PEDAGOGICAL ESSENCE OF THE COMPETENCY-BASED APPROACH AND ITS ROLE IN MUSIC EDUCATION

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Abstract

This article examines the pedagogical essence of the competency-based approach, its didactic potential in music education, and its role in learning outcomes assessment (competency-based assessment). The research design employs comparative analysis of regulatory and legal documents (Uzbekistan's State Educational Standards and higher education standards), scholarly literature, and international experience. The results show that the competency-based approach in music education strengthens an outcome-oriented model focused not merely on "knowledge," but on performance-based activity, creative products, reflection, and digital pedagogy. Teacher competencies are shown to be systematically developed through TPACK and digital competence frameworks. Although the competency-based paradigm is being consolidated in Uzbekistan through state educational standards, several "gaps" remain in music education, particularly in assessment criteria, integration of digital competence, and methodological support for teachers. Based on international experience, the discussion proposes a "music education competency matrix" adapted to the Uzbek context, along with a rubric-based assessment model.

Keywords: competency-based approach, music education, teacher competence, TPACK, digital competence, assessment rubric, Uzbekistan educational standards.

Introduction

The competency-based approach is interpreted as a global pedagogical paradigm of the late 20th and early 21st centuries that reoriented education from the "transmission of content" to "outcomes and activity." In practice- and creativity-oriented fields such as music education, competencies such as performance, interpretation, listening and analytical skills, improvisation, collaboration, stage culture, and creativity in digital environments become central, alongside cognitive knowledge.

In Uzbekistan's education system, the competency-based approach has become a core direction for defining educational content and outcomes through normative documents: government resolutions on the implementation and coordination of general

secondary education standards, guidelines for curriculum development, and the main provisions of higher education state standards all strengthen the institutional foundations of this paradigm.

Research Objective

The objective of this study is to reveal the pedagogical essence of the competency-based approach through the example of music education and, by comparing international experience with Uzbek practice, to develop context-appropriate recommendations.

Research Questions

- How does the pedagogical essence of the competency-based approach manifest itself in music education?
- What models underpin music teacher competencies in international practice (TPACK, digital competence, inclusive competence)?
- How is the competency-based paradigm normatively established in Uzbekistan, and what practical challenges are observed in music education?
- How can an assessment rubric and a competency matrix adapted to the Uzbek context be proposed?

Methodology

The article is written using a contextual-theoretical and comparative-analytical design:

- Regulatory and legal analysis: Content analysis of documents related to general secondary education standards available on Lex.uz, curriculum development guidelines, and the higher education state standard (Uz DSt 3556:2021).
- Literature review: Selection and analysis of international studies on music teacher competencies, assessment, TPACK, and digital competence.
- Comparative analysis: Comparison between "international" models (conceptual frameworks and empirical studies) and "Uzbekistan" (normative foundations and practical challenges).

Source Selection Criteria

(a) competency/competency-based,

(b) music teacher education / music education,

(c) digital competence / TPACK,

(d) assessment.

Results

1. Pedagogical Essence of the Competency-Based Approach in the Context of Music Education

From a pedagogical perspective, the competency-based approach integrates four core ideas:

- Outcome orientation: Lessons are evaluated not by "what was taught," but by "what the learner can do." In music education, this includes singing, instrumental performance, rhythmic accuracy, listening analysis, ensemble work, creative improvisation, music literacy, and performance culture.

- Activity-based learning: Competence requires practical application. Music education, by its performative nature, is highly compatible with this model, as students demonstrate knowledge through performance.

- Criterion-based assessment: Subjective judgments ("liked/disliked") are replaced by rubrics, criteria, observation sheets, and product-based assessment. Research on how higher education music teachers understand and implement assessment pedagogy highlights the relevance of this shift.

- Reinterpretation of teacher competence: The music teacher is viewed not only as a performer but also as a learning designer, facilitator, and manager of inclusive and digital learning environments. Studies on inclusive music teacher competencies reflect this trend.

2. International Experience: Key Directions in Constructing and Measuring Competencies

2.1. Systematic Accountability Model

Competency-based preparation of music teachers has historical roots, with programs structured as: *competency list → individual learning trajectory → practical experience → assessment*. The strength of this approach lies in clear criteria, while the risk is reducing art to a checklist. Therefore, international practice increasingly links competencies with creative products and reflection.

2.2. TPACK and Digital Competence: The "Digital Turn" in Music Education

Music teachers' digital competencies are widely studied within the TPACK framework. For example, studies conducted in Hong Kong during the "new normal" analyzed music teachers' digital competencies using TPACK as a conceptual basis. Empirical research also examines TPACK levels, influencing factors, and regression results.

A recent trend is the development of pre-service music teachers' TPACK using Generative AI, where AI supports lesson design and methodological construction.

Thus, competence in music education now extends beyond performance to an integration of pedagogical design, digital pedagogy, assessment literacy, and inclusion.

3. Uzbek Practice: Normative Consolidation and Practical Gaps

3.1. Normative Framework: Institutionalization of the Competency Paradigm

In Uzbekistan, the approval of educational content and minimum requirements within general secondary, secondary specialized, and professional education standards

has established mechanisms for implementing and coordinating the competency-based approach.

Curriculum development guidelines emphasize reliance on international experience. In higher education, the state standard, grounded in the Law "On Education" and UNESCO-related norms, defines general provisions.

3.2. Practical Gaps in Music Education (Author's Analysis)

Despite strengthened normative foundations, several issues persist in music education:

- Assessment challenges: Criterion-based rubrics for performance, singing, and creative tasks are not consistently implemented across schools, causing competencies to remain "invisible."

- Uneven digital integration: The use of tools such as Sibelius, MuseScore, DAWs, mobile applications, and online platforms depends largely on individual teachers.

- Complex teacher competence: Strong performance skills do not always coincide with equally developed pedagogical design, inclusive classroom management, and digital methodology.

These conclusions align with discussions on the development and current state of music education in Uzbekistan.

4. Comparative Framework: International and Uzbek Perspectives

The following matrix is proposed to adapt the competency-based approach to music education:

Block	International Trend	Observed Situation in Uzbekistan	Adaptation Proposal
Competency definition	Outcome + activity + transfer	Competency orientation exists in standards	Specify music-specific competencies by subject
Assessment	Rubrics, performance, portfolio	Often subjective or habit-based	"Performance–analysis–creativity" rubrics + portfolio
Digital competence	TPACK, digital competence	Uneven integration	TPACK-based methodological module(Sibelius/MuseScore/Forms/Sheets)
Innovation	GenAI-supported design	Emerging	Controlled pilot (GenAI + 5E + ethics)

Inclusion	Inclusive competence	Limited practical guidelines	Bank of "adapted performance tasks"

Discussion

1. What Does the Competency-Based Approach Change in Music Education?

The music lesson shifts from traditional "repertoire teaching" to "competency production," yielding three didactic outcomes:

- Learner-centered creative product: Students compile audio/video performance recordings as portfolios, increasing objectivity in assessment.

- Reflection and metacognition: Students analyze their own performance, identifying strengths and areas for improvement.

- Transfer: Musical knowledge is applied to real-life contexts, fostering cultural awareness, teamwork, stage communication, and aesthetic judgment.

2. A Competency Matrix for Music Education in Uzbekistan

A minimal "4D" matrix is proposed for general secondary and higher music education:

- Performance competence: Singing/instrumental performance, ensemble discipline, tempo-rhythm, intonation.

- Analytical competence: Listening analysis, genre-style differentiation, musical form and intonational development.

- Creative competence: Improvisation, basic composition, age-appropriate arrangement elements.

- Digital-pedagogical competence: TPACK-based lesson design, notation (MuseScore/Sibelius), assessment (Google Forms), monitoring (Sheets), media literacy.

This matrix aligns with international TPACK and digital competence frameworks.

3. Assessment Rubric: Four-Level Model (Sample)

Each block is assessed across four levels:

1. Difficulty in execution, frequent errors, dependence on teacher support

2. Basic requirements met but unstable

3. Stable, criteria-aligned, minor corrections needed

4. High quality, expressiveness, independence, reflection evident

Such rubric-based assessment strengthens assessment literacy among higher education music teachers.

Conclusion

The competency-based approach reveals the pedagogical essence of music education through performance-based activity, creative products, reflection, and

transfer, enabling outcome assessment based on clear criteria. Internationally, this process is increasingly integrated with TPACK and digital competence frameworks and has entered a stage of lesson design enhancement through Generative AI.

In Uzbekistan, although the competency paradigm is being consolidated at the normative level, systematic solutions are still needed in music education for assessment rubrics, digital integration, and methodological support.

This article proposes a "4D music competency matrix" and a rubric-based assessment model adapted to the Uzbek context; when applied consistently from general education to higher education, they can enhance music teacher professional competence and overall educational quality.

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