

Teaching Methods for Future Music Teachers Based on The Teacher-Student Tradition

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Abstract: This article highlights the problems of integrating the teacher-student tradition into the modern educational process in the process of training future music teachers. The traditional teacher-student school is an important pedagogical tool for the continuous continuation of musical culture and instilling national values in the younger generation. Taking this tradition as a basis, the article analyzes effective methods of training music teachers, individual approaches and ways to develop creative competencies from a scientific, theoretical and practical point of view. The article also reveals the role of teacher-student relations in the musical pedagogical process, the mechanisms for forming professional skills through this method, as well as the prospects for using the experience of the national school.

Keywords: Teacher-student tradition, music teacher, pedagogical method, creative competence, national value, practical music education, professional skills.

Introduction: At the modern stage of the national education system, the importance of traditional educational tools, in particular, teaching methods based on teacher-student relationships, in the formation of the younger generation as a comprehensively developed personality is increasingly increasing. Especially in the fields of art and music, this ancient pedagogical model is manifested not only as an important tool for teaching, but also as an integral means of mastering professional skills through practical training. Because the art of music is a complex process that harmoniously develops not only theoretical knowledge, but also creative experience, feelings, tastes, aesthetic views and practical skills. The teacher-student tradition is an integral part of the cultural and spiritual heritage of the Uzbek people, which has been formed over the centuries, and it is through this model that many great composers, hafiz, musicians, as well as skilled teachers have grown. In this tradition, the teacher acts as a mentor who not only gives knowledge, but also shapes the spiritual world of his student, educating him as a person useful to society. In music education, this process is more complex and subtle, and the teacher does not just transfer his knowledge, but also forms his student as a creator with musical thinking and taste through the example of creative

activity.

Today, in the training of music teachers in higher pedagogical educational institutions, along with advanced pedagogical technologies, teaching models based on national-didactic approaches, in particular, the traditions of the teacher-student relationship, are gaining relevance. After all, this approach is one of the most effective methods for identifying the student's unique musical abilities, an individual approach to them, and strengthening their professional thinking. Therefore, the need to develop not only scientific and theoretical knowledge, but also practical skills formed on the basis of the teacher-student experience in the training of future music teachers is becoming an urgent pedagogical task. This article highlights the theoretical and practical aspects of this issue, analyzing the mechanisms of application of teacher-student traditions in music education, experiences and prospects for their integration into the modern educational process. The goal is to reveal the possibilities of approaches based on folk pedagogy in the professional training of future music teachers and to substantiate them from a didactic and methodological point of view.

METHODOLOGY

The study of teaching methods based on the traditions

of teacher-student in music education and their application in the training of future teachers is, by its very nature, a multifactorial, systematic and cultural-pedagogical process. Ancient pedagogical views, the concept of person-centered education, the competency-based approach and the theory of activity-based education were chosen as the methodological basis of this study. These approaches serve to identify the individual abilities of the student-student in the process of musical education, to form independent creative thinking and to deepen his professional training.

During the study, historical-comparative, analytical-critical, empirical observation and experimental-practical methods were used. First of all, the place of the teacher-student tradition in Uzbek and world music pedagogy was studied in a historical context, and similarities and differences between different periods and schools were analyzed. Through this, the possibilities of combining traditional experience with modern educational technologies were identified. Also, empirical data was collected among future music teachers studying at higher pedagogical educational institutions based on observation and questionnaires. These methods served to determine the effectiveness of teacher-student teaching methods, the attitude of students to them, and the level of professional competencies formed through this approach. When choosing methodological approaches, interactive methods aimed at forming pedagogical relations based on two-way active, constant dialogue between the teacher and the student were taken as the basis (observation, master classes, analysis of skillful performance, creation of problem situations, development of creative projects). This will ensure that future music teachers not only acquire knowledge, but also become qualified specialists who can independently express their opinions, have a creative approach, and adequately mentor their students.

Another important aspect is that the study analyzed examples of the teacher-student model from sources such as folk oral art, maqom art, and national performing schools, and based on them, modern teaching scenarios were developed through musical-pedagogical modeling. This method allows for the introduction of an innovative approach to music education while preserving national identity. In general, the methodological approach of the study ensured the harmony of theoretical substantiation and practical verification. This made it possible not only to scientifically substantiate the methods of training music teachers based on the traditions of the teacher-student, but also to test them in practice.

Literature review (commentary)

A review of the literature on music education based on the teacher-student tradition shows that this approach is closely related to the centuries-old traditions of Uzbek music pedagogy and is particularly effective in practical training. In particular, scientists such as A. Yuldoshev, M. Abdurashidov, N. Kasimova note in their research that in folk pedagogy, knowledge and experience are transmitted from generation to generation through the teacher-student model. Their works emphasize that teacher-student relationships are of great importance not only in educational, but also in educational terms.

In the context of music education, the sociocultural theories of B. S. Gershunsky and A. N. Leontyev deeply analyzed the role of the teacher in the development of the student. In their opinion, the student's acquisition of knowledge and personal formation occurs through the teacher's communication, instruction, and exchange of experience. These ideas determine the theoretical foundations of the teacher-student model.

The decrees and resolutions of the President of the Republic of Uzbekistan on education, in particular, the concept of the "New School of Uzbekistan", focus on the issues of improving the quality of education, the personality of the teacher and his professional qualifications. These documents set out clear directions for combining national values with modern education, which, in turn, creates the basis for the integration of teacher-student traditions into the educational process.

Local researchers G. M. Sattorova and S. R. Gulomova in their articles indicate the teacher-student relationship as the methodological basis of education in the professional training of music teachers. They proved, based on practical observations, that when the independent work of a young music teacher is guided by the experience of the teacher, the level of effectiveness and creativity increases significantly.

Also in the international literature (for example, T. Regelski, K. Swanwick, etc.) mentoring in music education, that is, the method of providing guidance to new teachers by experienced teachers, is considered one of the quality factors of education. These approaches are considered a modern form of the teacher-student model, emphasizing reflection, collegial assessment and collaborative learning in education. The above analysis shows that the tradition of teacher-student is not only of historical and cultural importance in the training of music teachers, but also an effective pedagogical approach that can be enriched with modern methodological foundations. Based on this literature, the teaching methods proposed in the article are based on scientifically sound, practically

tested approaches.

DISCUSSION

The professional formation of future music teachers is a complex and multi-stage process, which is carried out not only through theoretical knowledge, but also through the development of practical skills, creative experience and aesthetic views. In this process, teaching methods based on the tradition of teacher-student play an important pedagogical role, especially in the context of music education. Because in this approach, a strong professional relationship is formed between the teacher and the student, which is not just a transfer of knowledge, but also through mutual communication, trust, observation, imitation and practical activity.

The main pedagogical advantage of the teacher-student relationship is the possibility of individualized education. A teacher who deeply understands the unique abilities and capabilities of each student approaches him individually, encouraging him not only to study, but also to creative research, independent thinking, and to strive for professional perfection. In this regard, the teacher-student model fully complies with the main requirements of modern pedagogy - a differentiated approach, interactive methods, competency-based development and practice-oriented teaching. The observations and analyses conducted in this article have shown that teaching methods based on the teacher-student model have the following advantages: It ensures the continuous transfer of creative experience from generation to generation. Music is a practical art, which is perfected through direct exchange of experience. Therefore, this method is the most natural and effective form of teaching.

The student forms a professional identity through the realization of his professional identity, following his teacher. The student perceives his teacher not only as a source of knowledge, but also as a moral and aesthetic role model.

Theoretical knowledge and practical skills are combined. Many didactic systems see these two areas separately, while in the teacher-student model they are considered as a whole.

However, there are certain problems in integrating this model into the modern higher education system. For example, factors such as the limited number of classes, the large number of students, and the excessive workload of teachers hinder an individual approach. Also, not all teachers who teach can fully understand the psychological and methodological aspects of this method and apply it consciously. Therefore, there is a need to establish special training courses, master classes, and experience exchange platforms in this

area. In the era of modern technologies, teacher-student relationships can also be developed through distance learning and digital platforms. For example, through online master classes, interactive video analysis, and virtual music lessons, students can directly communicate with the teacher, deeply study his style and performance techniques. This allows us to revive and further popularize the traditional approach in a modern form. In general, the analysis shows that if the teacher-student tradition is used in music education in combination with advanced didactic approaches, not only the professional potential of future music teachers, but also their human qualities, aesthetic outlook, and devotion to national culture are formed at a high level.

CONCLUSION

In the process of training future music teachers, teaching methods based on the tradition of teacher-student are being reevaluated today not only as a historical value, but also as an effective pedagogical model. The fact that this approach has deep cultural, educational and didactic foundations indicates that it has not lost its relevance in the current educational process. The knowledge, skills and cultural and spiritual heritage formed through traditional teacher-student relationships are of great importance in the formation of aesthetic taste, professional identity, and national identity in the hearts of the younger generation.

The study revealed that this method forms not only an individual approach, but also personal responsibility, dedication, creative thinking, and the need for continuous learning. For a student, a teacher is not only a possessor of knowledge, but also a moral and aesthetic ideal, a guide on the path of professional development. This process is especially important in the field of music, because this science is a direction that is felt with the heart, relying more on practical and aesthetic feelings. Therefore, one of the urgent tasks in the training of music teachers in higher educational institutions is to enrich the teacher-student model with new content, to harmonize and systematize it with modern educational technologies. The strengths of the teacher-student relationship - closeness, trust, continuous practical communication, exchange of experience - still create a stable and sincere foundation for professional education today.

In the future, based on this model, special methodological platforms, advanced training programs, and mentoring-based training modules should be developed to form not only professional knowledge, but also national pride, aesthetic thinking, and independent creative potential in future teachers. Through this, we will have the opportunity to preserve

the national musical culture and continuously develop it through professional education. Thus, the use of the teacher-student tradition in music education is not only a pedagogical approach, but also one of the most effective and natural ways to continue the spiritual and educational heritage of our people through education.

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