



THE ROLE OF THE TEACHER IN THE FORMATION OF MUSICAL TASTE IN SCHOOLAGE CHILDREN

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ABSTRACT

This thesis analyzes the pedagogical, aesthetic and educational activities of the teacher in the process of forming musical taste in school-age children. The personal example of the teacher, musical literacy, methodological approaches and opportunities for using national and world musical heritage in the process of music education are highlighted. The importance of teacher guidance in developing children's skills in perceiving, evaluating and making conscious choices of music is also substantiated.

Introduction.

In today's conditions of globalization and the rapid development of information technologies, the formation of musical taste in school-age children is emerging as one of the urgent pedagogical problems. The strong influence of mass culture, the widespread distribution of various low-quality musical products lead to the superficial formation of an attitude towards music in the minds of children. Therefore, the role of the teacher in the development of children's aesthetic worldview, musical perception and a culture of conscious choice in the education system is becoming increasingly important.

Music is a type of art that directly affects the human soul, and it forms not only aesthetic taste in children, but also spiritual and moral qualities. In particular, the school age is considered an important stage of personal development, during which children's abilities to perceive, evaluate music and understand musical images actively develop. In this process, the teacher acts not only as a provider of knowledge, but also as a leading figure who promotes musical culture and forms aesthetic criteria.

The teacher's musical literacy, pedagogical skills, personal taste and attitude to national and world musical heritage serve to form stable and conscious views on music in children. Properly selected musical works, interactive methods, harmonious organization of listening and analysis processes create a need for children not only to hear music, but also to understand and appreciate it. In this regard, the process of forming musical taste is closely related to the creative approach and pedagogical responsibility of the teacher.

Therefore, one of the important tasks facing music education today is to scientifically and pedagogically analyze the role of the teacher in the formation of musical taste in school-age children, identify its effective mechanisms and develop practical recommendations.

Analysis of theoretical foundations

The issue of forming musical taste in school-age children is based on the integral harmony of theories of pedagogy, aesthetics, psychology and music education. In scientific sources, musical taste is interpreted as a complex socio-psychological phenomenon formed on the basis of the aesthetic needs of the individual, musical perception and assessment abilities. This process is closely related to the age and individual characteristics of children, musical experience and the educational environment, in which the teacher is the leading pedagogical subject.

In pedagogical theories, the formation of musical taste is recognized as an important component of aesthetic education. Aesthetic education serves to develop in children the ability to feel beauty, perceive musical images and evaluate them. Especially in the school age, the ability to consciously perceive music, understand musical means of expression, and distinguish between different genres is gradually formed. In this process, the teacher, along with the systematic transfer of musical knowledge, also establishes a positive emotional attitude towards music in children.

According to psychological approaches, the formation of musical taste is inextricably linked with the development of musical perception, emotional sensitivity and thinking. The emotional states that arise in children during the process of listening to music directly affect their aesthetic assessment. Therefore, when choosing musical works by a teacher, their age appropriateness, content and educational significance are considered important criteria. Theoretically organized musical activity develops a stable musical interest and a culture of conscious choice in children.

In the theory of music education, the exemplary personality of the teacher is of particular importance. The teacher's personal musical taste, creative thinking and pedagogical position directly affect the attitude of students to music. The harmonious presentation of national and world musical heritage by the teacher serves to develop children's understanding of musical values, the formation of aesthetic norms and the development of cultural identity.

Thus, theoretical analyses show that the formation of musical taste in school-age children is a multifactorial pedagogical process, the effectiveness of which directly depends on the scientific and theoretical preparation, methodological skills and aesthetic views of the teacher. A deep analysis of the theoretical foundations of this process creates an important scientific basis for the development of effective pedagogical mechanisms for the development of musical taste.

The study of the process of forming musical taste in school-age children requires a comprehensive and systematic methodological approach. The methodology of this research is based on the analysis of the musical-pedagogical process in a combination of person-oriented, cultural and activity-based approaches. These approaches make it possible to determine the effectiveness of the teacher's activities, taking into account the age characteristics, individual abilities and musical needs of children.

In the study, a person-oriented approach in the formation of musical taste involves the development of the level of emotional acceptance, musical interest and aesthetic experience of each student. Within this approach, the teacher sees the child not as a passive participant in musical education, but as an active subject, organizing the processes of musical listening,

performance and analysis in accordance with individual capabilities. As a result, children form a conscious attitude towards music and stable aesthetic views.

The activity-based approach is methodologically aimed at developing musical taste in the process of practical musical activity. Through listening, singing, musical-movement exercises, creative tasks and analysis of musical works, children begin to understand the content and essence of music more deeply. The teacher acts as an organizer and guide in this process, enriching the musical experience of children and developing aesthetic assessment skills.

The cultural approach involves using the educational opportunities of national and world musical heritage in the formation of musical taste. The harmonious selection of folk music, classical and modern musical works by the teacher forms a system of musical values in children. Through this approach, children develop respect for national culture, aesthetic thinking, and an artistic worldview.

Also, the use of general and special methods such as pedagogical observation, conversation, analysis of musical activity products is of great importance in the research methodology. Through these methods, the influence of the teacher's activity on the formation of musical taste is determined and the effectiveness of the process is assessed.

In conclusion, this research methodology is aimed at studying the process of forming musical taste in school-age children as a multifaceted pedagogical phenomenon, which allows analyzing the theoretical and practical aspects of the teacher's activity in an integral relationship.

Conclusion

In conclusion, the formation of musical taste in school-age children is a complex, multifaceted and continuous pedagogical process, the success of which directly depends on the personality and professional activities of the teacher. Musical taste is manifested not only as a set of musical knowledge, but also as an important educational factor that expresses the aesthetic thinking, emotional sensitivity and conscious assessment ability of children.

During the research, it was found that the teacher's musical literacy, pedagogical skills and creative approach effectively develop the skills of perception, understanding and appreciation of music in children. Properly selected musical works, activity-oriented methods and the harmonious use of national and world musical heritage serve to form a stable musical interest and aesthetic taste in students.

It was also substantiated that the educational example of the teacher, his personal attitude to music and cultural position play an important role in the formation of musical taste. The scientific organization of this process allows developing musical culture in school-age children, enriching their aesthetic outlook and raising a spiritually mature personality.

Thus, strengthening the role of the teacher in the process of musical education, improving his methodological preparation and systematically introducing pedagogical mechanisms aimed at the formation of musical taste are one of the important tasks of today's educational practice.

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