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DIDACTIC CONDITIONS FOR DEVELOPING PROFESSIONAL PEDAGOGICAL COMPETENCE IN STUDENTS

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Abstract. This article discusses the didactic conditions for developing professional pedagogical competence among undergraduate students majoring in music education.
Keywords: music, person, education, upbringing, perfect person, melody, methodology, notation, composer, pop music, national pop music.

The analysis of the State Educational Standard for pedagogical disciplines, qualification requirements for music education programs, curricula, and syllabi indicates the need to improve the didactic system that develops professional pedagogical competence in students specializing in pop performance at higher education institutions. Observation of the educational process and the analysis of existing practices in training future music teachers show that the development of professional pedagogical competence among students does not proceed evenly. In some cases, the process takes a long time, but only a certain part of the students achieve an adequate level of professional pedagogical competence.

The didactic system for developing professional pedagogical competence in students specializing in pop performance is characterized by the organization of music teacher preparation, the teaching of various subjects, systematic learning, and the application of diverse forms and methods that, at first glance, seem to contribute to the enhancement of students' professional and pedagogical skills. However, as noted above, the effectiveness of this system varies. In order to improve the effectiveness of professional pedagogical training for future music teachers in higher pedagogical institutions, the following factors should be considered:

- The specialized focus of teacher education should aim to ensure the complete formation of the professional teacher's personality.
- General cultural and psychological–pedagogical preparation, though formally linked to special competencies, should serve as a leading system encompassing all aspects of music teacher education.

The nature of such preparation should foster an integrated pedagogical activity, rather than fragmenting it into separate, loosely connected functional areas. Therefore, in the practice of training music education students at pedagogical universities, the curriculum must be designed to include subjects that directly contribute to forming professional pedagogical competencies within the designated study period. As a result, a **functional approach** should prevail—one that connects the acquisition of knowledge, skills, and professional competencies in a coherent system.

The **State Educational Standard for Higher Pedagogical Education**, as well as the qualification requirements for the field of music education, reveal contradictions between musical–theoretical disciplines and the pedagogical and professional preparation of future

teachers. Furthermore, when coordinating curricula, it is necessary to align the content of professional disciplines specifically with subjects related to students' future professional (teaching) activities. Alongside acquiring theoretical pedagogical knowledge, students should also learn about their individuality—expanding their understanding of music's role in human life while improving their professional preparation.

The content of courses that develop this system should help students comprehend complex ways of thinking, grasp the essence of life, and cultivate a sense of belonging to universal, temporal, and spatial continuity. In the practical dimensions of musical–theoretical education, it is important to emphasize how music contributes to personal development and aligns with healthy pragmatism.

The contradictions between existing forms of education and the needs of students for knowledge and skills require creating conditions for self-awareness, forming readiness for pedagogical activity, and developing the creative individuality of future music teachers. At the same time, the principle of **mass repetition in teacher training** persists, which tends to unify teachers rather than cultivate individuality.

In the educational process, traditional teaching forms and methods still dominate—such as report concerts, reproductive learning, and communicative–informational approaches. These methods focus primarily on evaluating knowledge, observable activities, and performance outcomes as the main indicators of success in pedagogical activity.

During the study of **musical–theoretical subject cycles**, the following knowledge, skills, competencies, motivations, and value relationships—forming the foundation of the professional and pedagogical competence of future music teachers—can be developed:

Table 7.

Knowledge, skills, competencies, motivations, and values developed in the process of studying musical–theoretical disciplines

Music Courses	Motivations and Values	Knowledge	Skills
Uzbek Folk Music Creativity	Understanding the layers of folk musical heritage, the role of folk and composer creativity in historical and cultural contexts, awareness of the evolution of musical thinking (changes in styles and systems).	Knowledge of the main stages of Uzbek music history, culture, styles, and genres of different periods, and key works in the general secondary education curriculum.	Ability to identify Uzbek musical traditions, styles, and genres and apply this knowledge in working with students.
History of Uzbek Music	Understanding the significance of local music and its role in the global context; comprehension of	Knowledge of key developmental stages, styles, genres, and works of local composers.	Ability to identify main musical styles and features of Uzbek music, and

Music Courses	Motivations and Values	Knowledge	Skills
	the evolution of musical thought in Uzbek culture.		use this knowledge to organize extracurricular activities, lectures, and concerts.
Vocal and Contemporary Music Creation	Understanding the place of vocal and contemporary music in the context of Uzbek and world culture.	Knowledge of principles of structuring and developing vocal and contemporary music.	Ability to analyze vocal and contemporary music works and intone Uzbek folk and national pop melodies.
Solfeggio	Comprehending how basic musical–theoretical concepts (pitch, volume, duration, timbre, etc.) function as aesthetic qualities that shape musical perception.	Knowledge of key musical–theoretical concepts, basics of analyzing polyphonic and homophonic music, and principles of holistic musical analysis.	Ability to perform holistic musical analysis, analyze tonal structures, intone monophony and polyphony accurately, and aurally analyze chord progressions and modulations.
Introduction to the Art of Music	Familiarity with music as an art form and its role in artistic culture and beyond; understanding the integrative nature of musical art.	Knowledge of the content aspects of music as an art form, genres (epic, lyric, drama), musical systems, and the concept of artistic imagery and musical expressiveness.	Ability to identify musical expressive means, orchestral types, and hierarchical forms in musical structure.
Musical Form Analysis	Understanding the meaning of musical forms as tools for perceiving musical unity; viewing musical form as a dramatized sonic movement resulting in a compositional scheme.	Knowledge of general principles of the development and formation of musical art (simple and complex, concentric, cyclic, etc.).	Ability to perceive and reveal the unity of musical content and form, and to identify the main idea and meaning of a piece through compositional analysis.
Harmony	Understanding harmony as a contextual musical system, a specific type of musical thinking, and a means of characterizing historical or individual styles.	Knowledge of general laws of homophonic–harmonic sound, practical application in written work and pop singing (chord structure, polyphonic presentation, functional relationships, voice leading).	Ability to determine genre and stylistic features through harmonic presentation and to integrate a musical work harmoniously within a given style.

The **creative nature of musical art** provides students with wide opportunities for artistic and creative activity. As a result, this may lead to reconstructing the imagery of a musical piece during performance or creatively perceiving musical imagery while listening—producing qualitatively new artistic outcomes.

For the future music teacher, **synthetic (artistic) methods of teaching and communication** with students are of great importance. These methods enrich musical impressions, develop students' musical and creative thinking, strengthen their interest in music, and foster the need for creative perception of musical imagery. Through artistic and communicative activity, students develop sufficient pedagogical potential for both individual and collective self-expression.

Synthetic methods also help future music teachers develop a **communicative orientation**, including:

- Empathy with the emotions and moods of composers, performers, and musical characters;
- A sense of belonging to universal artistic culture;
- The ability to create collaboratively.

The individual elements of the educational process (subjects, forms, methods, means) are characterized by weak horizontal and vertical integration, the presence of which is essential for ensuring a high level of coherence and integrity in professional preparation.

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