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PROPOSALS FOR THE DEVELOPMENT OF EDUCATION IN TEACHING MUSICAL-HISTORICAL AND THEORETICAL SUBJECTS

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Abstract: This article systematizes proposals and recommendations aimed at eliminating existing problems and shortcomings in the teaching of musical-historical and theoretical disciplines, as well as improving the quality of education. The conclusions are based on the results of a study focused on enhancing the content, essence, methods, and teaching approaches of musical-historical and theoretical subjects within the educational process of children's music and art schools. The implementation of these proposals contributes to increasing students' professional competence and ensuring the effectiveness of the educational process.

Key words: Musical-historical and theoretical disciplines, musicologist, educational technology, curriculum, objective, methodology, result, 4K model.

Annotatsiya: Mazkur maqolada bolalar musiqa va san'at maktablari ta'lim jarayonida musiqiy-tarixiy va nazariy fanlarni o'qitishda aniqlangan mavjud muammo va kamchiliklarni bartaraf etish, shuningdek, ta'lim sifatini oshirishga qaratilgan taklif va tavsiyalar tizimlashtirilgan. Tadqiqot musiqiy-tarixiy va nazariy fanlar mazmuni, mohiyati hamda ularni o'qitish usul va metodlarini takomillashtirishga yo'naltirilgan bo'lib, mazkur yondashuvlar o'quvchilarning kasbiy kompetensiyasini oshirish va ta'lim samaradorligini ta'minlashga xizmat qiladi.

Kalit so'zlar: musiqiy-tarixiy va nazariy fanlar, musiqashunos, pedagogik texnologiya, o'quv dasturi, maqsad, metodika, natija, 4K modeli.

Аннотация: В статье систематизированы предложения и рекомендации, направленные на устранение существующих проблем и недостатков в преподавании музыкально-исторических и теоретических дисциплин, а также на повышение качества образования. Выводы основаны на результатах исследования, посвященного совершенствованию содержания, сущности, методов и способов преподавания музыкально-исторических и теоретических дисциплин в образовательном процессе детских музыкально-художественных школ. Реализация данных предложений способствует повышению профессиональной компетентности учащихся и обеспечивает эффективность образовательного процесса.

Ключевые слова: музыкально-исторические и теоретические дисциплины, музыковед, образовательная технология, учебный план, цель, методология, результат, модель 4К.

INTRODUCTION

The results of our research, conducted to study the problems encountered in teaching musical-historical and theoretical subjects in children's music and art schools in the Fergana Valley today, as well as to develop promising proposals and recommendations aimed at solving these problems, are evaluated through improving the methods and techniques of teaching the content and essence of musical-historical and theoretical subjects within the educational process of children's music and art schools. This approach contributes to increasing students' competence and ensuring the effectiveness of education. In this article, we have systematized our proposals and recommendations related to eliminating the existing problems and shortcomings identified within the framework of our research, as well as improving the quality of education in the teaching of musical-historical and theoretical subjects.

The content and essence of the topics covered in lessons largely influence students' musical thinking and their overall cultural development. In this context, the child's internal factors, including the emotional world,



mental activity (intellect), logical and imaginative thinking, as well as the formation of aesthetic and moral education, serve as the foundation for the child's holistic development.

Listening to and performing works by world classical composers, becoming familiar with the life and creative activity of outstanding musicians, understanding their unique styles, and conducting comparative analyses significantly enhance students' cultural awareness and spirituality. The educational potential of musical-historical and theoretical disciplines in fostering young musicians as highly spiritual individuals is extensive. However, our observations and lesson analyses indicate that these opportunities are not always fully utilized. This raises the question: why?

LITERATURE REVIEW

Many Russian musicologists have conducted research on the methodology of teaching musical-historical and theoretical subjects. Among them are Y. Bokshanina, M. Geilig, I. Givental, A. Serov, G. Larosh, B. Asaf'ev, N. Kashkin, V. Konen, A. Lagutin, Ya. Ostrovskaya, L. Frolova, G. Franio, Y. Konorova, A. Baraboshkina, E. Davidova, and others. Their works on musical literature and methodological manuals devoted to teaching solfeggio subjects serve as an important methodological foundation for the implementation of traditional teaching approaches that continue to be used today.

In Uzbekistan, scientific research in this field has also been carried out by scholars such as N. Yanov-Yanovskaya, I. Yuldasheva, E. Dobrovetskaya, V. Plungyan, Z. Mirkhaydarova, S. Kasimkhodzhayeva, I. Ganieva, T. Petrenko, and E. Mamajonova. Their studies on musical-historical subjects are of significant scholarly value.

In different years, scientific and research works addressing the problems and prospects of teaching musical-historical and theoretical subjects were produced at the Uzbek State Conservatory. Among these are N. Irgasheva's *From the History of Fergana Music Art and Education* (T.-1977), T. Nazarova's *Problems of Professionally Oriented Teaching of "Musical Literature" at the Secondary Level of Education* (T.-1990), M. Makhmudova's *History and Musical Education in Fergana: In the Light of the Past and Creative Forms of the Present* (T.-1992), and O. Muminova's *The Formation of Music Education in the City of Margilan and the Problems of Teaching the Subject "Musical Literature" in Specialized Educational Institutions* (T.-1995). These works focus on the study of issues related to musical-historical subjects during that period.

In recent years, the problems of teaching musical-historical and theoretical subjects in children's music and art schools have increasingly attracted the attention of young researchers, and research in this area has reached a new stage of development. Works such as A. Abdullayev's *Innovative Module in the Subject of Music Literature (for BMSM Grade 5)* (T.-2014), Z. Nazarova's graduation qualification work *Music Literature in the Years of Independence* (2014), M. Turgunbayeva's *Problems of the Subject "Solfeggio" in Children's Music and Art Schools of Uzbekistan* (T.-2018), D. Payziyeva's *Introduction of Innovative Technologies in Teaching Music-Theoretical Subjects in Children's Music and Art Schools of Uzbekistan* (T.-2022), and E. Mustafayeva's master's thesis in *Russian Historical-Theoretical and Methodological Aspects of the Course "Ethnosolfeggio" at the State Music Institute of Uzbekistan* (T.-2022) confirm this tendency.

Recent studies in the field of modern education include G. Ismoilova's *Effectiveness of Teaching Music History Based on Interactive Methods* (2025) and F. Urmonova's *Modern Methods of Teaching the Subject "Musical Literature" in Specialized Music Schools* (2014). These works examine the forms and methods of instruction in music history and musical literature classes, as well as the characteristics and effectiveness of contemporary lessons.

In contrast to the above-mentioned studies, within the framework of the present research topic, the problems of teaching musical-historical and theoretical subjects specified in the curriculum for music specializations in children's music and art schools were examined using the example of CHMASs in the Fergana Valley. Based on the results of the conducted experiments, a pedagogical model aimed at improving students' competencies through the application of pedagogical technologies that enhance the effectiveness of education was developed and tested.

RESEARCH METHODOLOGY

The research methodology of this study is based on a combination of qualitative and quantitative approaches aimed at identifying existing problems and effective practices in teaching musical-historical and theoretical subjects in children's music and art schools. Data were collected through pedagogical observation, analysis of lesson processes, study of curricula, textbooks, and teaching materials, as well as comparative analysis of national and foreign methodological sources. In addition, surveys and interviews with teachers and students were conducted to determine their attitudes, needs, and levels of subject comprehension. The collected data were analyzed using content analysis, comparative analysis, and descriptive statistical methods, which made it

possible to systematize the identified problems and evaluate the effectiveness of current teaching approaches. The results of experimental lessons were also analyzed to determine changes in students' competencies and learning outcomes. This methodological approach ensured the reliability of the findings and allowed for the development of scientifically grounded proposals and recommendations aimed at improving the quality and effectiveness of education in musical-historical and theoretical subjects.

ANALYSIS AND RESULTS

As is well known, the education system is built on the basis of goals – methods – results, that is, these three components represent the main stages in organizing the educational process.

Goals – what will this subject or topic teach students? First of all, the lesson should begin with answering this question.

Methodology – how will this subject or topic be explained to students? In other words, the sources and methods of teaching are determined. In this process, the curriculum, textbooks developed on the basis of the curriculum, and teaching aids serve to manage and organize the educational process in accordance with the content of the subject.

Results – that is, assessment. This stage involves analyzing and evaluating the extent to which the stated goals have been achieved at the end of the lesson or course. This process is an important stage, which not only increases students' interest in the subject, but also serves as an indicator that encourages teachers to work on themselves and to improve teaching methods and techniques.

Taking into account these three components of the education system, we clearly defined the goals of musical-historical and theoretical disciplines in our scientific research. In order to study the sources and methods of teaching these disciplines and to identify ways of achieving the set goals, we classified and analyzed a number of textbooks and study guides created to date by various authors, compilers, and translators in this field. Although most of these sources were developed primarily for secondary and higher levels of music education, based on the simplicity and clarity of presentation, conciseness, and systematic coverage of topics, we selected those that can be applied in meeting the program requirements of children's music and art schools (BMSM).

At the same time, we noted the necessity of developing and implementing national curricula based on state educational standards, as well as creating new-generation textbooks in Uzbek and Russian for teaching musical-historical and theoretical subjects in children's music and art schools. Within the framework of our research, we proposed submitting the curriculum on the fundamentals of maqom and Shashmaqom to broad discussion among specialists and subsequently introducing it into practice.

The need to revise and implement the calendar-thematic plan for the subject "Uzbek Musical Literature" was also emphasized. Taking into account the practical importance of the solfeggio subject, we recommended the use of solfeggio textbooks based on Uzbek melodies and songs in singing activities in grades 6–7 of the seven-year education system and in grades 4–5 of the five-year education system. Through this approach, students develop the ability to understand Uzbek melodic structures and metro-rhythmic features. As is known, the subject "Uzbek Musical Literature" is taught in these grades, and solfeggio lessons, alongside practicing Uzbek melodies and songs, serve to establish interdisciplinary connections between subjects.

In this regard, it was proposed to use the textbook Solfeggio by O. Ibrohimov and R. Yunusov (2004), created for the educational process of children's music and art schools, as well as Solfeggio by N. Rajabova (2004) and Solfeggio by O. Abdullaeva (2012).

The result stage represents the final and crucial phase of the educational process, implemented through assessment. At this stage, the degree to which the material presented in textbooks has been remembered and mastered is systematized. In this context, education expert and pedagogue Komil Jalilov proposes a different approach to assessment, suggesting that students be evaluated by answering the following three questions:

1. Can the student analyze the information obtained from the textbook?
2. Can the student find solutions to problems based on the acquired information?
3. To what extent can the student create innovations based on the obtained knowledge?

In today's rapidly developing society, memorization alone cannot compete with artificial intelligence. Therefore, in preparing students to be competitive individuals with independent opinions, emphasis should be placed on the appropriate application and practical use of knowledge acquired during lessons, focusing on the above three aspects.

Based on this approach, we propose the following assessment criteria for teaching musical-historical subjects:

1. Knowledge of historical periods and stylistic features of composers;



2. General understanding of composers' lives and the content of their works;
3. Ability to distinguish musical genres and forms;
4. Development of critical thinking and creative approaches;
5. Listening to and analyzing musical works;
6. Terminological competence, including correct classification and explanation of musical terms.
7. For teaching music theory, the following assessment criteria are proposed:
8. Mastery of musical literacy skills;
9. Aural skills, including identification of intervals and chords by listening;
10. Analysis of musical works (key, tonality, scale, etc.);
11. Ability to apply theoretical knowledge in practice, including constructing and solving musical structures.

In recording the results of this study, performance indicators were determined on the basis of the above assessment criteria.

We consider the use of the 4K model as an effective pedagogical model for improving the professional competencies of students in children's music and art schools through the application of pedagogical technologies. New-generation textbooks developed on the basis of this model are aimed at developing four core skills in students. This approach places greater emphasis on critical thinking and the ability to freely express one's opinions. In the 21st century, digital technologies, rapid changes in the social environment, and transformations in the labor market require new approaches to education. Therefore, in modern educational practice, the 4K model—critical thinking, creativity, collaboration, and communication—is increasingly recognized as a set of key competencies.

Each teacher, based on their pedagogical skills, level of general and musical culture, and professional qualifications, interprets the content and essence of the subject in their own way. Consequently, the requirements for teachers of musical-historical and theoretical subjects are particularly high. Such teachers must possess higher education, comprehensive professional knowledge and skills, a constant interest in their work and its outcomes, and a strong commitment to their profession. In this regard, special attention should be given to the training of qualified specialists in the field.

Training highly qualified personnel in the sphere of culture and art is a complex task that requires the development of curricula and programs aligned with modern requirements and international experience. To keep pace with current educational trends and ensure continuous professional development, it is essential to involve teachers in advanced training courses and organize internships with experienced foreign specialists, thereby increasing the effectiveness of the educational process.

Today, the requirements for modern teachers differ significantly from traditional approaches and include the following competencies:

- digital literacy and technological competence, including effective use of information and communication technologies, online teaching platforms, and digital educational resources;
- innovative and creative approaches, involving non-traditional teaching methods and project-based learning;
- critical thinking and problem-solving skills, enabling teachers to foster students' analytical abilities and independent thinking;
- differentiated and individualized approaches that consider students' abilities, interests, and learning pace;
- communicative and collaborative skills, ensuring effective interaction with students, parents, and colleagues;
- readiness for lifelong learning through continuous professional development;
- psychological and pedagogical diagnostic skills to identify students' learning difficulties and provide appropriate support.

These requirements indicate that teachers must function not only as educators, but also as mentors and facilitators who equip students with essential 21st-century skills.

It should be noted that an important task in training musicological pedagogical personnel is to ensure their ability to effectively conduct both scientific and pedagogical activities in the future. The formation of pedagogical skills involves:

- a) teaching methodologies of musical-historical and theoretical subjects, didactic principles, and modern pedagogical technologies;
- b) developing the ability to present educational materials in accordance with students' age characteristics and interests;

c) organizing engaging and interactive lessons that foster a love for music.

Music teachers are expected not only to be knowledgeable specialists, but also individuals capable of developing their field, transmitting musical heritage to younger generations, and enhancing musical culture in society. It is noteworthy that there are currently 30 children's music and art schools in Fergana region, 22 in Namangan, and 29 in Andijan. The majority of teachers working in these institutions graduated from pedagogical institutes and universities with degrees in "Music Education" and are currently continuing their studies through part-time education, while many still possess only secondary specialized education. The proportion of specialists who graduated from higher music and art institutions with a specialization in "Musicology" remains relatively low.

Therefore, retraining of personnel plays a crucial role in acquiring additional professional knowledge, qualifications, and skills necessary for professional activity, while advanced training ensures the updating and deepening of professional competencies, contributing to career advancement and professional growth.

One of the main processes in music history lessons is listening to music. Through systematic listening activities, students' creative thinking and aesthetic taste are developed. For this reason, it is essential to integrate music listening into each lesson in accordance with its topic and content. To achieve this, classrooms should be equipped with appropriate technical resources, such as audio players, SD and DVD players, video equipment, televisions, and audio-video recordings of musical works. Failure to address this issue often results in music history lessons being conducted primarily in lecture format.

In our view, cooperation with institutions such as the Union of Composers of Uzbekistan and the sound libraries of the State Conservatory of Uzbekistan could facilitate the provision of audio and video recordings of musical works included in curricula to children's music and art schools. This would also support the creation of sound libraries within music schools, ensuring more meaningful teaching of musical-historical subjects and the achievement of positive educational outcomes.

CONCLUSION AND RECOMMENDATIONS

In conclusion, today's youth have the opportunity to observe the global community from their own perspective, living in the era of the Internet and artificial intelligence. They are entering society prepared to engage in discussion and debate in various fields. Under such conditions, it has become increasingly difficult to attract students to lessons through simple narration, isolated examples, or the explanation of individual topics alone. The roles of the teacher and the student in the educational process are becoming more balanced, and in many situations it is necessary to first listen to the student's opinion, create a discussion-based learning environment, and implement joint efforts aimed at acquiring new knowledge.

Accordingly, the requirements, responsibilities, and tasks of teachers have been significantly updated. Modern teachers are expected not only to possess subject knowledge, but also to demonstrate high pedagogical competence, effectively use contemporary teaching methods and technical tools, show genuine dedication to their profession, manage time productively, maintain psychological readiness for organizing the educational process, gain the trust of students and their parents, and demonstrate leadership skills in managing the learning process in a fair and balanced manner. Therefore, alongside improving personnel training programs, reforming and correctly modeling the pedagogical process has become one of the most urgent issues in the system of teaching musical-historical and theoretical subjects.

Taking into account both the practical and theoretical aspects of teaching musical-historical and theoretical disciplines in children's music and art schools, it is a key responsibility of modern educators to train performers and theorists capable of continuing their education at subsequent stages, while clearly defining goals and effectively fulfilling the tasks required to achieve them.

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- 13.00.00 Pedagogika fanlari
 - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
 - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
 - 13.00.03 Maxsus pedagogika
 - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
 - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
 - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
 - 13.00.07 Ta'limda menejment
 - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
 - 13.00.09 Ijtimoiy pedagogika
 - 07.00.00 Tarix fanlari
 - 19.00.00 Psixologiya fanlari
 - 01.00.00 Fizika-matematika fanlari
 - 02.00.00 Kimyo fanlari
 - 03.00.00 Biologiya fanlari
 - 09.00.00 Falsafa fanlari
 - 10.00.00 Filologiya fanlari
 - 11.00.00 Geografiya fanlari



MAKTABGACHA VA MAKTAB TA'LIMI

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