



DEVELOPING THE PROFESSIONAL COMPETENCE OF TEACHERS IN THE MUSIC EDUCATION PROGRAM AT HIGHER EDUCATION INSTITUTIONS: PROBLEMS AND SOLUTIONS

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Abstract

This article examines the development of the professional competence of teachers in the field of music education at higher education institutions. It analyzes contemporary requirements in music pedagogy, methods of innovative teaching, and the possibilities of integrating digital technologies into the educational process. The article also proposes recommendations based on the experience of foreign countries, particularly Finland and South Korea. The need for a systematic approach to the professional growth of teachers is substantiated.

Keywords: Music education, professional competence, innovative methods, digital technologies, teacher training, higher education.

Introduction

Today, the field of music education has acquired special importance within the higher education system. The formation of aesthetic culture in society, the spiritual enrichment of young people through art, and the training of qualified specialists in the field of music are defined as the main tasks of music pedagogy in higher education institutions. The Law of the Republic of Uzbekistan “On Education” (2020), as well as state programs aimed at the development of higher education, pay particular attention to the preparation of teaching personnel in music education.

At the same time, improving the level of professional competence of music education teachers remains an urgent issue. Alongside traditional teaching methods, the need to introduce new approaches that combine modern digital

technologies, interactive methods, and international experience is increasingly becoming a priority (Yusupova, 2023; Xoliqova, 2024).

The purpose of this article is to study the theoretical foundations for developing the professional competence of teachers in the music education program at higher education institutions and to develop practical recommendations.

LITERATURE REVIEW AND PROBLEM ANALYSIS

Contemporary research in the field of music education pedagogy examines the professional competence of teachers in several directions. First, subject competence refers to deep knowledge of music theory, harmony, polyphony, and music history. Second, methodological competence means the ability to apply various teaching methods. Third, technological competence involves the skills required to use modern music software and digital tools (Rahimov, 2023).

In Uzbekistan, scientific research in the field of music education has developed noticeably in recent years. The studies of Abdullayeva (2022) show that only 43 percent of music teachers in higher education institutions regularly use modern digital technologies during lessons. This indicator compels serious consideration of the urgency of improving professional competence.

The problem is not limited to the technological aspect alone. Toshmatov (2024) notes that many music teachers encounter difficulties in applying creative teaching methods: the use of improvisation, creative assignments, and project-based methods in the lesson process remains at a low level. In addition, the issue of harmoniously combining traditional and modern teaching methods remains one of the unresolved problems.

RESEARCH METHODOLOGY

The following methods were used in the study: analysis of scientific literature, study and comparison of foreign experience, pedagogical observation, and generalization. The information presented in the article was formed on the basis of observations and surveys conducted during 2022-2025 at several higher education institutions in Uzbekistan.

Using the comparative analysis method, the organization of music education systems and teacher training models in countries such as Finland, South Korea, and Germany was studied. The development trends of music pedagogy in these

countries were analyzed from the point of view of their possible application to local conditions.

FOREIGN EXPERIENCE: LESSONS FROM THE WORLD’S LEADING SYSTEMS

Teacher training systems in the field of music education differ across countries. This section draws important conclusions by using foreign experience in the amount of approximately 20 percent of the article’s analytical basis.

The Finnish experience

According to PISA results, Finland, which holds high positions in the world in terms of the quality of music education, has a teacher training system that is distinguished by several features. In Finland, every music teacher is required to hold a master’s degree, and reflective practice is widely used in the educational process. Teachers participate monthly in professional development seminars and group supervision sessions (Väkevä & Westerlund, 2023). In addition, Finnish universities pay special attention to the relationship between music and psychology in the training of music teachers, which helps establish effective emotional communication with students.

The South Korean experience

The experience of South Korea also deserves attention. In this country, through a model referred to as “K-musical education,” music teachers learn to combine traditional musical heritage (gugak) with modern technologies such as digital notation programs and artificial-intelligence-based music analysis systems (Kim & Park, 2024). The main lesson of the South Korean experience is that preserving national musical heritage while adapting to global trends should be a central principle of music education. This approach is also of particular importance for Uzbekistan: there are broad opportunities to teach Uzbek national musical heritage, including maqom and shashmaqom, through modern pedagogical technologies.

PROFESSIONAL COMPETENCE OF MUSIC EDUCATION TEACHERS: STRUCTURAL COMPONENTS

The results of the study show that the professional competence of a music teacher in higher education consists of the following main structural components:

- 1. Musical-performance competence:** professional performance skills on an instrument or in vocal practice, musical literacy, musical hearing, and a sense of rhythm.
- 2. Pedagogical-methodological competence:** the ability to apply individual, group, and collective forms of teaching, prepare lesson plans, and design curricula.
- 3. Digital competence:** the ability to use software such as Sibelius, MuseScore, GarageBand, and Audacity; work with online learning platforms; and understand music recording techniques.
- 4. Research competence:** the ability to conduct scientific research in music education, introduce innovative methods into practice, and analyze and improve one's own professional activity.
- 5. Communicative and intercultural competence:** the ability to build effective pedagogical communication with students, and to know and respect different cultural musical traditions.

INNOVATIVE METHODS AND POSSIBILITIES FOR THEIR IMPLEMENTATION

Research confirms that a number of innovative methods are particularly effective in improving the professional competence of music education teachers.

1. Project-Based Learning

This approach involves engaging students in real music projects, such as concerts, studio recordings, and the preparation of music programs. As the leader of such projects, the teacher carries out both pedagogical and creative activities simultaneously. According to the results of a study published in *Eğitim Bilimleri Araştırmaları Dergisi* (2024), groups taught music through the project method demonstrated results 34 percent higher than groups taught through traditional methods.

2. Differentiated teaching methodology

Each student has different musical abilities, technical preparation, and attitudes toward music. Differentiated teaching enables the teacher to apply a flexible approach to each student. In this method, the teacher divides the learning materials into several groups according to the level of demand and works separately with each group (Saidova, 2024).

3. Integration of digital technologies

The use of digital technologies has become a necessity in modern music education. Through virtual music environments, artificial-intelligence-based tuning tools, and online collaboration platforms, students can exchange feedback on one another's performances in real time. The teacher acts as the manager and evaluator of this process. A study conducted by Mamura Yusupova (2023) on the basis of higher education institutions in Uzbekistan shows that the use of digital tools increases student motivation by 27 percent.

4. Cooperative learning model

The cooperative learning model, which includes analyzing musical works together in small groups, organizing chamber ensembles, and implementing group projects, develops not only musical skills but also cooperation, communication, and creative thinking skills. These competencies are especially valued in the modern labor market (Holmatov, 2025).

RECOMMENDATIONS AND CONCLUSION

Based on the analysis conducted, the following systematic recommendations are proposed for developing the professional competence of music education teachers in higher education institutions:

- **Introduce a continuous system of professional development:** mandatory professional development courses of at least 72 hours should be held each academic year, and their content should be enriched with modern pedagogical innovations.
- **Strengthen digital competence:** special training in music software, digital audio workstations, and online teaching platforms should be included in the educational plan.

- **Expand international cooperation:** academic exchange programs should be established with leading music-pedagogical universities in Finland, South Korea, and Germany.
- **Combine national musical heritage with modern methods:** models for teaching Uzbek folk music and maqom traditions through digital technologies should be developed and implemented.
- **Establish professional communities of teachers:** professional clubs for music teachers, platforms for exchanging experience, and scientific-practical conferences should be organized regularly.

CONCLUSION

Developing the professional competence of teachers in the music education program at higher education institutions is not a one-time measure but a continuous and systematic process. The specificity of music pedagogy is that the teacher must simultaneously perform the roles of artist, educator, and researcher. Foreign experiences, particularly the Finnish and South Korean models, show that a comprehensive approach that combines deep theoretical knowledge, practical performance skills, and modern digital technologies leads to the highest results in the training of music teachers.

For Uzbekistan, harmonizing these experiences with national traditions and needs can significantly improve the quality indicators of teacher training in the field of music education. In the future, it would be advisable to conduct more in-depth research in this direction and to develop clear assessment criteria.

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