

Formation of Musical Thinking in Future Music Teachers

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Abstract: This article explores the fundamental aspects of enhancing educational quality and lesson effectiveness through the development of musical thinking in future music teachers. The study delineates the specific professional responsibilities required to elevate pedagogical standards in music education. Particular emphasis is placed on the nature of musical thinking and the methodologies involved in its systematic formation. It is argued that by cultivating advanced musical thinking, future educators can achieve a profound comprehension of musical theoretical frameworks, enabling them to convey complex artistic concepts with greater clarity and depth. The findings suggest that the integration of cognitive and creative processes is essential for the professional maturation of music specialists in contemporary educational settings.

Keywords: Thinking, musician, creativity, innovative activity, musical process, music education, rhythm, pedagogical competence.

Introduction: The education system in the renewing Uzbekistan is evolving and expanding at a rapid pace [1]. Enhancing the quality of education remains one of the primary strategic directions receiving significant national attention [2]. The adoption of concepts for the development of higher, public, and pre-school education systems until 2030 has defined priority areas for reforming higher education institutions, general secondary schools, out-of-school educational facilities, and pre-school organisations [3]. These priorities serve as a foundational resource for the spiritual, moral, and intellectual development of the younger generation, elevating it to a qualitatively new level and facilitating the introduction of innovative forms and methods of teaching into the educational process [4, 5].

Improving the quality of education and organising lessons effectively requires an extensive base of knowledge, skill, intellect, scientific methodology, and literature from the pedagogue [6]. An educator equipped with sufficient knowledge and a broad worldview is consistently capable of guiding young students in the correct direction [7]. Consequently, providing thorough knowledge from an early age is considered highly effective. To deepen the reforms in the educational sphere, organise the activities of

educational institutions based on advanced foreign practices, and improve the teacher training system, additional support for non-governmental educational organisations has been prioritised [8]. Furthermore, the Presidential Decree No. PQ-54 dated 02.02.2024, "On additional measures to accelerate reforms in the field of education", stipulated the establishment of the "Project Office for Projects in the Field of Education" as a state institution to align educational services with international standards [9].

LITERATURE REVIEW AND METHODOLOGY

Music, considered one of the most interesting, honourable, and demanding subjects in general secondary schools, encourages individuals towards comprehensive maturity and perfection [10]. This discipline provides artistic and aesthetic education, distinguishing itself from other subjects by offering pleasure and spiritual solace to students. The formation of musical thinking in a future music teacher is not merely about learning to play an instrument; it involves developing the ability to feel and analyse music deeply and communicate it to students in an accessible language [11]. Musical thinking is the process of perceiving musical images, understanding the logical connections between melodies, and

interpreting the artistic idea of a composition.

To ensure the complex development of the future specialist, the following structural components of musical thinking must be integrated:

- **Musical-theoretical knowledge:** Understanding the "mathematical" and logical structure of a work through harmony, solfeggio, and musical analysis.

- **Auditory ability (Inner hearing):** The capacity to mentally hear musical notation upon sight and logically complete musical phrases.

- **Artistic-aesthetic perception:** Perceiving music not merely as a collection of sounds, but as an expression of a specific period, style, and human experience [12].

An analytical approach serves as a primary method in the stages of forming musical thinking. For instance, before studying a piece, a student must deconstruct it into its constituent parts, such as genre and form (sonata, variation, rondo), as well as specific elements of musical language (mode, tonality, metre, and rhythm). The objective is to "visualise" the musical work and comprehend its internal laws. The subsequent stage involves increasing creative activity through the intuitive method. Relying solely on the performance of ready-made works is insufficient. For the development of musical thinking, the following are essential:

- **Improvisation:** Creating original melodies based on a given theme.

- **Composition:** Writing short musical passages.

- **Variability:** Performing the same melody in various characters (cheerful, sad, solemn).

An integrative approach—establishing connections with other art forms—is also fundamental in forming musical thinking. Musical thinking is closely linked with literature, visual arts, and history, which proves highly beneficial and accessible for learners. For example, to understand Beethoven's music, one must feel the history of that era and the spirit of the struggle for human rights. Similarly, to comprehend Chopin's oeuvre, it is necessary to be familiar with the literature and aesthetics of the Romantic period.

RESULTS AND DISCUSSION

The professional profile of a music teacher is characterised by a unique set of specialised requirements. For instance, the cognitive framework of a future educator must, of necessity, be "communicative" (interpersonal and expressive) in nature. Alongside this, several critical professional competencies must be cultivated:

- **Interpretation:** The ability to internalise a work composed by another, experiencing and feeling it as if

it were one's own creative output.

- **Verbalisation:** The capacity to articulate musical emotions and aesthetic nuances through verbal language, ensuring they are effectively explained and conveyed to children.

- **Pedagogical Observation:** This is a vital attribute, as the teacher must possess the analytical skill to observe and evaluate how a student perceives and processes music within the educational environment.

Musical thinking is essentially a sophisticated synthesis of musical intelligence and emotional intelligence. A future teacher should not merely function as a proficient performer but must evolve into a "musical expert" who profoundly understands the philosophical and aesthetic essence of art.

The integration of modern technologies for the formation of thinking is also considered indispensable for the future music educator. To ensure that the student does not remain merely a "performer" but develops into a deep-thinking specialist, the following methodologies are implemented:

1. Intonational-Stylistic Analysis (Based on B. Asafyev's Methodology). According to this method, music is defined as the art of "speaking through sounds." When a student analyses a musical work, they must strictly focus on the proximity of musical intonation to human speech and its inextricable link to the socio-cultural context of the specific historical period.

2. The Method of "Musical Image Dramaturgy". In this approach, the student is encouraged to view a composition not just as a sequential collection of notes, but as a "clash of characters" (conflict). This method fosters dramatic thinking in the student and shapes their ability to captivate and maintain the interest of pupils during a lesson.

Furthermore, it is important to emphasize that prior to the formation of specific musical thinking, it is necessary to provide the student with broader knowledge regarding the nature of cognition and to develop their general thinking faculties. Thinking is defined as a human being's ability to analyse reality, derive logical conclusions, and find solutions to various problems; as such, it begins to develop from early childhood. Its formation requires regular exercise and the correct methodology, much like the systematic physical training of muscles.

The primary directions and methods for developing such thinking include the following:

- **Logical and Analytical Approach:** Since logic is the bedrock of thinking, information should not be accepted passively. Instead, it must be "dissected." One

should develop the habit of asking "Why?" for every phenomenon—"Why did this happen?" and "What will be the result of this?" Such inquiry aids in understanding cause-and-effect relationships.

- **Chess and Strategic Games:** These activities are instrumental in the formative process as they teach individuals to think several steps ahead and to model the potential actions of an opponent.

- **Fact-Checking:** In the modern information age, the habit of questioning data and comparing it across various sources significantly enhances analytical thinking.

The development of creative (creative) thinking—the ability to find non-standard solutions to problems—is also formed through specific techniques:

- **"Brainstorming" (Aqliy hujum):** By recording even the most absurd or unusual ideas related to a specific problem, the brain learns to break free from rigid cognitive patterns and stereotypes.

- **Synectics (Sinekshunlik):** This involves finding similarities between completely unrelated objects. For example, asking "What similarity exists between a refrigerator and a book?" forces the mind to find hidden connections.

- **Lateral Thinking (Edward de Bono's Method):** This involves practicing how to look at a problem not just directly, but from a "sideways" perspective, or from an entirely unexpected and unconventional angle.

Thinking requires high-quality "fuel," which is provided by knowledge. Key sources include:

- **Artistic and Scientific Literature:** During the process of reading, the brain visualises the emotional states of characters and searches for hidden meanings within the text.

- **The Study of Philosophy:** Engaging with ideas ranging from Aristotle to modern philosophers broadens the individual's worldview and develops the capacity for abstract (abstract) thought.

Finally, the process of thinking is closely tied to the physical state of the brain. Continuous learning remains the most proven and effective method for cognitive formation. Practising a new language or learning to play a new instrument creates new synapses (connections) between neurons. Additionally, meditation and concentration are vital; to prevent thinking from becoming chaotic, one must be able to focus. Adherence to proper sleep and nutrition is also essential, as the adequate supply of glucose and oxygen to the brain directly impacts the speed and efficiency of thought.

CONCLUSION

In conclusion, it should be emphasised that future music teachers can only effectively develop their musical thinking if they possess comprehensive musical knowledge, a broad professional outlook, and proficient methods of critical analysis. To ensure the successful formation of musical thinking, the systematic application of the aforementioned stages and methods is considered highly effective. Only when a teacher is well-educated, possesses an expansive worldview, maintains a rich cognitive faculty, exhibits sharp intellect, and demonstrates strong communication skills can they provide the correct guidance to their students.

A student with well-developed musical thinking is capable of comprehending any musical work rapidly and accurately. Consequently, their musical erudition and general outlook are significantly expanded, enabling them to confidently analyse and perform both Uzbek and world classical masterpieces. Furthermore, musical thinking is defined as a form of intellectual activity aimed at perceiving musical reality, analysing artistic images, and creatively processing them. For a future educator, this is not merely a professional skill but a vital pedagogical tool. Musical thinking is constructed upon three fundamental pillars:

- Intellectual component: Comprehensive and profound knowledge regarding music theory, harmony, polyphony, and the formal analysis of musical compositions.

- Emotional-aesthetic component: The capacity for the emotional perception of music and the profound understanding of its artistic and philosophical content.

- Operational component: The practical skills involved in performing and editing musical works, alongside the ability to effectively explain and interpret these elements to others.

Each of the aforementioned components is essential for the holistic formation and advancement of musical thinking within the pedagogical process.

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