



PEDAGOGICAL FOUNDATIONS FOR IMPLEMENTING A COMPETENCY-BASED APPROACH IN MUSIC EDUCATION

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Abstract: This article analyzes the pedagogical foundations of implementing a competency-based approach in music education, its theoretical and methodological aspects, and its significance in the educational process. The role of the competency-based approach in improving the content of music education and harmonizing students' musical knowledge, skills, and abilities with practical activity is highlighted. Additionally, the possibilities of using effective methods for forming core and subject-specific competencies, innovative pedagogical technologies, and interactive methods in the process of music education are examined. According to the research results, it was established that music education organized on the basis of a competency-based approach serves to develop students' creative thinking, musical-aesthetic taste, communicative culture, and independent activity skills.

Keywords: Music education, competency-based approach, pedagogical foundations, musical-aesthetic education, innovative pedagogical technologies, interactive methods, creative activity, musical literacy, educational process, development of competencies.

Introduction

In the context of today's globalization and updates in the education system, every subject, including music education, requires a revision of its content, purpose, and methodological approaches based on modern requirements. The educational process is now evaluated not only by the acquisition of theoretical knowledge but also by the student's ability to apply acquired knowledge in practical life, independent thinking, a creative approach, the ability to engage in communicative activity, and the manifestation of their personal abilities. In this regard, the competency-based approach is emerging as one of the primary methodological directions of modern education. This approach is of particular importance in the process of music education, as the subject of music not only expands the student's knowledge but also serves as a powerful educational tool in shaping their aesthetic taste, emotional sensitivity, creative thinking, and spiritual world.

Music education is a complex pedagogical process that serves the comprehensive development of the human personality. Tasks such as education, upbringing, the realization of creative abilities, and the formation of a spirit of respect for national and universal values are reflected in it in mutual harmony. In traditional education, the acquisition of musical theoretical knowledge, singing, or listening to musical works is often considered the primary result, whereas in a competency-based approach, these activities acquire a broader meaning. That is, the student must not only listen to the musical work but also perceive, analyze, feel its content, express a personal attitude toward it, and express their musical imagination through creative tasks. This ensures the holistic development of knowledge, skills, abilities, and personal qualities in music education.

The pedagogical essence of the competency-based approach in music education is that it is aimed at forming the student not as a passive subject receiving ready-made knowledge, but as an active participant in musical activity. In such an approach, the teacher acts not only as an educator but also as a pedagogical leader who organizes the student's creative search, develops their musical abilities, and encourages independent thinking. Especially in music lessons, activities such as singing, listening, performing rhythmic movements, playing musical instruments, musical analysis, and organizing group creative work create broad opportunities for the formation of competencies. In this process, the student acquires not only musical literacy but also skills in working in a team, freely expressing their thoughts, and understanding and evaluating artistic and aesthetic phenomena.

The implementation of a competency-based approach in music education requires a substantive and methodological renewal of the pedagogical process. At the same time, the content of the lesson should not be limited solely to the topics of the curriculum but should be linked to the student's personal experience, interests, creative abilities, and age characteristics. Since the subject of music by its nature has an emotional-expressive, creative, and practical orientation, applying a competency-based approach to it allows for increasing student activity, engaging them in creative reflection, and linking learning outcomes with life activities. For example, by studying folk songs, students develop respect for national culture, patriotism, historical memory, and artistic taste, while familiarization with world music examples strengthens their readiness for intercultural communication.

Furthermore, the competency-based approach requires a new organization of the assessment system in music education. While in traditional assessment, the primary criterion is often a student's ability to sing a song correctly or answer theoretical questions, in competency-based assessment, their understanding of a musical work, creative approach, performance culture, understanding of musical means of expression, independent expression, and the ability to perform practical tasks are also taken into account. This allows for a comprehensive assessment of the student's development as an individual. From this perspective, the competency-based approach in music education should be viewed not only as a methodological innovation but also as a fundamental change in the attitude toward the educational outcome.

Today, the development of qualities such as aesthetic culture, spiritual perfection, creativity, and a conscious attitude toward cultural heritage is considered an important socio-pedagogical task in society. Music education has unparalleled opportunities to fulfill this task. This is because music is an art form that directly affects the human soul, nurtures feelings, and enriches the worldview. Music education organized on the basis of a competency-based approach educates students not only as music listeners or performers but also as individuals who understand, value, and utilize musical culture in their life activities.

Therefore, the topic "Pedagogical Foundations for Implementing a Competence-Based Approach in Music Education" is of current importance for pedagogical science and the practice of music education. The scientific study of this topic allows for the improvement of the content of music education, the formation of musical-aesthetic, creative, communicative, and cultural competencies in students, the effective use of innovative methods in the lesson process, and the linking of educational results with personal development. Consequently, the in-depth study of the competency-based approach in music education is important not only theoretically but also

practically, and it is considered one of the effective pedagogical directions serving to improve the quality of modern education.

Discussion

The issue of implementing a competency-based approach in music education is considered one of the most important directions of the modern pedagogical process. This is because in today's education system, primary attention is paid not only to the student's acquisition of knowledge but also to the formation of qualities such as the ability to apply acquired knowledge in practical activities, creative thinking, the ability to justify one's point of view, and the ability to act independently in various cultural and social situations. Music education plays a special role in this process. The reason is that music is an art-based pedagogical field that ensures the mental, emotional, aesthetic, creative, and communicative development of the student as a whole.

The competency-based approach in music education requires, first and foremost, a new approach to the educational outcome. In the traditional approach, the effectiveness of music lessons was often assessed by the student's ability to sing a song correctly, know theoretical information about musical literacy, or remember the life and work of a particular composer. However, such an approach cannot fully reveal the student's musical thinking, aesthetic attitude, creative search, and the ability to express oneself in practical activities. The competency-based approach serves to connect the student's knowledge with life, creative, and practical activities. In this process, the student not only listens to the musical work but also understands, analyzes, feels, evaluates it, and expresses their creative attitude toward it.

An important pedagogical aspect of the competency-based approach in music education is that it transforms the student into an active subject of the educational process. That is, the student is formed not as a listener receiving ready-made knowledge, but as a person who directly participates in musical activity, searches, creates, thinks, and feels. Under these conditions, the teacher's role also changes. The teacher is no longer merely a song teacher or a theorist, but also a pedagogical organizer who reveals the student's creative potential, stimulates their musical interest, and supports independent thinking.

To implement a competency-based approach in music lessons, all components of the lesson—goal, content, method, means, types of activities, and evaluation criteria—must be organized in harmony. If the goal of the lesson is limited only to "teaching songs" or "explaining the topic," it will be difficult to achieve a competency-based result. On the contrary, the educational process will be effective if the goal of the lesson is directed toward specific competency-based results, such as developing a student's musical and aesthetic perception, forming creative expression skills, forming a conscious attitude toward national and world musical heritage, and developing a culture of communication through musical activity.

In a competency-based approach, the content of music education is also expanded. In this regard, music theory, solfeggio, singing, listening to music, rhythmic movements, instrumental performance, musical analysis, creative tasks, and collective activity are considered as a single didactic system. These types of activities serve to form various competencies in the student. For example, the process of singing, along with working on voice, breathing, pronunciation, rhythm, and intonation, develops performance culture, emotional expression, and skills for harmonious movement within a team. Listening to music enriches the student's aesthetic perception, musical hearing, figurative thinking, and artistic analysis skills. Instrumental performance



expands the student's capabilities in motor skills, attention, auditory control, rhythmic sensitivity, and creative expression.

Musical-aesthetic competence occupies a central place in the implementation of the competency-based approach in music education. This competence is determined by the student's ability to perceive a musical work, understand its artistic content, understand musical means of expression, provide an aesthetic assessment of artistic phenomena, and express their emotional attitude through music. A student with formed musical-aesthetic competence perceives a musical work not as a simple set of sounds, but as an artistic phenomenon with a specific idea, image, mood, and educational content. This contributes to the development of their general cultural level and aesthetic taste.

Furthermore, the development of creative competence in music education is of particular importance. By its very nature, the art of music relies on creative activity. Therefore, in music lessons, students should be given creative tasks such as creating small melodies, composing rhythmic samples, developing movements corresponding to the content of the song, creating visual or verbal expressions based on the music, and continuing the given melody. Such tasks contribute to the formation of a student's independent thinking, imagination, musical imagination, and a unique style of expression. It is these aspects that constitute the practical content of the competency-based approach.

Another important aspect of the competency-based approach is its personality-oriented nature. Each student has different musical abilities, a sense of hearing, vocal capabilities, a sense of rhythm, stage presence, creative imagination, and interests. Therefore, it is pedagogically incorrect to expect the same results from all students in music education. The competency-based approach requires taking into account the individual capabilities of students, assigning them appropriate tasks, working based on a differentiated approach, and assessing the personal growth of each student. This makes music lessons more humane, creative, and effective.

The formation of communicative competence in music education is also an important pedagogical task. In music lessons, students often sing in groups, perform in ensembles, listen to each other's performances, express opinions, and participate in discussions. In these processes, they develop qualities such as the culture of listening, expressing their opinions, respecting the opinions of others, working in a team, and creating in cooperation. In particular, collective performance fosters students' skills in responsibility, discipline, harmony, and mutual cooperation. In this sense, music education creates a natural pedagogical environment for the development of communicative competencies.

The use of national musical heritage should be considered an important component of the competency-based approach. Examples such as Uzbek folk songs, maqom art, dastans, bakhshi, katta ashula, lapar, yalla, lullaby, and ritual songs foster a sense of national identity, historical memory, respect for cultural values, and patriotism in students. In music lessons, studying examples of national heritage should not be limited to merely singing or listening to them. Students must understand the history of creation, content, style of performance, educational ideas, and the significance of these works in modern life. Only then will the national musical heritage become an effective tool for competency-based education.

The use of modern pedagogical technologies and interactive methods is of great importance in implementing the competency-based approach. Methods such as

"Brainstorming," "Cluster," "Insert," "Venn Diagram," "B-B-B," "Debate," "Project Method," "Introduction to Role," "Musical Analysis," and "Creative Laboratory" activate students and encourage them to think independently, search, and express a creative attitude. For example, after listening to a musical work, asking students questions such as "What mood is expressed in the work?," "Which musical instruments created this mood?," "What image did this work evoke in you?" develops their artistic perception. At the same time, using the project method, students can conduct independent research on national instruments, famous composers, folk songs, or modern musical trends.

Digital technologies also create broad opportunities for implementing a competency-based approach in music education. Audio and video materials, virtual instrumental programs, electronic textbooks, digital music editors, online platforms, interactive presentations, and multimedia tools enhance students' musical perception. With the help of such tools, students can listen to musical works in various performance versions, compare them, analyze their own recordings, and create small musical compositions. This serves the harmonious development of digital competence and musical competence.

However, there are also certain problems in implementing the competency-based approach in music education. First of all, in some cases, lessons are still organized in the traditional reproductive way, that is, the teacher explains, the student repeats. In this method, the student's independent thinking, creative approach, and practical competencies are not sufficiently formed. Secondly, in educational institutions where the material and technical base of music rooms, musical instruments, audio equipment, and multimedia tools are insufficient, the possibilities of the competency-based approach are limited. Thirdly, some teachers have methodological needs for lesson design in accordance with the competency-based approach, the selection of active methods, the creation of creative tasks, and the development of competency assessment criteria.

Therefore, for the effective implementation of the competency-based approach in music education, it is first necessary to develop the professional competence of the teacher. A music teacher must possess not only performance skills but also skills in using pedagogical technologies, psychological approaches, assessment methodologies, digital tools, and creative teaching methods. This is because the application of the competency-based approach to the lesson process directly depends on the teacher's professional skills, methodological thinking, and creative approach. The teacher should organize the lesson in such a way that every student actively participates to the best of their ability, feels the music, creates, expresses their thoughts, and can see their results.

In the competency-based approach, the assessment process also requires special attention. In music education, assessment should not be limited to just singing a song correctly or answering theoretical questions. During the evaluation process, the student's musical perception, rhythmic sense, performance culture, creative approach, teamwork skills, attitude toward the musical work, and the level of independent task completion must also be taken into account. Such an approach allows for the monitoring and encouragement of a student's personal growth. The use of formative assessment, portfolios, creative works, observation sheets, and self-assessment methods is particularly effective for music education.

The implementation of a competency-based approach in music education develops not only students' musical knowledge and skills but also their personal qualities. Through music,



students develop qualities such as patience, attention, responsibility, emotional sensitivity, aesthetic taste, social adaptation, self-expression, and respect for cultural values. These aspects further increase the educational significance of the competency-based approach. Because the main goal of modern education is not only to educate, but also to raise a cultured, creative, independently thinking and socially active person.

In general, the implementation of a competency-based approach in music education ensures the content enrichment, methodological renewal, and result-oriented nature of the pedagogical process. This approach transforms music lessons into a field of creative, emotional, and practical activity that serves to develop the student's personality. Music education organized on the basis of a competency-based approach develops students' musical and aesthetic taste, creative thinking, communicative culture, attitude toward national values, and independent activity skills. Therefore, the deep implementation of this approach into the practice of music education should be evaluated as one of the important tasks of modern pedagogy.

Theoretical basis

The theoretical foundations for implementing a competency-based approach in music education are primarily linked to changes in views on educational outcomes in modern pedagogical science. While in the traditional education system the acquisition of knowledge, skills, and abilities by a student is evaluated as the main result, in the competency-based approach, these concepts acquire a broader meaning. That is, it is important for a student not only to memorize or repeat information but also to be able to apply acquired knowledge in various situations, draw independent conclusions, think creatively, express a personal attitude, and act effectively in practical activities. In this regard, the competency-based approach also directs the content of music education from the provision of knowledge to the development of the individual.

From a pedagogical perspective, the concept of competence represents the readiness and ability of a student to successfully perform a specific type of activity. Along with knowledge, skills, and abilities, it also includes motivation, values, experience, a creative approach, and personal qualities. In music education, competence is determined by the student's ability to perceive, perform, analyze, evaluate, creatively express music, and express a conscious attitude toward musical culture. Thus, musical competence is not a simple set of theoretical knowledge, but the level of the student's ability to manifest themselves in musical activity.

The idea of student-centered education plays an important role in the theoretical foundations of music education. This is because the subject of music is, by its very nature, directly linked to the inner world, emotional experiences, aesthetic taste, and creative imagination of the student. Each student perceives music differently, feels it differently, and expresses a unique attitude toward it. Therefore, the competency-based approach in music education serves to take into account the individual capabilities of the student and to develop their musical interests and creative potential. In this approach, the teacher views the student not as an object receiving ready-made knowledge, but as an active, creative, and independent individual.

Theoretically, the competency-based approach is inextricably linked to the activity-based approach. According to the activity-based approach, knowledge and skills are formed through the student's active participation, practical actions, and creative experience. This situation is

particularly evident in music education. Because music is deeply mastered not only through listening or theoretical understanding, but also through singing, performance, rhythmic movement, analysis, discussion, and the execution of creative tasks. As a student participates in musical activity, their hearing, sense of rhythm, emotional sensitivity, performance culture, and artistic thinking develop.

Another theoretical pillar of the competency-based approach in music education is the culturological approach. Music is an important component of human culture, reflecting the history, lifestyle, values, aspirations, and spiritual world of a people. Therefore, music education not only equips the student with musical knowledge but also prepares them to understand, appreciate, and continue their cultural heritage. In music lessons organized on the basis of a competency-based approach, the student acquires the competencies of intercultural communication, national self-awareness, aesthetic assessment, and respect for spiritual values through the study of national and world music samples.

In the pedagogical theory of music education, musical and aesthetic education is of particular importance. Aesthetic education forms the student's ability to feel beauty, understand a work of art, understand an artistic image, and respond to it. Music is one of the most effective means of aesthetic education. In the context of a competency-based approach, musical and aesthetic education is not limited solely to listening to or singing musical works, but is also aimed at engaging the student in analyzing musical phenomena, understanding their content, expressing emotional experiences, and engaging them in creative activity. As a result, the student develops musical and aesthetic competence.

Musical-aesthetic competence is one of the main results of music education. This competence is manifested through the student's conscious perception of a musical work, understanding its figurative content, distinguishing means of musical expression, demonstrating emotional expressiveness during performance, and the ability to express an aesthetic attitude toward musical art. A student with such a competence perceives a musical work not as a simple sequence of sounds, but as an artistic phenomenon with a specific idea, mood, artistic image, and educational content.

Another theoretical basis of the competency-based approach is the integrative approach. Music education is multifaceted in nature, combining art, history, literature, psychology, pedagogy, cultural studies, and information technology. For example, in the process of studying folk songs, the student understands not only the musical melody and rhythm but also the life, customs, historical experience, and spiritual values of the people. Studying the composer's work helps to understand the history of music, artistic thinking and cultural processes. Therefore, the competency-based approach strengthens interdisciplinary connections in music education.

A creative approach is also important in the theoretical substantiation of the competency-based approach in music education. The art of music is closely linked to creativity and develops the student's imagination, fantasy, emotional sensitivity, and opportunities for independent expression. In lessons organized on the basis of a creative approach, students are not limited to repeating ready-made knowledge, but also learn to create new musical images, continue melodies, compose rhythmic samples, choose a performance style, and express their emotional attitude. This process forms their creative competence.

Theoretically, the competency-based approach in music education is also linked to motivational factors. Only when a student feels free, active, and creative during a music lesson does a stable interest in music develop in them. Interest is the main driving force of musical activity. Therefore, during the lesson, the student's age characteristics, musical taste, examples of national and modern music, and creative skills are studied.

There are also psychological foundations for the competency-based approach in music education. Music directly affects a person's emotional state, memory, attention, imagination, and thinking. In the process of musical activity, the student develops auditory perception, rhythmic perception, emotional response, figurative thinking, and volitional qualities. Therefore, the formation of competencies in music education is carried out in close connection with the mental processes of the student. The teacher must develop not only musical knowledge but also the student's emotional-perceptual experience during the lesson.

In the competency-based approach, the independent activity of the student is considered an important theoretical principle. In music education, independent activity is manifested through the student's independent listening to a musical work, expressing an opinion about it, working on performance, performing creative tasks, familiarizing themselves with additional sources, and evaluating their own musical results. Independent activity develops students' skills in responsibility, self-control, creative inquiry, and self-development. This is one of the main goals of competency-based education.

The didactic foundations of the competency-based approach in music education require the purposeful, systematic, and effective organization of the educational process. In this process, the educational goal is linked to specific competencies, the educational content is activity-oriented, methods serve to increase student activity, and assessment is aimed at determining the dynamics of development rather than the final knowledge. Thus, the competency-based approach involves reorganizing all stages of the music lesson—motivation, mastery of new knowledge, practical activity, creative assignment, analysis, reflection, and assessment processes.

Furthermore, the competency-based approach requires a theoretical update of evaluation criteria. In music education, evaluation should not be limited solely to the technical correctness of the performance. The student's ability to feel, express, and analyze music, their creative approach, participation in collective activities, aesthetic attitude, and independent thinking should also be included in the evaluation criteria. This allows for a more complete and fair assessment of the student's musical development.

In general, the theoretical foundations of the competency-based approach in music education are closely linked to student-centered, activity-based, culturological, integrative, creative, and psychological-pedagogical approaches. These theoretical foundations allow for the interpretation of music education not only as a process of knowledge transfer but also as an integrated pedagogical system that develops the musical-aesthetic, creative, communicative, cultural, and personal competencies of the student. Therefore, the competency-based approach can be evaluated as an important pedagogical concept that defines the modern content of music education, expands its methodological capabilities, and enhances the quality of education..

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