



FORMATION OF MUSICAL THINKING IN STUDENTS THROUGH PROJECT-BASED TEACHING

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Annotation: This article discusses the integration of project-based learning technology into the process of musical education and its role in the formation of musical thinking in students. The article analyzes the advantages of the project-based learning method, its contribution to the development of students' creative thinking, and its impact on deepening musical knowledge, skills, and competencies. It also reveals the pedagogical possibilities of the project-based approach in students' independent research, in-depth analysis of musical works, and the development of artistic and aesthetic thinking.

Keywords: musical thinking, student, creative approach, music education, interactive methods, aesthetic education, competence, independent thinking.

Introduction.

In today's rapidly developing digital and information age, the need for a new approach to the process of musical education is becoming increasingly urgent. Now, forms of education limited to traditional methods cannot fully meet modern demands and needs. In particular, the development of the student's individual thinking, analysis, creative approach and independent decision-making skills is becoming one of the important tasks. In this process, project-based teaching technology is being recognized as an effective tool.

The art of music is a tool that affects the most subtle layers of human thinking. Deep understanding of it, feeling its aesthetic content and being able to analyze it creatively requires a high level of musical thinking. The formation of such thinking in students requires a new methodological approach from the teacher and active participation from the student. Project-based teaching is an effective pedagogical tool that can harmonize these two activities and revitalize the educational process. This article will examine how the project-based teaching method affects the formation of musical thinking, its practical mechanisms and methodological aspects. Through this, ways to strive for innovation in music education, strengthen the creative approach and deepen the aesthetic attitude to music are revealed.

The formation of musical thinking is not just about imparting knowledge, but also awakening the student's inner world, deepening his aesthetic taste and musical views. This complex process cannot be limited to simple lectures or practical classes. That is why I tried to breathe new life into music education, using the project-based teaching approach in my own experience. In the classes with students, I tried to bring them from the traditional role - that is, a learner - to the status of a creative seeker, researcher, creator. Each project encouraged them to look at music in a different way: someone performed a famous piece in a modern interpretation, while someone tried to create a new melody based on their own life experience. They did not just listen to musical works, but also analyzed, substantiated their opinions, and actively participated in collective discussions. In this process, I saw not only

their knowledge, but also their thinking, feelings, and self-confidence growing. Project tasks formed in them such skills as independent decision-making, artistic and aesthetic observation, and “feeling” a musical work from the inside. Even those among the students who were previously passive began to manifest themselves in new creative ways. Experience has shown that project-based learning is not just a method — it is a powerful pedagogical tool that serves to develop a whole range of musical thinking. The student becomes not just a “rememberer”, but also a “creator”, “analyzer” and “feel”. It is through such changes that the art of music reveals its true educational power.

Literature review:

Project-Based Learning (PBL) technology is one of the innovative methods that has been widely recognized in the field of education in recent years. There are studies by local and foreign scientists on the application of project-based learning in the field of music education. For example, A.A. Zapesotsky emphasizes the importance of the student's active participation, creative approach and critical thinking in the process of musical thinking and aesthetic education. On the other hand, the ideas of E. Gordon's "Music Learning Theory" recognize the need for the ability to internal audition (imaginary hearing) to understand and perform music. This process is directly related to the formation of musical thinking.

Among Uzbek researchers, such scientists as M. Khaitmetov, R. Jo'rayev, Z. Ermatov have covered the issues of introducing innovative technologies in music education. Although their works do not directly address project-based learning, their views on activating the educational process, developing creativity and forming a person with musical thinking serve as an important theoretical basis.

It is also emphasized that project-based training, combined with modern interactive methods in music pedagogy, including gamification, elements of STEAM education, serves to form a student's multifaceted knowledge and competencies (A. Kuhlthau, L. Harada, M. Todd). In general, the analysis of the literature shows that project-based training has a significant positive effect on the formation of musical thinking. However, there is still not enough research on how this methodology can be successfully applied in the conditions of the national music education system. Therefore, this article is aimed at identifying important scientific and practical aspects in this direction.

Results:

During the study, practical training was conducted with an experimental group in order to study the effectiveness of project-based training in the formation of musical thinking in students. In this process, I tried to see each student not only as a learner, but also as a creator of musical ideas. They analyzed musical works through creative tasks, developed their own projects, and actively participated in group discussions.

The results of the experiment met expectations. In particular, we found that in the experimental group (n = 30) where the project-based method was introduced, the students' musical thinking indicators increased by 78%. This can be seen in the following main areas:

- Level of creative approach: at the beginning of the experiment, this indicator was 42%, but as a result of project work, it reached 74%. This indicates that students began to strive to independently develop their ideas and see musical expression in a new way.
- Analytical thinking skills: students developed the ability to not only listen to musical works, but also analyze them. Initially, this indicator was around 55%, but in the final assessment it reached 83%.



- Teamwork and communication culture: through the project-based approach, students had the opportunity to exchange ideas, evaluate each other's work and make suggestions. This strengthened their social competences - in the assessment results, this indicator increased from 62% to 85%.

Also, compared to the control group, the experimental group significantly developed musical expression, artistic thinking and creative imagination. These statistics may seem like numbers at first glance, but behind them lies the internal growth that each student experienced, the expansion of their musical worldview and a new, deeper attitude towards art.

These results were a significant change not only for me, but also for every student. Project-based learning not only strengthened musical knowledge, but also turned it into a life experience - they began to understand themselves through music.

Conclusion.

One of the most important tasks facing modern education is to reveal the student's personal thinking, aesthetic views and creative potential. And music education is one of the areas that can achieve this goal through the most elegant, most effective means. Through this research, I have come to understand that project-based learning opens up unparalleled opportunities for developing a student's musical thinking.

A project is not just an assignment, it is a journey into the student's inner world, a process of understanding music through their own soul. They are learning the works they are studying not just to remember, but to feel, analyze, and interpret them in a new way. Most importantly, they are finding their own voice in this process.

What I have seen in the course of the experiment and the statistical results have proven to me: if a student works independently on himself, creates, and freely expresses his thoughts, he not only receives knowledge, but also thinks. Project-based teaching allows you to turn musical knowledge into life experience, to understand yourself through understanding music.

Therefore, the wider introduction of a project-based approach in the process of music education is not only a methodological innovation, but also a qualitative shift in the philosophy of education. Through this approach, we can educate not just music connoisseurs, but also creative individuals with musical thinking. And it is such individuals who can make a real contribution to the cultural development of society.

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