

COMPETENCE-BASED APPROACH IN HIGHER MUSICAL AND PROFESSIONAL EDUCATION

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ABSTRACT

The article deals with the problem of improving the process of preparing students in a music university based on a competency-based approach. The specificity of the formation of universal and professional competencies of a musician-teacher is analyzed. The structure of professional and pedagogical competence of a musician is presented. Innovative pedagogical technologies for the implementation of competence-oriented learning in higher musical and professional education are proposed.

KEYWORDS: *Competence-Based Approach, Higher Musical Education, Competencies, Professional And Pedagogical Competence, Innovative Pedagogical Technologies.*

INTRODUCTION

Musical education has its roots in the countries of the ancient world, when musicians could receive special training. In ancient Greece, music is one of the compulsory subjects for youth. This indicates that already at that time society recognized the important educational and socio-political significance of music education. The medieval period is characterized by the dominant role of the church, which established its canons in all areas of musical art. In this era, music education is deeply embedded in public life: music began to be taught in schools at cathedrals and monasteries, at courts, at universities, etc. The Renaissance led to further rapid development of musical education, which was facilitated by the reform of musical notation and musical notation. The universal musician becomes the ideal of the time: performer-instrumentalist, singer, composer, teacher, musical scientist. By the same time, the appearance of conservatories and music schools, musical societies, mastersinger brotherhoods, court chapels, in which musical education was carried out, dates back. The first conservatories were called urban orphanages in Italy, where children, among other things, were also taught music. Gradually, the role of musical education in the conservatories increased significantly, and they began to approach specialized musical educational institutions.

In the field of professional music education, the relevance of the competence-based approach is due to the current socio-cultural situation associated with the desire to rethink and revive the historically established traditions of musical culture in new social conditions.

The modernization of the system of continuous musical professional education is intended to contribute to the education of a modern musician who has the necessary qualities for a full-

fledged professional activity in all areas of musical creativity. The vast majority of conservatory graduates find application for their professional abilities not only in the field of performing arts, but also in musical and pedagogical activities. various musical disciplines of modern pedagogical technologies.

Features of musical pedagogy are associated with the artistic and creative process of professional training, which determines the development of artistic and imaginative thinking, the disclosure of creative potential. The idea of continuity lies in the very specifics of musical-professional activity that requires self-improvement, which begins for the future musician in early childhood and does not stop throughout life. Both in performing and in teaching activities, a musician needs to constantly develop and improve all professionally significant qualities and skills, which is one of the indispensable conditions for the formation of a high level of competence. The professional activity of musicians of all specialties is associated with great dedication and requires the manifestation of creative initiative, constant artistic and pedagogical research, readiness to make non-standard decisions in a wide variety of situations.

Aspects of a musician's activity, as noted above, include performance, organizational functions, and, of course, pedagogy, in which most musicians of various ranks find application of their strength. Higher musical education is designed to form the need for self-education and provide an opportunity to master the methods and means of self-development and self-realization, therefore it is in a music university that the necessary level of professional competence is achieved, which allows the musician-teacher to further improve and achieve the heights of mastery in various areas of pedagogical activity.

The competence-based approach as a whole determines the tasks of designing the content of education and the requirements “to the results of mastering the main educational programs (education results) in the form of competencies, divided into general (universal) and professional (subject-specialized)” [1]. We consider the professional and pedagogical competence of a musician as an integral characteristic of his personal and professional qualities, which actualizes the possession of relevant competencies. It is conditioned by the experience of activity in the field of musical pedagogy and includes the value-semantic, spiritual and moral aspects of the musician's creative self-realization in professional pedagogical activity. The formation of the professional and pedagogical competence of a musician has its own characteristics, which are determined by artistic and creative specifics and are revealed at all stages of professional training.

Currently, in pedagogical science there is no single approach to determining the essence of professional competence. However, most researchers emphasize primarily its creative component [2]. Based on the statement that “the professional competence of a teacher is a system of socially significant and personally significant competencies appropriated, reflected by an individual (specialist) in the course of professional activity” [3], let us consider the set of competencies necessary for a musician to successfully carry out professional and pedagogical activities. We solve the tasks of forming the professional competencies of a musician-teacher in accordance with the SES project, developed on the basis of a competency-based approach. The complex of universal and professional competencies necessary for each specialty has been determined. Instrumental, general scientific, social-personal and general cultural competences are considered.

Competences in the field of cognitive activity and self-development (*instrumental*) are expressed in the ability and readiness of a musician to acquire new knowledge and creative experience, independently build a path of self-improvement, and develop critical thinking. *Social and personal* competencies determine the social and professional mobility of a specialist and involve the formation of such qualities as responsibility, tolerance, mastery of modern technologies for communication and obtaining information, the need for self-realization of personal creative potential. Mastering social and personal competencies, a musician must master the culture of social relations, be ready for active participation in the cultural process, the creation of cultural values.

Mastering competencies in the field of theory and history of world and domestic musical art (*general scientific*), a musician must be able to use a professional thesaurus in the implementation of musical theoretical and performance analysis of musical works. It is especially important to comprehend and analyze the cultural and historical evolution of artistic styles, the willingness to put into practice musical and professional knowledge.

General cultural competencies consist in the ability to analyze the phenomena of musical art in conjunction with a wide range of artistic phenomena in various fields of culture and art in accordance with the context of the era.

Competencies in the field of professional activity consist in the ability and readiness of a musician for creative performing, musical, pedagogical, scientific and methodological activities. As professional competencies, we single out: the ability to carry out an artistic and creative analysis of the phenomena of musical art in the historical and cultural context of the era and style; willingness to create their own concept and to interpret musical works of various styles and genres; search activity in mastering the ways of musical and performing expressiveness; willingness to communicate with the audience of varying degrees of preparedness through the musical language as a universal means of communication.

We offer the following definition of professional and pedagogical competence of a musician: it is a multi-level, integral characteristic of personal and musical professional qualities, expressing a set of general cultural, psychological, pedagogical and musical theoretical knowledge, skills as a result of the educational process and social and professional experience in the field of musical education, which characterizes the degree of mastery of the methods of musical and pedagogical activity by a specialist, as well as representing the spiritual and moral position and value-semantic relations of a musician-teacher to his life and profession.

Thus, the professional and pedagogical competence of a musician has a complex structure, which includes different levels and components (*Table 1*). We consider the artistic-aesthetic and methodological, general professional, special levels as a ratio of the general, special and singular. We include the following components in the structure of professional and pedagogical competence: need-motivational, social-professional, personal-semantic, spiritual-moral, value-content, individual-creative, communicative, cognitive, informational, operational -activity.

The formation of the personality of a musician-teacher as a subject of culture and professional and pedagogical activity is impossible without the student's awareness of the value-semantic significance of the pedagogical orientation of professional training. Therefore, the formation of -professional and pedagogical competence of a musician is considered by us as a complex, multi-

level, dynamic process, due to the specifics of individual creative training in accordance with modern requirements for the level of professional competence and skill.

The structure of professional and pedagogical competence of a musician

COMPONENTS	LEVELS		
	Artistic aesthetic, methodological	general professional	Special
Need-motivational	Artistic and aesthetic needs	Interest in the profession of a musician-teacher, pedagogical orientation of professional training	Motivation for professional and pedagogical activity
Socio-professional	Social orientation of the individual	Professional experience in teaching	Socio-professional competence in the field of music pedagogy
Personal and semantic	Professional-pedagogical and methodological culture of a musician-teacher	Awareness of the personal and semantic significance of pedagogical activity	The inclusion of special knowledge, skills, qualities of a musician-teacher in the image of the
Spiritual and moral	Moral norms and standards of professional pedagogical activity of a musician	Attitude to music pedagogy as a factor of moral self-improvement	Understanding music as the highest sphere of spirituality and morality of the
Value-content	Attitude to professional and pedagogical activity as a terminal value	Awareness of the value of creative communication with the student	Attitude to music, to the personality of the student as the highest value
individually creative	Creative style of professional and pedagogical activity	Possession of ways of creative musical and professional activity of a musician-teacher	Disclosure of creative and musical professional abilities in pedagogical activity
Communicative	Possession of metacultural ways of communication	Culture of professional - pedagogical communication	Understanding music as a universal language of communication
cognitive	Understanding art as a way of artistic and figurative knowledge of reality	Assimilation of general professional foundations of the pedagogical activity of a musician	Application of special musical and professional knowledge

Informational	Cultural and musical-professional awareness	Selection and application of professional and pedagogical information. Mastering music and computer	Culture of application of modern information technologies in musical and
operational activity	Knowledge of forms, methods and means of artistic pedagogical activity	Application of student-centered pedagogical technologies	Educational and methodological support of the process of training

The formation of a professionally competent personality of a musician-teacher is possible only if the process of professional training is organized as a creative interaction between a teacher and a student. This interaction should be aimed at the formation of the student's subjectivity, at mastering the experience and methods of professional and pedagogical activity. Therefore, the creation of an atmosphere of enthusiasm for pedagogy as a process of co-creation with a student can be considered as the main task on the way of involving a musician in teaching music.

In our opinion, integral technologies currently being developed, as well as technologies for problem-based learning, contextual learning, collaboration technologies, interactive technologies, individual creative technologies, and modular competence-based learning technologies, play a significant role. In the field of music education, one of the most promising areas is the development of *dialogue* technologies. Dialogue is an integral part of the professional activity of a musician. In the process of dialogue, the search for the deep meaning of the studied musical work is carried out, a comprehensive knowledge of music as a cultural phenomenon takes place, and the creative potential of the musician's personality is revealed. It is in dialogue that the educational process is perceived as a form of creative activity. The educational and developmental functions of the dialogue technology are manifested in the form of a special role setting for independent creative interaction with educational material. Dialogue technologies involve the study of cultural diversity from the perspective of a dialogue of cultures. Within the framework of professional music education, these ideas serve as the foundation for the development of curricula for various special courses, including the study of musical works of world and domestic classics, as well as the national -regional component of the modern musical repertoire. Thus, the important task of forming a holistic and large-scale thinking is solved. Reliance on the educational repertoire, which, along with world classics, includes works by domestic composers, as well as contemporary authors representing various national schools, makes it possible to form a competent musician-teacher who has a wide cultural range and perceives the historical and cultural process in all its stylistic and genre variety.

In the process of professional training of a musician, it can be effective to use the technology of *modular competence-based learning* [1], which contributes to the creation of organizational and pedagogical conditions for a conscious, interested and deep immersion in the study of the phenomena of musical art. In the process of professional training of students of the conservatory, the use of modular-competency-based learning technology can be carried out according to an

individual plan, which defines the set of competencies required in a given period. Modules can be flexibly rebuilt in accordance with a given pace of training. This allows you to independently and independently build your own trajectory for the development of competencies. Mastering the main educational programs, built as a consistent distribution of training modules, that is, individual creative programs, contributes to the targeted formation of certain competencies. To achieve the planned results, the teacher needs a clear idea of professionally significant actions. That is, the ability to model learning situations and design an operational system for mastering the specialized competencies of a musician should be formed. The use of modular competence technology is based on the principle of dynamism, which allows you to freely change the content of the module and update the educational repertoire. An important role for the timely correction of activities for the formation of cognitive and practical skills is played by systemic control, carried out during each semester in the process of individual work with each student. It should also be noted the principle of flexibility, which makes it possible to adapt the requirements to the level of basic preparedness of the student and outline the prospect of his professional development. To do this, it is necessary to formulate precisely in what ways it is possible to achieve the desired result.

The process of classes is built on the basis of subjective relations between the teacher and the student and relies on cooperation, joint activities. The teacher monitors the student's reaction and makes the necessary adjustments to the pace of work, selects the appropriate teaching methods, types and methods of classes. An important moment in the activity of a teacher is empathy, emotional involvement in the process of working with a student. We believe that this is one of the important properties of pedagogical talent, which allows you to skillfully "sculpt" the future musician-teacher.

Thus, the content of professional music education should organically include pedagogical knowledge, modern technologies that will contribute to the formation of a harmonious personality of a professional musician. The integration of general pedagogical ideas with modern concepts of music pedagogy and traditional performing methods of teaching various special music courses can form the basis for the development of pedagogical technologies for professional training of a creatively thinking teacher working in the system of music education.

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