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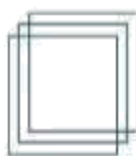
EDUCATION

PEDAGOGICAL INITIATIVES

TEACHING- LEARNING

## **VOL. 3 NO. 3 (2022): EJEDL.ACADEMIASCIENCE**

1. USING SOFTWARE COMPLEXES IN TEACHING MATHEMATICAL ANALYSIS
Mamadzhanova M., Oktamova G.
1-3
2. CONDUCTING MUSIC LESSONS IN PRESCHOOL EDUCATIONAL INSTITUTIONS
Karimova Dildora Anvarovna
4-10
3. PEDAGOGICAL CONDITIONS AND FORMS OF PROFESSIONAL MUSIC TEACHER'S PROFESSIONAL TRAINING
Panjiyev Qurbonniyoz Berdiyevich
11-22
4. DEVELOPMENT OF PROMISING INSURANCE SERVICES IN UZBEKISTAN
Mekhroj Khamroev
23-29
5. ORGANIZATION OF INNOVATIVE ACTIVITIES OF TEACHERS OF MULTIDISCIPLINARY PRESCHOOL EDUCATION IN AN EDUCATIONAL CLUSTER
Karimova Zulfiya Abduraxmanovna
30-33



## **PEDAGOGICAL CONDITIONS AND FORMS OF PROFESSIONAL MUSIC TEACHER'S PROFESSIONAL TRAINING**

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### **Annotation**

This article discusses the pedagogical conditions and forms of improving the professional training of future music teachers through folk songs.

**Keywords:** music, teacher, pedagogy, didactics, principles, factors, musician, singer, methodology, motivation, colloquium, counseling, independent study.

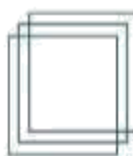
### **Introduction**

It allows to study the pedagogical conditions of professional training of a future music teacher and to determine the system of its pedagogical organization. On the didactic basis of improving the professional training of future music teachers, we analyzed the "pedagogical conditions of professional training of future music teachers." It was a creative approach to improving the professional training of a future music teacher, building his professional skills, defining his professional positions of personal, social significance and studying current issues in the theory and practice of music education. The organizational forms of implementation of the leading tasks identified in the research describe the analysis of pedagogical ways and means of motivational content and operational professional training of future music teachers. The most important issue is the following. From a musical point of view:

- To be aware of the principles of professional training, essence, logical and semantic structure and methodological analysis of the future music teacher as a teacher-singer;
- To be aware of the principles of professional training, essence, logical and semantic structure and methodological analysis of the future music teacher as a teacher-musician;
- To be aware of the principles of professional training, essence, logical and semantic structure and methodological analysis of the future music teacher as a connoisseur of musical-theoretical knowledge.

From a pedagogical point of view:

- Improving the ability of the future music teacher to implement professional and practical competencies;
- Improving professional thinking as a music teacher at the level of professional training;
- Improving the professional, personal and creative approach to knowledge and change of musical pedagogical activity;



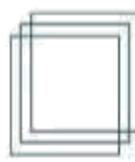
- It is necessary to consider the need to improve the professional knowledge, skills, qualifications related to the methodological understanding of the problems of music pedagogy.

In accordance with the main goal of improving the professional training of future music teachers through Uzbek folk songs - the improvement of professional training among future music teachers requires special attention to improving the individual creative abilities of undergraduate students. In solving the problem of mastering the content of Uzbek folk music, this problem is solved by a certain logic, the structure of which can be expressed as follows: a) have a new form of thinking; b) develop professional analytical skills, apply basic skills in analysis, study musical literature, as well as get acquainted with musical works; c) the transformational activity of the future music teacher, which is the result and goal of professional analysis and manifests itself at different levels (subjective transformational, objective transformational, indirect transformational).

The above-mentioned tasks are solved at each stage of professional training of students in an interconnected way, through all the pedagogical forms and means used, and their content is creatively reconsidered in accordance with the real pedagogical conditions. The position of scientific opinion on the unity of emotional-voluntary, cognitive and operational aspects in human activity will be of great importance in determining the structure and content of the pedagogical conditions of professional training of a future music teacher. Here V.A. Slastenin's ideas in the theory and practice of education are widely applied in practice. Today, the understanding of the structure and content of professional pedagogical activity is not new to us. However, we must not forget that these pedagogical conditions also play a decisive role in this regard. According to this concept, preparation for professional activity is the basis of the problem of formation of personal and professional qualities of a future music teacher and serves as an integral indicator of pedagogical conditions as a systematic description of his social activity.

At the same time, this concept has created conditions for the identification of the following interrelated components in the structure of professional training, taking into account the specifics of the professional and creative pedagogical activity of the future music teacher. These are: motivational and value components. In carrying out this process, first of all, it is necessary to pay attention to the following aspects in improving the professional training of existing music teachers. In particular, the components aimed at arousing interest and improving the need for professional knowledge and activities related to the methodological understanding of musical and pedagogical reality:

- Contribute to equipping future music teachers with knowledge about the role, nature and levels of professionally oriented methodological approaches to knowledge and change in the theory and practice of music education and training related to their professional activities;
- A sense of equipping with knowledge about the role, essence and levels of a professionally oriented methodological approach to change;



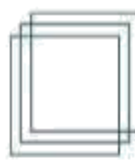
- The processes associated with the creative experience to improve the skills of music teachers and the study of problems of professional significance of this knowledge.

The study of the content of these pedagogical conditions in terms of the content provides a basis for the implementation of clearly planned work on pedagogical support of the educational process of future music teachers, to determine the effectiveness of the forms and means used in it.

The field of pedagogy requires the definition and justification of the approach presented in the training of future music teachers in the field of music education and the specific principles of its implementation. These are the unity of motivational-value, reasonable and operational aspects of professional training; professional direction; identifying and improving the individual and personal professional and creative abilities of future music teachers. We emphasize here that only the improvement of professional training of undergraduate students should be based on the principles of development and testing of pedagogical support tools. They are also based on the performance of the leading tasks of the subject, defining the pedagogical, professional and creative activities of the future music teacher.

Pedagogical forms of organizing the process of improving the professional training of future music teachers are traditional teaching methods in the higher education system. However, their main functions, activities in the implementation of the content depend on some factors. In each of these forms of teaching it is necessary to create pedagogical conditions in which the acquisition of the necessary professional knowledge and methods of activity must be carried out in a "live" creative collaboration between "educator" and "learners" in a natural environment. This allows the future music teacher to develop individual-personal, professional-creative and pedagogical experience. Another distinctive feature of these forms is that they are interconnected and complement each other and have an integral complex. For example, during the classroom, a problematic situation on the topic under study is raised and discussions are held between undergraduate students. Dialogic connections occur. In it, individual creative considerations, practical-creative processes, intellectual activity are combined in collective views. On the other hand, the opinions and conclusions of future music teachers on practical, seminars, laboratories, individual lessons will be supplemented and deepened by the teacher. As a result, it will help to create ideas about the unity of content of improving the professional training of future music teachers through Uzbek folk songs, create favorable conditions for each participant of the pedagogical process of personal value, creative attitude to it.

In the process of professional training, each of the lessons plays its own special role, along with the implementation of the tasks and content of improving the professional training of future music teachers. That is, while the lessons help future music teachers to master their professional knowledge, seminars, practical, laboratory, individual lessons help to apply the practical activities necessary for methodological understanding and solution of



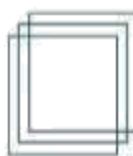
problems of professional importance in the first place. In addition, in individual forms (colloquiums, consultations, independent study, etc.), the creative experience of applying the acquired professional knowledge and methods of activity in the independent research and research work of future music teachers will be improved and enriched.

We will further clarify the issue by discussing in detail the functional aspects of each of the forms of organizing the process of improving the professional training of future music teachers:

In these cases, the main purpose of lectures is not to transfer "ready" knowledge, because it only turns future music teachers into passive consumers of other people's thoughts and **feelings. However, their independent "discovery" is the consistent** study and accumulation of experience. Recently, various presentations and audio and video tools have been widely used in the organization of lectures. These are, in fact, a panorama of science, a consistent explanation of problems within science. Most importantly, it is a force that arouses passionate desires to test its power in an unknown but vital, young audience, to discover different desires and ideas. That is why the structure of the lecture, the teacher's preparation for it is of special importance. The content, nature, logical essence of a particular subject varies depending on the level of mastery of previous topics by this audience, in particular, the level of preparation of the teacher on the topic, its specific features and capabilities.

The following basic rules are required when organizing lectures. These are the subject of the problem and its plan; generalization of concepts and explanations that are the basis for repetition and study of a new topic; to form a new topic (problem), to explain its **essence in connection with previously and previously studied topics; "connection" of** concepts related to music pedagogy, pedagogical and didactic ideas; approach to problem **solving using a variety of life, emotional, dictation, teacher's communicative** speech. At the same time, to determine the position of the future music teacher using a "proactive", "prognostic plan" based on existing experience to express a particular position on this issue; involvement of new concepts and explanations in the process of professional training, professional analysis, demonstration of its essence and content on the basis of a reasonable approach to a particular problem of art, music singing, music pedagogy; Assess the importance of the concept obtained by future music teachers for pedagogical and professional training; Tasks for the next lesson, to recommend basic and additional literature for independent work on the topic. In general, the process of learning on the basis of the logical "plan" recommended above for the preparation, preparation and conduct of the report is logically reflected. The knowledge gained in the process of "cognitive thinking", "absentee thinking" and professional analysis "practice" in order to get a general idea of "cognitive thinking" and new professional knowledge on the basis of new observations, reviewing and analyzing already known materials. applied.

Concluding from these general considerations, it should be noted that lectures are an important and initial form of professional training of future music teachers. One of its

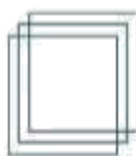


main tasks is to reveal to students important aspects of their pedagogical, professional and creative activity, to arouse interest in it. The reports describe the theoretical ideas, factors, methodological bases of practical analysis of its essence. Thus, the lecture provides improvement of all aspects of the integrated professional training of the future music teacher - motivational, informational and operational aspects.

This form of training is based on a combination of team and individual independent activities, taking into account the level of pedagogical and professional training of individual professionals, individual and personal characteristics, interests and needs. During the seminar and practical training there is a real opportunity to establish deeper contacts with each student, to improve all aspects of their professional training. Therefore, it is important to clarify the following: 1) the level of motivational and value attitude of future music teachers to the type of professional activity; 2) the level of knowledge about the essence, structure, basic principles of each professional activity; 3) an opinion on the quality of the skills and experience previously acquired to carry out this analysis in specially organized activities; 3) An important aspect of the professional training of a future music teacher is the ability to reflect and improve creative ideas and practical activities in the professional analysis of the problem. The thinking of the future music teacher, the generality of the content of all components of his activity, allows an objective assessment of his level of professional knowledge.

The role of seminar-practical (individual, small group) and laboratory classes in improving professional training is very important and is characterized by professional-creative and pedagogical significance, depending on the specifics of the subject and the real conditions of teaching. The general dramaturgy of seminar-practical and laboratory classes is defined, educational material and methods of work are shown. There are many variants of the organization of the educational process of future music teachers in the form of seminars-discussions, seminars in the form of professional-creative and pedagogical search games, seminars-conferences, seminars-trainings. In addition to the general features, each of these options is characterized by the presence of problem-based dialogue, active involvement of future music teachers in independent learning, practical and creative mastery of the acquired professional knowledge and methods of professional activity.

Thus, the discussion seminar-practical (individual) and laboratory sessions include a lively creative discussion of the problem with pre-formed questions and practical assignments. These types of workshops and laboratory classes are primarily of improvisational, executive importance, characterized by its structural and reasonable flexibility, because the logic of its conduct requires the direct course of the learning process. This, of course, satisfies the need for professional training. However, in addition to properly organizing the problem of selecting the teaching material needed for the discussion, it will be necessary to determine the scope of activities that encourage emotional, professional and creative attitude of future music teachers to the lessons, to



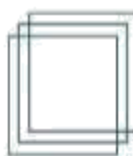
provide each of them with an opportunity to discuss this issue. One of the most important specific tools of the seminar-practical and laboratory teaching process can be organized in the form of professional-creative and pedagogical conditions. In such cases, the participants in the teaching and learning process of music pedagogy are divided into different groups and engage in creative communication. It discusses the problem in detail and reveals the personal position of the participants in the educational process. During such a pedagogical environment, each of the communities maintains a certain point of view.

Paying special attention to the problem of organizing and improving this pedagogical environment ensures its cognitive and communicative power. It provides an opportunity to evaluate a number of ideas and approaches presented to address the issue at the center of the discussion. The professor-teacher basically acts as a "judge" here. Monitors the creative efforts and results of the formed groups (teams) and evaluates them objectively. The created professional-creative and pedagogical conditions in this process improve the atmosphere of enthusiasm and professional-creative activity.

At the seminar-conference, future music teachers will present a pre-prepared lecture and lectures on a specific problem. In conducting such classes, of course, it is desirable that the future music teacher has a sufficient stock of professional knowledge and a sufficient stock of knowledge, experience, skills and competencies for their independent practical application. This type of seminar-practical and laboratory classes serves as a kind of pedagogical control, because it will be possible to follow the dynamics of professional development among future music teachers, using the previously mentioned directions.

The content of professional development does not determine the specifics of the educational process, the psychological and pedagogical conditions of seminars and laboratory classes, as well as specific aspects of professional training, but also sets certain pedagogical requirements for teaching. In accordance with these requirements, during the seminar-practical and laboratory classes, first of all, it is necessary to create such a pedagogical environment, so that future music teachers have a serious, in-depth approach to the lessons, and at the same time feel free. By freely expressing his position, the teacher should know, feel, and deserve to be treated with respect and dignity. Once a student in a group has been given a task during a classroom lesson, the rest should be taught the situations in which they are busy preparing to answer the next question. It is traditional that this **mode of conducting seminars is accepted from our point of view. But it's time to** change that process. Because it is often not creative, it slows down the formal environment in the workshop and getting positive results for student development. In such cases, the teacher must express confidence in the student's personality, be a "mediating force" that activates the student's thoughts and feelings through his actions and be able to lead him. The teacher's personal and creative approach to learning topics is an important factor in activating the same attitude by future music teachers. During the seminar and laboratory sessions, it is necessary to carefully monitor the content of the



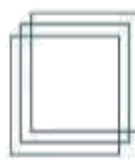


answers and try to find a reason to organize a live creative discussion in the audience on the topic under discussion. This is one of the most important and necessary factors in organizing the active participation of future music teachers in this process. In order to evaluate the combined results, it is necessary to convince the teacher that he has a personal position on them. Prospective music teachers should learn to defend their point of view based on specific evidence provided. It is important to convince them as early as possible that a multifaceted, detailed, in-depth evidence of a particular issue is an important indicator of their professional thinking and performance in general. In addition, during the seminar, students have the opportunity to fully demonstrate their knowledge, master previously accumulated knowledge from scientific and creative fields and involve them in a specific problem area under discussion. The teacher should, of course, discuss these aspirations in detail and encourage them among the students.

Students have a wide range of pedagogical opportunities to demonstrate and improve a creative approach in preparing for seminars. These are to choose this or that question to answer it, to study or to dwell on this or that material, and so on. The main reason why the science of Uzbek folk music differs significantly from other disciplines by its superiority or novelty on the subject of research is that almost every subject focuses the student's attention on only one subject and its understanding. Here it is necessary to first work with knowledge of different disciplines and be able to connect them with each other. And it's very difficult. Some students immediately understand the nature of the problem and apply it successfully in improving their professional preparation. Naturally, their interest in this science manifests itself more quickly. Other students will need some time to get used to the situation. For them, the new method and method of thinking, as well as the "weaknesses" of other disciplines in its operational mastery. In such a pedagogical environment, improving the professional training of students emerges as a mandatory component. Observations made during the study show that such a situation does not give good results, but only requires the use of pedagogical opportunities that are easier to learn and master on the topic.

It should be noted that one of the main tasks of the seminar-practical and laboratory classes is to determine the level of mastery of relevant knowledge by future music teachers. However, at the same time, the acquired knowledge is not a "goal", but a set of competencies to carry out further activities in a particular professional field. Given this situation, it can be said that the analysis itself is a tool, but it is one of the components that is difficult to replace in a professional-creative and transformational way. After all, in the process of improving the professional training of his future music teachers through the performance of songs, he not only acquires important knowledge, but also professional-practical and creative perfection. In doing so, they "activate themselves."

Of course, despite the weight of research on the use of folk songs as a tool in improving the professional training of future music teachers, it has become a form of involvement in the creative process associated with the professional activity of future music teachers.



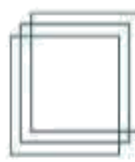
Describing the content of previous forms of the educational process, it is worth noting that we have repeatedly touched upon the importance of some separate pedagogical forms with future music teachers. Let's analyze the important role played in the pedagogical support of the professional training of future music teachers.

Research on the subject shows that forms of research, such as colloquiums and consultations (individual and group), play an important role in solving the tasks set by its content. consists of tracking. In terms of content, a colloquium is a conversation between a teacher and a student aimed at acquiring, strengthening and improving the competencies, abilities and personal qualities in the (subsequent) qualification requirements of knowledge, skills, abilities, personal quality music education, provided at this or that stage of training. The need for such lessons arises in the initial preparatory phase, after the first lectures, and improves as students master the content of the topic. For example, in cases where some students are asked questions that require detailed

discussion during the lesson, the teacher has the right to offer to discuss these issues after the lesson, i.e. in a colloquium. **It is not a matter of “addressing the time limit” that is meant here, but of making sure that the student does not react formally to the teacher’s** request and does not turn the answer into a mere superficial decision.

The colloquium in the framework of the lessons involves a form of professional, practical and creative communication with the student, in which kindness, a confident spirit of partnership prevails. This, as its main task, helps to arouse the student's interest in the lessons in the classroom, to develop his personal creative abilities. In these cases, the colloquium feels the need not only for the "weak" student, but also for the long-term mastery of the course content. The content of the interview with such a student is particularly interesting, as it usually contains elements of novelty, custom, surprise, which helps to expand the opportunities for future music teacher to improve their professional skills through folk songs.

The results of the study show that the teacher and the student must carefully prepare for the colloquium. to give a clear idea of what is going on and what kind of knowledge may be needed to gain a deeper understanding of the issue, and so on. Of course, not all students immediately express the need for such a conversation, so the teacher can organize it on his own initiative. Determining the degree to which a student has mastered the course content is required to be appropriate. As an example, after the presentation of theoretical materials of practical or laboratory classes on the structure of methodological analysis, this or that student may be invited to prepare a colloquium on the following issues. It can be: a) What and how does the philosophical level of methodological analysis differ from others? b) the current state of general pedagogy, musicology or ethnomusicology and which of its methodological categories is necessary to study the problems of music pedagogy and why? c) What integrity is achieved in the methodological analysis of vocational training, and what features in it serve as a basis for its confirmation?



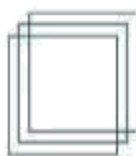
d) What does a music teacher show that a pedagogical interpretation of the content of a problem can be considered valid in the analysis of a particular problem?.

Of course, this process and other issues can be a special topic of conversation in any colloquium. The main content, scope, relevance, relevance and relevance of the question are mainly determined by two factors - the level of development of the student (in all leading aspects of his professional training), as well as the creative and personal initiative of the professor. Of course, it is necessary to dwell on this. The teacher who needs to formulate this question correctly (or help the student) will not turn into a comprehensive survey of students in search of an answer to this question, but will be a truly practical-creative interview.

The consultations are mainly aimed at improving the skills of undergraduate students who are future music teachers to work independently with textbooks (taking notes, annotations, preparing for seminars and workshops, writing coursework, essays, lectures, graduation or other research papers and h.k.) solves the problem. Regardless of the form of the lesson, one of the important differences has already been mentioned several times and is the broad, holistic nature of its content. In some cases, we forget these processes. This means that in many cases, and even often unfamiliar with it, scientific-practical and professional-creative literature is left out of the attention of students during the study of the content of the topic. To navigate it, the student does not notice the need for help in selecting and learning it. These are individual tips that initially help to arouse students' **interest in developing various** practical skills related to a science or topic and then need to be addressed on a regular basis.

Not all future music teachers will immediately have the ability to find his or her main idea in a particular work or to select situations and evidence from a particular disadvantage (i.e., a situation that is completely outside the context of the lesson topic). The teacher needs to address this in many ways from the misunderstandings encountered in student activities. So, in one case, a lecture or seminar-practical, laboratory lesson shows how to construct the arguments of the methods of working with the literature itself (logical emphasis in the reading process, drawing a certain conclusion by understanding the various statements of the author, etc.). Another method is consultation, in which students' ability to plan, book (work) conclusions, and incorporate important ideas and rules into their arguments on a particular issue is directly assessed. During the consultations, the teacher has the opportunity to draw the student's attention to his strengths and weaknesses, to provide qualified assistance to overcome them.

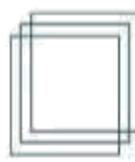
Keeping in mind the leading tasks of such an analysis of professional training and the performance characteristics of a future music teacher in relation to his or her career, the **teacher should focus students' attention on the particular author's scientific and** professional style in consultations. Discussing this with the student, it can be emphasized once again that, for example, most professionals are characterized not only by the harmony and clarity of their logical conclusions, but also the desire to give an image



(which, as his future music teacher, should be given special attention during consultations and, above all, the ability to express an opinion about music, art, music education in each specific relevant language in these areas). Therefore, future music teachers should be musicologists (V. Medushevsky (Russia), E. Nazaikinsky (Russia), G. Tsy-pin (Russia), A. Fitrat (Uzbekistan), I. Rajabov (Uzbekistan), F. Karamatov (Uzbekistan). ), T.Gafurbekov, (Uzbekistan), O.Ibrokhimov (Uzbekistan) psychologists (L.Vygotsky and A.Melik-Pashaev (Russia), Goziev (Uzbekistan), Davletshin (Uzbekistan), B.Kadirov (Uzbekistan), G'.Shoumarov (Uzbekistan)), philosophers (M.Kogon and N.Kiyashenko (Russia), S.Shermukhamedov (Uzbekistan), I.Muminov (Uzbekistan), composers (D.Kabalevsky and M.Reuterstein (Russia), M.Ashrafiy (Uzbekistan), M.Burhanov (Uzbekistan), M.Bafoev (Uzbekistan). comments and explanations on visual signs and other cases. These forms of individual work are especially important when writing abstracts, essays, or articles done by students. In fact, it is impossible to do without colloquiums and tips: they, for example, serve as a basis for **identifying a student's creative potential, engaging** him or her in more in-depth creative research, as well as providing students with methodological preparation for this search. The importance of students doing this type of independent pedagogical, professional and creative work is widely covered in general pedagogy or music pedagogy, so we focus on two main issues: 1) what and how is defined in this type of work and 2) what specific moments describe its work.

The basis for determining the topics in the theses prepared by students is mainly the content of the course, the range of issues covered in its theoretical ideas. In such cases, two interrelated functions appear. On the one hand, they deepen students' theoretical ideas about the essence, structure and nature of methodological analysis by completing research papers and theses, and on the other hand, they help students gain creative experience in applying this analysis in the study of current and professional problems of music pedagogy. . Fully aware of these tasks, it determines the general direction of the topic to be chosen in one case or another. Of course, in this process, it shows that future music teachers are of paramount importance in terms of how they feel about their professional training, taking into account real opportunities and needs.

As a future music teacher improves his or her professional training, the desire to generalize the knowledge they have acquired and use it in professional, practical, and creative activities emerges among students, usually long before they are performed directly. This is partly facilitated by the lectures, seminars, practical and laboratory classes discussed above, in which the student demonstrates a high level of mastery of pedagogical and professional-creative initiative (material). thinks. In many cases, such an analysis comes only after an analysis of the professional training of a future music teacher and a full understanding of its essence, its rationale. Individual colloquiums, consultations and other similar seminars-trainings help to stimulate their creative activity, in which the teacher helps the individual student to know more about their potential, motivates them to "activate" the next activity. As a result, pedagogical

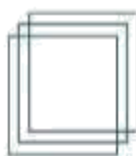


conditions for the course or thesis. The desire to create and choose it becomes a mutually acceptable reality by the teacher and the future music teacher and is filled with a unique creative meaning. In this regard, for example, some students (depending on their personal qualities and professional training) with great interest and activity in the works of past and present philosophers, musicologists, ethnomusicologists, folklorists, educators, find a basis for developing their own approach to analyzing specific professional problems and in addition they will have to improve their way of thinking. Indeed, contemplation, as the ancients said, is nurtured only by memory, will, and contemplation. In the process of analyzing the professional training of future music teachers, they will be able to gain a deeper understanding of this important fact in their communication with the literature.

In addition, it should be noted that the main difference between research, scholarly research is not only the amount of materials studied, literature, but also the specificity of their implementation, the direction of teacher and undergraduate music education is of great importance in establishing a certain style of interaction between students. In these processes, no matter how in-depth the students' abstracts, term papers, and dissertations, for example, when writing methodological analysis theses, the leading requirement for analysis in any case remains a holistic consideration of the issue being studied. Depending on the ability and ability of the student engaged in individual lessons, different options of logical and reasonable direction of analysis may be allowed (e.g. philosophical, pedagogical, psychological, professional, general scientific or private scientific degree may be presented differently in methodological analysis). It is advisable to give future music teachers a free choice of the literature used. Thus, as in all other forms of educational process, the attitude to the individual creative development of students in the field of music education is constantly maintained. Concluding the description of the main tasks and forms of organization, we consider it necessary to emphasize the following. That is, at the same time, some pedagogical scholars (A.A. Blonsky) put forward the idea that

**“education should be as free as possible for the teacher’s personal creativity” and that “a clearly regulated curriculum, textbook and question-and-answer format discriminates against the teacher”. While such views may seem plausible on the one hand, the level of professional preparation of students attending classes in the classroom is not the same. Therefore, the goals and content of the training course depend not only on the improvement of professional training, but also on the creation of the necessary pedagogical conditions for this.**

Methodological analysis of pedagogical, professional-practical and creative approaches to improving professional training in the educational process manifests itself in the process of understanding the essence, structure and principles of its content as the main means of knowing and changing musical and pedagogical theory and practice. The teacher here, based on the logic of professional training of future music teachers offered to him, fills it with his personal and creative content and considers it a necessary condition of his



professional skills. In implementing the thematic content of the course, the teacher uses specific arguments, examples, forms and methods of organizing the professional and cognitive creative activity of future music teachers. A distinctive aspect of his creative approach may be the presentation of theoretical material, where it is in a specific emotional and artistic form, his personality leads students to understand a particular concept and the openness of decisions or improved knowledge, independence of situations, confidential communication makes audience participants excited and creative creates a human environment that transforms into a process. Professional creativity plays an important role in the organization of all forms of work.

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