

METHODS FOR DEVELOPING MUSICAL AND ARTISTIC TASTE

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Annotation. This thesis examines the issues of forming and developing the musical-artistic taste of students in piano classes at children's music and art schools. Based on the analysis of scientific and theoretical sources, the significance of using innovative pedagogical technologies and interactive methods in the modern educational process is highlighted. The study also identifies problems in transitioning students from mechanical performance to expressive and artistically meaningful interpretation, and proposes effective methods aimed at developing musical thinking, aesthetic outlook, and performance skills.

Keywords: musical education, musical-artistic taste, piano lessons, performance skills, innovative pedagogical technologies, interactive methods, musical thinking.

Introduction. One of the most important tasks of modern education, which is highly relevant today, is the comprehensive development of students as well-rounded and mature individuals. In this process, music education serves as a significant tool, helping to shape the aesthetic and artistic taste of the younger generation and fostering the preservation and appreciation of our national values.

Through musical training, students' musical-artistic taste is formed, and their musical perception and creative thinking are developed. On this subject, the President of Uzbekistan, Shavkat Mirziyoyev, stated: "Art and culture are the heart of the nation and a key factor in the upbringing of the younger generation" [1;277].

A modern educational approach requires that each lesson be conducted using innovative methods, technologies, and interactive approaches. These methods actively engage students in the learning process, moving them from passive participation to active involvement. They develop the ability to think independently, analyze musical works, and critically evaluate pieces based on personal perception.

In particular, piano students who study the works of national composers alongside those of world classical composers gain a broader cultural outlook and a deeper understanding of both global and local aesthetic values. Therefore, the formation of musical-artistic taste demands that teachers apply modern methodological approaches, demonstrate creativity, and always remain open to innovation [2;20].

Literature Review and Methodology. Analysis of scientific and methodological literature on the history of music and music pedagogy shows that musical-artistic taste occupies a central place in musical education. As B. Mustafoyev emphasizes in his book “*Estetik tarbiya*” (Aesthetic Education): “Taste is formed through the means of a person’s effective activity” [3;52]. This indicates the necessity of developing musical-artistic taste through music education.

Researchers in music pedagogy, such as A.D. Aleksandrova, V.V. Medushevskiy, G.T. Ilyina, and A.V. Koreneva, highlight the importance of using individualized methods to develop students’ musical hearing, rhythmic sense, and creative potential [4;44].

In foreign scientific and pedagogical sources, particular attention is paid to organizing music education based on a differential approach. This approach emphasizes the need to adapt teaching to students’ individual psychological characteristics, musical abilities, interests, and creative potential. In particular, studies conducted by Peter Webster and Graham Welch provide scientific evidence that using musical-didactic games, interactive methods, and modern pedagogical technologies effectively develops musical abilities. According to their findings, individualizing the educational process promotes

not only students' performance skills but also the consistent development of their auditory perception, musical understanding, and thinking.

Applying advanced pedagogical technologies in the process of developing musical-artistic taste ensures the depth and stability of students' knowledge. Modern educational tools, innovative methods, and interactive approaches actively engage students in musical activity and expand opportunities to develop independent thinking and aesthetic perspectives. In this regard, scientific and methodological literature created by Uzbek pedagogical scholars also serves as an important theoretical and practical resource. For example, the work of J.G. Yuldoshev and S.A. Usmonov, *Pedagogical Technology Basics*, comprehensively covers the theoretical foundations, methodological principles, and practical mechanisms of technologizing the educational process. Similarly, R.J. Ishmammedov's manual *Ways to Improve Educational Effectiveness through Innovative Technologies* systematically presents methods for increasing learning efficiency via innovative approaches. N.N. Azizkhodjayeva, in her work *Pedagogical Technologies and Pedagogical Skills*, focuses on developing teachers' professional competencies and effectively applying technological approaches in teaching [6;6].

Among local scholars, M. Mahkamova, X. Abdunazarov, F. Jo'raev, Q. Mamirov, M. Nabieva, X. Nurmatov, Z. Rahimova, D. Ro'zieva, R. Qodirov, and A. Hasanov have conducted notable research aimed at developing students' creative potential, aesthetic culture, and artistic taste through art-based methods using a competency-based approach [5;96].

These scientific perspectives and methodological recommendations provide a crucial theoretical and methodological foundation for forming students' artistic-aesthetic taste, developing their musical thinking, and enhancing the overall effectiveness of music education.

Analysis and Results. The conducted research shows that most students studying in the piano classes of children's music and art schools perform musical pieces technically correctly but are unable to perceive their content, artistic imagery, or aesthetic value.

In this process, performance is often primarily mechanical, meaning that students focus on playing the notes accurately. However, failure to reveal the musical image, performing in a monotonous and emotionless manner, ignoring dynamic markings, and excessive reliance on technique—combined with prioritizing speed or error-free execution—hinders the development of musical-artistic taste. Unfortunately, this issue is observed not only in piano lessons but also in other performance classes.

To address the objectives of this research and solve these challenges, theoretical and practical-pedagogical methods were introduced in piano lessons to improve the formation and development of students' musical-artistic taste. The methods recommended below help cultivate students' musical-artistic abilities and provide guidance for teachers on how to conduct lessons in children's music and art schools. They are especially valuable for ensuring that students perform pieces in a meaningful and artistically expressive manner, thereby fostering musical thinking, aesthetic taste, and performance skills.

1. Comparative Method—This method involves comparing the student's performance with different interpretations, genres, tempos, and characters of the piece, developing conscious perception and aesthetic evaluation skills. It is particularly effective for advanced students capable of distinguishing genre-specific characteristics.

2. Musical Imagery Method—This approach helps transition from mechanical performance to expressive and meaningful interpretation. Students enrich their imagination by depicting the emotional content of a piece, giving it a title, or expressing it through storytelling or drawing. This method can be widely applied in grades 1–7.

3. Listening and Analysis Method–This method is crucial for developing musical hearing, thinking, and artistic taste. During listening sessions, students analyze and discuss the dynamics, phrasing, tempo, and expressive means of the piece in written form. It is especially effective for middle and advanced grades.

4. Heuristic (Question-and-Answer) Method–This approach encourages independent thinking and guides students toward conscious performance. Teacher-led guiding questions help students understand the character, tempo, and climax of the piece more deeply. This method can be applied across all age groups.

Conclusion. The results of the study indicate that students in piano classes at children’s music and art schools often prioritize technical performance, while their skills in revealing the artistic content of a piece, perceiving its musical imagery, and making aesthetic evaluations are insufficiently developed. Mechanical performance and a lack of attention to dynamics and expressive means negatively affect the formation of musical-artistic taste.

In conclusion, the process of developing musical-artistic taste requires a high level of professional skill, innovative approaches, and creativity from the teacher. By organizing the educational process based on modern pedagogical technologies, students not only acquire technical skills but also develop their aesthetic sensibilities, artistic thinking, and conscious attitude toward both national and world musical heritage. As a result, the opportunity to nurture well-rounded individuals who deeply understand and value art is significantly enhanced.

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