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TECHNOLOGICAL FOUNDATIONS FOR THE DEVELOPMENT OF HERMENEUTIC COMPETENCE IN FUTURE MUSIC TEACHERS

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Abstract

Students should see their teacher as a close friend, a confidant, a mentor with whom they can work and live in harmony. Girls, in particular, are very sensitive.

This article analyzes the technological foundations of developing hermeneutic competence in future music education teachers, technological approaches, algorithmization of working with musical text, analysis, and hermeneutic components of teaching.

Keywords: *teacher, professional competence, classification, improvement, competence, hermeneutic competence.*

“The technological approach in modern music education plays an important role in developing students’ abilities to deeply understand, interpret, and pedagogically interpret a musical work.” The technological foundations for the formation of hermeneutic competence are organized based on the principles of pre-designing the pedagogical process, step-by-step implementation, and guaranteeing the result” (Abdullaeva D., 2020, 34).

“The technological foundations of the development of hermeneutic competence are strengthened by reflexive educational mechanisms. Reflexive technologies create conditions for students to evaluate their own interpretations, draw pedagogical conclusions, and apply them in professional activities”. As a result, a conscious and meaningful approach to musical and pedagogical activity is formed in the future music teacher (Dilthey W., 2002, 101).

Thus, “the development of students’ hermeneutic competence in music education is carried out in the following main directions:

- Motivational direction;
- Interest-based direction;
- Skill (mastery);
- Reflexive-self-control direction.

The harmonious application of these approaches creates the basis for the gradual, consistent and effective development of hermeneutic competence in future music teachers.

Cruelty and injustice towards girls lead to the emergence of negative qualities in their character. Therefore, one of the most important conditions for raising character in students is the clarity of requirements and the child’s confidence in his own strength and capabilities. Especially dangerous is the lack of self-confidence in girls, which usually arises as a result of teachers and mothers telling

girls that they are «a rag, a slob, and can't do anything.» A music teacher should be able to find positive qualities in students and skillfully stimulate their willpower and enthusiasm in order to use them skillfully, help them with timely advice and work, and help them discover their own capabilities.

The cognitive aspect of the goal of teaching science is related to the student's characteristics such as knowledge, thinking, and worldview processes related to the extent to which he has mastered secular knowledge and his affinity with the native culture (Umarova Y. T., 2025, 19).

The process of developing hermeneutic competencies and skills is carried out through the teacher's gradual implementation of didactic tasks, organizing the learning process on an integrative basis, and arousing active cognitive motivation in students.

1. Formation of a cognitive component;
2. Development of an architectural approach;
3. Formation of an axiological component;
4. Development of an integrative-factual component.

This educational technology uses a combination of pedagogical methods to acquire musical knowledge. Initially, theoretical concepts are explained using visual demonstrations, textual sources, and audio materials. At the next stage, students perform various musical tasks, analyze them based on fairy tales, and study composition, rhythm, dynamic changes, and intonation.

Program features:

Working with digital music platforms, sheet music collections, and online resources about composers and performers allows students to significantly expand their knowledge of music theory and strengthen their skills in analyzing works.

Listening to live performances in philharmonic societies and concert halls allows students to directly observe the performance process on stage, feel the artistic freedom of interpretation, and gain a deep understanding of the artistic connection that develops between the performer and the audience.

Music library – develops auditory culture and repertoire thinking through individual and group visits.

Musical text and instruments – visual analysis and interpretation of musical material using available instruments, primarily the piano.

Graphic and visual aids – generalization and systematization of theoretical information using tables, diagrams, and drawings.

Dialogue exercises also involve collaborative analysis of the content of musical works and involve students in an exchange of ideas.

Teaching Methodology

Lectures – Theoretical materials are taught to students through introductory lectures, problem-based lectures, lectures taught using visual aids, and lectures based on modern information technologies.

Dialogue and seminar sessions – Students' thinking is expanded through the analysis of musical works, comparison of interpretations, and collective discussion of aesthetic and hermeneutic issues.

Practical sessions – Practical assignments are completed to analyze musical texts, reveal artistic content, interpret compositional structure, and performance features.

Independent creative activities – Students' independent creative research develops their personal approach to musical texts. In the process, they strive to reveal the composer's intention and express the musical idea through artistic interpretation, and develop musical thinking and creativity.

Use of audio and video materials.

Creative council: a creative commission that evaluates student interpretations.

Consultations: group or individual, especially before public speaking.

Concerts and auditions: listening to different interpretations and participating in performance activities.

The main functional areas of the program are as follows:

Cultural function – To develop students' systematic knowledge of cultural heritage, art history, and musical traditions and to increase their cultural competence through their application in practical musical activities.

Creative function – Activation of students' creative potential, directing them to search for original performance and interpretation styles.

Activity function – Serves to arouse interest in music education, strengthen professional motivation and gain practical experience.

Cognitive function – Ensuring intellectual development through the acquisition of new musical theoretical knowledge, concepts and practical skills.

Reflective function – Independent analysis of the results of the student's creative and educational activities, identification of errors and development of self-improvement strategies.

Thus, personal work and its functional areas serve to effectively develop the student's creative and professional competence, ensure individual orientation of the educational process and increase pedagogical efficiency.

Aesthetic – emotional: formation of aesthetic taste and emotional experience in the field of music.

Self-awareness: identification of personal abilities, their application in creative and musical activities.

The final block of the model develops a monitoring and performance management system. This section assesses the level of hermeneutic development of future music education specialists. The assessment criteria and indicators identified in this block demonstrate the effectiveness of the educational process. This mechanism creates an environment of constructive interaction between the teacher and the student in the educational process, enriches the student's musical thinking, creativity and interpretative abilities.

“Emotional intelligence” refers to the ability to help a person understand his own and

others' emotions, increase knowledge and efficiency, make decisions and establish harmonious relationships with the outside world”.

It also allows for the correct management of cognitive processes, deepen aesthetic sensitivity, increase the ability to make independent creative decisions, and ultimately train professional performers and qualified music teachers.

Modeling the educational process based on design principles:

Identifying the most effective teaching methods and technologies that meet the educational goal;

Ensuring continuity and consistency between theoretical knowledge and practical activities;

A differentiated approach to educational materials adapted to the cognitive abilities of students;

Effective use of modern information and communication tools, music applications, audio and video materials, virtual platforms and digital resources;

The formative stage ensures the consistent development of students' competencies in in-depth analysis, interpretation and expression of content through performance of musical texts. This creates the basis for improving the professional skills, creative thinking and aesthetic taste of future music teachers.

In conclusion, high efficiency is achieved when the technological foundations of developing hermeneutic competence in music education students are implemented in harmony with modern pedagogical approaches. The technological approach serves to organize the process of music education on the basis of deep understanding, interpretation, and pedagogical reflection.

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