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COMPONENTS FOR IMPROVING THE PROFESSIONAL TRAINING OF FUTURE MUSIC TEACHERS

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ABSTRACT

This article provides a motivational-value, cognitive-intellectual, practical-activity, reflexive-creative and emotional-volitional analysis, which are the main components of improving the professional training of future music teachers through Uzbek folk songs.

KEYWORDS

Future music teacher, component, professional training, Uzbek folk songs, professional, general, private, didactic approach.

INTRODUCTION

The development of the motivational component of the readiness of the future music teacher to understand the important problems of professional training is carried out when students acquire knowledge, skills, competencies, methods of work,

gaining the necessary creative experience. Creative musical and pedagogical tasks play an important role in improving the professional training of students, the development of their didactic and professional-creative experience [6]. Their use helps to create problem situations in the educational process, directs future music teachers to search for the professional

motivational component of improving the professional training of a future music teacher. One of these, for example, is the problem of personal approach in music teaching. Without reference to his spiritual, personal and professional experience, the student cannot achieve performance without creating a truly human relationship. At the same time, based on the experience of a number of pedagogical scientists (G.G. Neuhaus and Sh.A. Amonashvili), we take into account the spiritual and personal experience of teachers, their moral and aesthetic values and positions by students. The peculiarity of the development of motivational and value aspects of vocational training is that the process itself is based on a reflexive, dialogical, personal and creative approach, which inevitably requires a fair assessment by students and course teachers. This specifically defines the purpose of a particular professional activity, the means of its successful implementation. We have tried to make the interrelationship clear to all participants in this educational and pedagogical process. The formation of a personal and creative attitude to the professional learning process is served by a variety of independent research and research activities of students, in particular, written work. Here the individual and personal capabilities and abilities of students are manifested with special power, cognitive and creative motives develop in the field of professional thinking. Interest in this type of research and creative work among students is realized from the earliest stage of professional training. The basis of its emergence, as a rule, becomes the theoretical content of the subject, in which students eagerly carry out professional and pedagogical analysis of various problems of not only folk songs, but also music pedagogy. At such times, an important factor in improving the professional training of students through folk songs is the musical and pedagogical reality. The creative experience of applying

professional knowledge and methods of activity, but also the emotional, artistic and aesthetic field of the student's personality, the experience of personal and valuable attitude to the process of knowing and changing professional and pedagogical theory and practice significantly enriches.

The leading pedagogical tools that ensure the successful formation of the operational component of the preparation of a future music teacher for professional activity are as follows. These are: methodological analysis of the problems of music pedagogy; professional and musical pedagogical tasks of creative type; professional, practical-creative and musical pedagogical search games, folk songs, logistics, satisfaction of the need for musical instruments. The use of these tools is recommended in all forms of process organization. Practical, written, creative, independent study and other work performed by students is of special importance in the formation of all components of professional preparation and the accumulation of personal and personal experience in it. We analyze the importance and features of this form of organization of the process, a number of stages in the logical and professional organization of this type of professional, musical-pedagogical, independent research and research work of students: determine relevance; develop a plan and select the literature needed to study it; methodological analysis on this issue; format the results and present them for “protection” and so on.

The operational aspects of the methodological activity are constantly improving in the process of teaching and pedagogical practice of students. Here, there is a real opportunity to fully test their capabilities in terms of theoretical reflection, to realize its heuristic role in the implementation of

current professional issues. Pedagogical practice, experiments show that future professionals are a form of creative knowledge of their professional knowledge and methods of work and a single mechanism for mastering music-pedagogical theory and practice. The process of "translating" theoretical knowledge into "action", ie specific methods of activity, is characterized by a certain complexity and requires consideration of certain patterns. First of all, we meant that each student should have their own program of professional development and set a time to move from one stage of preparation development to another. Therefore, it was necessary to maintain the general logical direction of the process of developing leading methods of professional activity, to approach it to the capabilities of students, to define it in order to create conditions for individual professional and creative development of each of them [8].

The topic "Problems of improving the professional training of future music teachers" included a number of tasks: a) professional activation of students' personal values in their professional activities; b) informing them about the goals and activities of music art and music pedagogy, the importance of Uzbek folk songs in public life, the importance of musical and pedagogical activities; c) disclosure of knowledge about positional conflicts in relation to professional music pedagogy.

Even today, at different stages of society's development, the focus on this problem has changed. Although in the past decades, for example, in our country, the position on this issue has played an important role, music is still a powerful tool for cultivating certain moral qualities (hard work, humanity, philosophy, spiritual, pedagogical, educational, etc.) [5]. In recent years, music has taken

a position that creates favorable aesthetic and psychological conditions not only for personal development, but also for moral, national, professional development. It does not directly affect certain national, moral and personal qualities, but acts as a mechanism of its "emotional-volitional" practical activity of upbringing. An example is the National Anthem of the Republic of Uzbekistan. Perhaps the conflict of discussion of two different positions, any analysis of a particular problem, debate, defending one's position and, first of all, from the point of view of the analysis of the problem itself, specific features of the field of music pedagogy, strategic, forward-looking plans assimilation is achieved. In the process, future music teachers will be bold and determined in their professional training and will strive to improve their position on this or that issue.

In the process of improving their professional training of future music teachers through Uzbek folk songs, the formation of initial ideas about their personal and professional qualities is to reflect the essence of this important aspect of his professional training. During the music-theoretical lessons it is necessary to determine how the students understood the essence and differences of the concepts such as "Uzbek folk songs", "Pedagogical methods" and "Methods of music pedagogy", "Methods of teaching music", its content, types, forms, genres. Reflecting on these issues, students implement musical pedagogical and philosophical, general, scientific training based on their own experiences, in particular, ideas about categories and laws. Here they "go" to discover general knowledge in various scientific and musical fields. Continuing the discussion that began in the lecture on professional levels of perception and implementation of professional problems, prospective music teachers, with the help of the teacher, provide examples of such approaches using

the literature they offer, knowledge of music teaching methodology and practical experience in general secondary schools. because of the complexity of the concept, it discusses its essence over and over again. At the same time, it is important to address each student, setting the task of linking the presented theoretical model with a real reflection on the personality of each of them. Arousing interest in the problem of a professional-creative approach to music teaching, and this approach is not only the goal of such thinking in the didactics, the integrity of the pedagogical process, as a student, but the improvement of professional knowledge, skills and competencies. It is important to bring students to the realization of the existence of a career-oriented didactic education - the most important sign of the manifestation of theoretical professional culture during the classroom. Relying on the literature, students should be forced to independently identify different aspects of this thinking - scientifically and professionally-creatively. It arouses in students a desire to analyze and self-assess their emerging style of professional knowledge. Students focused their practical and creative efforts directly on the use of methodological analysis to solve professionally significant problems. On their basis, the educational institution has deepened its personal and valuable attitude to the musical-pedagogical process, demonstrated the desire to improve various aspects of their professional activities. During the training, the process of developing the content and operational components of professional training of future music teachers was carried out indirectly (observation of music lessons, preparing students for their conduct) and in direct contact with students while performing special instructions and tasks of a creative nature. In order to engage them in theoretical analysis and thus identify possible practical ways to resolve these contradictions, in some cases, their creative use to

develop students' methods of professional activity and experience, students self-analyze in classrooms with general secondary school students and on this basis their effort was required to build a promising program to develop personal and professional qualities. Thus, in the process of professional analysis, future music teachers had the opportunity to creatively apply all the professional knowledge, skills, competencies and competencies they learned in the course of theoretical and practical training.

RESULT AND DISCUSSION

An important aspect of theoretical analysis is a better understanding of the specific features and principles of its implementation, including the role and essence of the principle of objective and subjective relations [2]. Another important principle for our research is the principle of career orientation. Its essence has been discussed before. It is up to the students to demonstrate that this principle applies. The basis for this may be a theoretical analysis of one of the problems previously addressed by music pedagogy. Didactic relations of such types of lessons as "top-down", "unlimited guardianship of the student", "strict regulation of teaching methods", "accuracy of the presented material", "importance of folk songs in professional training", "positions performed by students" need to be regulated. The pedagogical, psychological and ethical aspects of the musical pedagogical process should also change significantly in the course of lessons: "student" - "teacher", that is, "two sides" should move to an active, effective, dialectical, interactive process. Here, mutual respect is not the goal that divorce is necessary to come to the rescue, but the norm of this process is to apply the new positions that have been achieved and personally accepted by each participant.

With more experience, it can help students independently fulfill the most important requirement of the principle of vocational guidance - an analysis based on an in-depth understanding of the laws of music and pedagogy to analyze specific problems. Of course, the teacher must do everything in his or her power to ensure that the students themselves are actively involved in this creative process. In the professional analysis of a particular problem of music

pedagogy, it is expedient to show the cases when students themselves came to "discoveries" and used them in their practical work in general secondary school. The issues of pedagogical support of motivational-value, cognitive-intellectual, practical-activity, reflexive-creative components of professional training of a future music teacher were also analyzed [8].

Components of professional training of a future music teacher

Figure 1



Motivational-valuable – philosophical and pedagogical conclusions about the active face of the subject (ie, inherent in the professional nature of the subject), which acts as an important feature of a consciously motivated person;

- rules of general and professional (including singing) pedagogical and mental training in relation to the purpose, content of the subject, methods of implementation and the results of the activities in which the subject participates in the personal-semantic relations of the subject;

- Conclusions on the importance of motivational support in professional-practical, creative-musical activities of music-theoretical disciplines (including music theory, instrumental performance, singing, music teaching methods).

Cognitive-intellectual - the position on the role of knowledge in the implementation of professional activities;

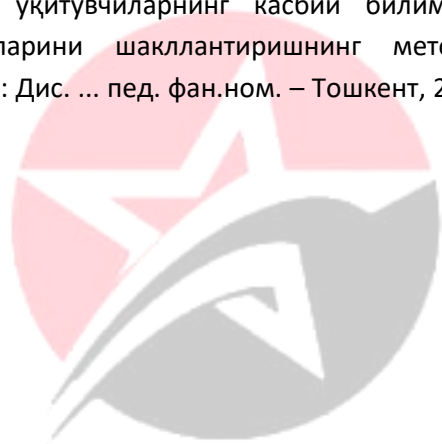
- General professional musical and pedagogical conclusions about the essence and role of the content



professional importance. Based on their musical and performance experience gathered from professional knowledge sources, prospective music teachers concluded that the type of professional activity analyzed could only be creative in nature, which, along with other creative processes, greatly influenced all aspects of a music teacher's personality and activities.

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