасного глобального культурного середовища неминує мають бути інтегровані в освітній процес шляхом впровадження педагогічних інновацій. Сучасні інноваційні процеси, що розглядають

крізь призму гуманітарної педагогіки, однаково актуальні й для музичної освіти. У цьому дослідженні інноваційні процеси переносяться до контекстуальної сфери музичної педагогіки. Музична культура Азербайджану являє собою художній матеріал, знайомий студентам. Таким чином, впровадження інновацій в освітній процес на основі доступного та добре відомого контенту видається найрозумнішим підходом до вирішення проблеми інновацій у сучасній музичній педагогіці. Формування концепції інноваційності в сучасній гуманітарній науці передбачає створення нових соціокультурних моделей та специфічних можливостей, що відображають контекст та трансформують дії. Тому інновації в музичній педагогіці передусім передбачають інтенсифікацію, реформування, формування та накопичення творчого та образного потенціалу. Ефективність та результативність інноваційності у музичній педагогіці залежать не лише від розвитку теоретичних положень, а й від регулювання процесів, що відбуваються в культурному середовищі сучасної гуманітарної освіти. Варто також зазначити, що рефлексивний характер сучасної музичної педагогіки виключає прості рішення. Наразі широкий спектр питань, що стосуються сучасної духовності, вимагає інноваційних педагогічних підходів. Одним із таких питань є духовна адаптація у сучасному світі, яка вирізняється своєю складністю. Отже, аспекти інноваційних підходів також мають бути різноманітними, цілеспрямованими та обґрунтованими. У світі, сформованому глобалізацією, усі аспекти культури вимагають нових підходів та свіжих перспектив. Це, безсумнівно, стосується і музичної педагогіки. Академічна компетентність студентів більше не визначається виключно володінням ними традиційними знаннями університетського рівня. Сьогодні нагальною потребою є формування в учнів універсальних світоглядних основ. Саме ця вимога забезпечує професійну життєздатність. Зрештою, кожен студент є членом культурної спільноти, інтелектуальною, здібною особистістю, яка має орієнтуватися в сучасному соціокультурному просторі. Такий студент повинен розуміти та розпізнавати особливості духовної культури та те, як вони розвивалися продовж історії. Духовна спадщина азербайджанського народу містить приховані значення, які залишаються значною мірою невивченими у сучасній музичній педагогіці. На нашу думку, лише розробка стратегічної, інноваційної програми в рамках азербайджанської музичної педагогіки може по-

справжньому розкрити студентам глибину та значення культурної та мистецької скарбниці Азербайджану.

Ключові слова: інновації; сучасна музична педагогіка; духовна спадщина народу; компетентність; студенти; інноваційні ідеї.

TRANSLATED AND TRANSLITERATED / ПЕРЕКЛАД, ТРАНСЛІТЕРАЦІЯ

- [1] S. A. Abdullayeva, Folk instruments in Azerbaijani folklore. Baki, Azerbaijan : Adiloglu, 2007. [Online]. Available: <http://www.anl.az/el/Kitab/2014/227289.pdf> Application date : December 05, 2024. (in Azerbaijani).
- [2] A. Aqaev, Our pedagogical idea: our yesterday, our today. Baki, Azerbaijan : Elm, 2000. (in Azerbaijani).
- [3] R. Aslanova, Globalization and cultural diversity. Baki, Azerbaijan : Elm, 2004. (in Azerbaijani).
- [4] A. A. Babayeva, Islam and music in Azerbaijan. Baki, Azerbaijan : Nurlan, 2001. (in Azerbaijani).
- [5] R. Efendi, Azerbaijani art in world museums. Baki, Azerbaijan : 2009. (in Azerbaijani).
- [6] T. Efendiyev, Historicism and modernity in culture. Baki, Azerbaijan : Education, 2011. (in Azerbaijani).
- [7] A. A. Alizade, Psychological problems of the modern Azerbaijani school. Baki, Azerbaijan : Ozan, 1998. (in Azerbaijani).
- [8] K. N. Hasanov, Ancient Azerbaijani folklore dances. Baki, Azerbaijan : Isik, 1988. (in Azerbaijani).
- [9] A. Sh. Khashimov, Azerbaijani folk pedagogy. Baki, Azerbaijan, 1993. (in Azerbaijani).
- [10] A. Pashayev, Pedagogy. New course. Baki, Azerbaijan : Nurlan, 2007. (in Azerbaijani).
- [11] F. A. Rustamov, History of pedagogy of the newest era. Baki, Azerbaijan : Nasir, 2005. (in Azerbaijani).
- [12] S. A. Seyidova, Azerbaijani folk professional music. Baki, Azerbaijan : Mars Print, 2005. (in Azerbaijani).
- [13] R. G. Abdullayeva, E. A. Salamzade, Modern Art Studies: Origins of the Problem and Methods. Baku, Azerbaijan : Elm, 1997. (in Russian).
- [14] Yu. K. Babansky, M. M. Potashnyk, Optimization of the Pedagogical Process. Kyiv, Ukraine : Soviet School, 1982. [Online]. Dostupno: <http://e-catalog.mk.ua/NPB/EAF0C338-1E2A-489A-81D5-204C165C1BAA/> Data zvernennia : Hrud. 05, 2024. (in Russian).

- [15] G. A. Bagirova, Syncretism of Arts in the Education of the Individual and Society. Baku, Azerbaijan : Elm, 2005. (in Russian).
- [16] T. F. Kengerlinskaya, Musical Pedagogy – as an Integration of Science and Art. Baku, Azerbaijan, 2004. (in Russian).
- [17] I. B. Pyaskovskii, The Logic of Musical Thinking. Kyiv, Ukraine : Musical Ukraine, 1987. (in Russian).
- [18] L. Hasanova, «The main directions of the application of pedagogical innovations in modern times and the role of teachers in this activity», REDUFOR: Revista Educação & Formação, vol. 6, is. 3, e5347, 2021. [Online]. Available: <https://www.redalyc.org/journal/5858/585868284010/html/> Application date : December 05, 2024. (in English).
- [19] L. Darling-Hammond, «Constructing 21st -century teacher education», Journal of Teacher Education, vol. 57, is. 3, pp. 300–314, 2006. <https://doi.org/10.1177/0022487105285962> (in English).
- [20] G. Steiner-Hamsey, «How NGOs react: globalization and education reform in the Caucasus, Central Asia and Mongolia», Kumarskaya press, № 31(2), pp. 25–36, 2018. (in English).

Reviewed April 24, 2025
Published May 22, 2025



This work is licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.

© Lachin Hasanova, 2025