

PEDAGOGICAL CONDITIONS ENSURING A COMPETENCE-BASED APPROACH IN TEACHING MUSIC CULTURE

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Abstract: A number of reflective thoughts are presented regarding the pedagogical conditions, methods, mechanisms, and results of their use that ensure a competency-based approach in teaching the subject of musical culture.

Keywords: education, educational technology, teaching, competence, music pedagogy, music culture, method, form, method, effectiveness

Introduction. The inclusion of indicators in school education development programs to involve students in art clubs and the organization of school choirs indicates that musical culture is supported not only through lessons but also through the formation of a school cultural environment¹. In Uzbekistan, the role of the subject of musical culture in the modern education system is being strengthened at the level of state policy and regulatory documents: directions such as the fundamental improvement of subject teaching, the introduction of the National Curriculum, the modernization of curricula, the regulation of teacher qualifications, and the strengthening of the art environment (clubs) in schools are defining development trends.

Main part. Current curricula define music listening, singing, musical literacy, and familiarization with examples of national and world music as the main directions of musical culture. Although this situation demonstrates the systematic nature of the subject's content, it is observed in practice that the quality of lesson delivery varies across schools. In some schools, music lessons are rich in educational and creative activities, while in others, they are conducted only as formal classes. At the same time, the adoption of documents aimed at the development of music education at the state level testifies to the growing status of the science. In particular, tasks have been defined for the radical improvement of music education in general secondary education, increasing the professional potential of teachers, and expanding the activities of choirs and clubs in schools. This indicates that the subject of musical culture is viewed not only as a lesson but also as a factor shaping the school's cultural environment.

The education system prioritizes the comprehensive development of the individual and the formation of spiritual, moral, aesthetic, and creative competencies alongside their intellectual potential. In the context of such multifaceted goals of the educational process, art education, in particular, the subject of musical culture, occupies a special place. This is because music is a directly effective tool for enriching an individual's emotional world, cultivating aesthetic taste, developing creative thinking, and forming a conscious attitude toward national and cultural values. Therefore, the role of the subject of musical culture in the education system today is evaluated not only at the level of an "additional" subject but also as one of the strategic directions ensuring the upbringing of the individual.

¹ Decree of the President of the Republic of Uzbekistan No. UP-134 dated May 11, 2022. <https://lex.uz/docs/-6008663>

It is noteworthy that as a result of globalization and the expansion of the digital information space, students regularly encounter musical culture through various sources: internet platforms, social networks, mass media products, advertising, and entertainment content strongly influence the musical taste and aesthetic choice of young people. This situation, on the one hand, expands the student's musical experience, and on the other hand, strengthens the need for pedagogical influence that regulates their musical choice, shapes artistic criteria, and develops the skill of conscious aesthetic evaluation. It is precisely this need that further increases the significance of the subject of musical culture in the modern education system and requires updates to its content and teaching methods.

In recent years, processes such as the competency-based approach, student-centered education, integrative approach, project and activity methods, interactive learning technologies, and the use of digital educational resources have intensified in education. These trends also create new requirements in the teaching of the subject "Musical Culture": the lesson process must be organized based on student activity, listening, performance, musical analysis, and creative tasks must be carried out in a harmonious manner, and evaluation criteria must be improved to a level that realistically reflects the student's musical development. Furthermore, the targeted use of audiovisual materials, digital platforms, and educational media content in music education is considered one of the important conditions for increasing lesson effectiveness.

As the music education system undergoes fundamental changes, music education is also moving beyond the traditional explanatory and performance-based approach, enriching itself with new pedagogical opportunities. In particular, the introduction of audiovisual materials, digital platforms, and educational media content into the educational process requires a new perspective on the content and organization of music lessons. It is no coincidence that today the targeted use of these tools is considered one of the important conditions for increasing the effectiveness of music education.

Music is a form of art that is heard, felt, and often perceived more deeply through sight. Elements such as melody, rhythm, timbre, performance technique, and stage culture are not fully formed in the reader's mind solely through verbal explanation. It is at this point that audiovisual materials become the natural didactic foundation of music education. Live performance videos, audio recordings, scene samples, and visual explanations allow the reader not only to hear but also to see and compare music. As a result, musical perception becomes multi-channel, and the material being studied is assimilated more stably.

However, the introduction of digital technologies into the classroom alone does not guarantee effectiveness. The main question is for what purpose and to solve which pedagogical task they are applied. Purposeful use refers to the fact that audiovisual tools serve a specific stage of the lesson - the process of motivation, listening, analysis, performance, or reflection. If the video or audio becomes merely a means of "decorating the lesson" or temporarily engaging the student, it will not yield a pedagogical result. On the contrary, when it is linked to a specific task, discussion, and practical activity, it turns the student into an active participant in the musical process.

Digital educational platforms and educational media content also expand the possibilities of an individualized approach in music lessons. In one class, there are students with different levels of musical ability, listening experience, and interest. With digital resources, someone can

work with a more complex performance sample, while another can reinforce the main rhythm and intonation through slowed-down audio. This transforms music education from a "one-size-fits-all" model into a differentiated and person-centered process. Also, media content enhances feedback in music lessons. The ability to record, re-listen, and analyze a student's performance develops auditory control, which is very important in music. The student notices their own mistakes, and the teacher manages the process through short and clear recommendations. This approach transforms evaluation from a punitive mechanism into a developmental tool.

Another important aspect of audiovisual and digital tools is their motivational impact. The modern reader is accustomed to receiving more information through the screen. Therefore, the use of short, meaningful, and artistically mature media content in the introductory part of the lesson engages the student in musical activity. However, this motivation should not only be emotional but also logically connected to subsequent listening, analysis, and performance activities. Caution is also required when using digital tools. Technology does not replace the teacher; it should only be a tool that serves a pedagogical purpose. The teacher's methodological literacy, the quality of the selected content, the preservation of national and cultural balance, and the consideration of students' age and psychological characteristics are of decisive importance in this process. In music education, the targeted use of audiovisual materials, digital platforms, and educational media content is a powerful pedagogical factor in increasing lesson effectiveness. They enrich the process of music perception, engage the student in active musical experience, and strengthen individual approaches and reflection. However, true effectiveness is manifested not in the technology itself, but in the pedagogical approach that combines it with didactic goals. In this sense, digital tools should be viewed not as an end in music education, but as a means leading to meaningful and effective learning.

Music education, unlike other disciplines, is a complex pedagogical process based on multi-channel perception. Musical knowledge and skills are primarily formed through the interaction of auditory, visual, and motor activities. Therefore, the use of audiovisual and digital tools in music lessons serves as an important didactic factor in increasing educational effectiveness.

The core semantic elements of music - melody, rhythm, timbre, dynamics, phrasing, and performance style - are often not fully grasped through verbal explanation. Audio and video materials reveal these complex concepts through a real-life performance example. The student not only hears the music but also observes the performer's movements, breathing, articulation, and conducting gestures. As a result, music is perceived not as a theoretical concept, but as a phenomenon of living art. Research emphasizes that the multisensory approach (hearing-vision-action) is effective in strengthening musical memory and performance skills.

Audiovisual tools also make it possible to study a musical work in context. Factors such as genre, style, performance school, and stage culture are formed as a holistic image in the reader's mind through video recordings. Especially when working with examples of national and traditional music, digital technologies serve as an important tool for studying and understanding cultural heritage.

"The effectiveness of audiovisual tools in music education is also linked to the strengthening of the 'listening - performance - analysis' cycle during the lesson process." The listening process, organized on the basis of digital technologies, moves from passive reception to active analysis. The student listens to music based on a specific task, identifies means of

expression, and then tries to imitate and perform it. Re-listening and comparison develop self-assessment and reflection skills. This process fully complies with the principles of activity-oriented education.

In international educational practice, digital technologies are interpreted not as a means of improving the quality of education, but as a factor that yields results only when used in the right pedagogical conditions. “Global reports prepared by UNESCO emphasize that digital technologies expand access to educational resources, but their effectiveness is directly linked to teacher competence and didactic design.” Also, in the English national curriculum, “the appropriate use of technology in the processes of performance, listening, evaluation and creation of students in music is defined as an important result.” In general, audiovisual and digital tools in music education are not only a technical assistant but also an important pedagogical resource that deeply understands musical content, forms performance skills, and engages the student in active musical activity. Their application on a targeted and methodological basis serves to significantly increase the effectiveness of music education.

Digital platforms and educational media content increase educational effectiveness by establishing differentiated learning in music lessons, ensuring rapid feedback, and increasing student motivation. However, these opportunities yield the expected results only under the conditions of a well-developed didactic model and the teacher’s targeted pedagogical management.

In music education, the use of digital platforms and educational media content is regarded as a crucial pedagogical factor that serves to enhance the effectiveness of the educational process. This is because in the subject of music, the level of musical training, hearing ability, and performance experience of students differ significantly even within the same class. Digital tools allow for the organization of education on a differentiated and individual basis, taking these differences into account.

With the help of digital platforms, gifted students have the opportunity to practice complex parts or additional performance tasks, and beginner students have the opportunity to practice in slow-mo audio and parts, making it easier to listen independently and give practice assignments at home. Modern systematic reviews of the use of digital tools in primary music education note that they activate learning activities and enhance learning outcomes under certain conditions, but the teacher’s didactic design and educational context are shown as decisive factors.

Another important advantage of digital platforms in music lessons is the acceleration of feedback and reflection processes. The student has the opportunity to evaluate themselves by recording their performance in audio or video form and listening to it again. Based on the teacher’s brief and clear comments, correcting errors in the next performance and comparing them with previous results serves to form auditory control, which is important in music. This process transforms assessment into a form of formative assessment focused on development rather than on the final result.

Furthermore, educational media content increases student engagement during the introductory and motivational stages of the lesson. Short, purposeful video clips, live performance samples, and animated explanations stimulate students’ interest in the topic and enhance engagement in musical activities. However, as international practice emphasizes, such content should serve specific educational results rather than be of an entertainment nature.

UNESCO reports emphasize that technologies do not automatically improve the quality of education without the pedagogical skills and methodological approach of the teacher². Digital platforms and educational media content enhance educational effectiveness by establishing differentiated learning in music lessons, providing rapid feedback, and increasing student motivation. However, these opportunities yield the expected results only under the conditions of a well-thought-out didactic model and the teacher's targeted pedagogical management³.

In the course of the study, we examined how digital platforms and educational media content increase effectiveness in music lessons. As a result of our research, we answered the following question: music education is often not a lesson where everyone is the same at the same time. Even in the same class, someone catches the rhythm quickly, someone cannot find the intonation clearly, and another has difficulty reading the notes. Due to these differences, the effectiveness of a music lesson largely depends on one question: how does the teacher create the appropriate tempo and task for each student, and how does the student monitor their performance? Here, the digital platform and educational media content appear not as a simple "convenience," but as a pedagogical mechanism for managing the lesson.

It allows for differentiated and individual learning. A differentiated approach is especially necessary in a music culture lesson, as the level of musical training is not measured by "one standard": someone may have a strong auditory memory, someone may have good technical performance, and another may have motivation but a weak theoretical foundation. Digital platforms serve the purposeful redirection of these differences, rather than their "dispersal."

Through the e-learning platform, the teacher opens up different levels of path within a single topic:

- a complex part for a gifted student (second voice, accompaniment, polyphonic listening, or an element of improvisation);

- for the initial level, it is necessary to perform "slow" audio, step-by-step exercises with a metronome, and repeated parts in 2-4 beats;

- independent listening assignment for homework: listening with "what does it sound?" criteria, short reflection questions, and repeated listening to draw conclusions.

There is also a scientific basis for this approach, and systematic reviews summarizing the impact of digital tools in primary school music textbooks typically show increased student engagement and learning motivation, but it is repeatedly emphasized that the outcome largely depends on the teacher's task design and context (infrastructure, time, control)⁴. Thus, the platform allows for differentiation, but if it is not governed by a didactic scheme of "to whom, what, when, and by what criteria," it may simply become a repository of resources used in the lesson.

Increases motivation and engagement in the lesson. The power of media content lies in the fact that it provides the reader with a "result picture" of the topic in a short time - a short live performance clip, a clearly targeted video, an animated explanation - and evokes the reader's

² UNESCO. Global education monitoring report 2023: Technology in education – A tool on whose terms? – Paris : UNESCO Publishing, 2023. – 525 p. – URL: <https://www.unesco.org/gem-report>

³ Savage J. Teaching music creatively. – London : Routledge, 2012. – 184 p.

⁴ Yihan L. et al. The use and effectiveness of digital tools in elementary music education: A systematic review // Music & Science. – 2025. – T. 8. – C. 20592043251363338.

inner question: "Can I do the same?" Especially at the introductory-motivational stage of the lesson, such content concentrates attention and stimulates activity.

In general secondary education, the subject of musical culture is evolving to apply a multicultural, technologically integrated, and community-oriented approach. These changes reflect a broader understanding of music not only as a listening experience but also as a cultural artifact that is an integral part of identity formation and social cohesion. As educational systems adapt to these trends, the role of musical culture is becoming increasingly important in fostering inclusivity, cultural awareness, and a lifelong connection to music.

In the process of updating the content of music education and teaching technologies, the use of audiovisual materials, digital platforms, and educational media content is considered one of the important pedagogical conditions. Since the art of music is a science perceived through hearing and sight, audio and video resources allow for a more complete understanding of the musical image, observation of performance techniques, and the practical mastery of musical means of expression. This situation serves to harmonize listening, performance, and analytical activities during the lesson.

Conclusion. In general, the subject of musical culture is one of the most important subjects in the modern education system, serving to ensure the spiritual and aesthetic education of students and the development of their musical culture and creative thinking. Updates in the education system necessitate improving the content and teaching technologies of this subject based on modern pedagogical requirements. In this process, the targeted use of audiovisual materials, digital platforms, and educational media content serves as an important factor in increasing the effectiveness of music lessons. As a result, the process of teaching the subject of musical culture is enriched with competency-based and personality-oriented approaches based on student activity, and its place and significance in the modern education system are being further strengthened.

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