

## OBSERVING BASIC COMPETENCIES THROUGH PRACTICAL SUBJECTS IN THE PROCESS OF MUSIC EDUCATION

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**Abstract.** *This article discusses the features of teaching, important professional qualities of a music teacher, as well as the problem of high-quality training of a music culture teacher in a secondary school.*

**Keywords:** *musicality, musical abilities, music pedagogy, rhythmic feeling, musicology, musical and pedagogical empathy, artistic and pedagogical intuition, professional thinking.*

Music culture in the public education system of the Republic of Uzbekistan the concept of the development of science education, the concept of the development strategy of the Republic of Uzbekistan until 2035, "The concept of the development of the public education system of the Republic of Uzbekistan until 2030", adopted on the basis of the Decree of the President of the Republic of Uzbekistan No. PF-5712 of April 29, 2019, It was developed in connection with the concept of the development of Uzbekistan's industry until 2025 and the implementation of the tasks defined in the Address of the President of the Republic of Uzbekistan Sh. Mirziyoyev to the Oliy Majlis on January 24, 2020. [7].

The concept defines the main trends in the development of the teaching of music culture in general secondary educational institutions. Including:

improvement of the field of education, taking into account the educational experience of developed foreign countries and national characteristics, as well as the reforms implemented in the country; to ensure compliance of the requirements of the state educational standard of the science of music culture with international requirements for the quality of education and personnel training; implementation of qualification requirements for graduates of general secondary educational institutions in the field of music culture; qualitatively updating the content of the science of music culture, as well as improving the teaching methodology, gradually applying the principles of individualization to the educational process;

the content of the science of music culture, the formation of musical literacy, critical thinking and creativity competencies that can be applied in independent life;

development of variable educational modules in teaching the science of music culture; educating students in general secondary schools based on national and universal values; In particular, in the formation of communicative competences, mastering the state language, foreign languages, independent, creative thinking, preparing creative projects during practical training, forming the skills of fluent written and oral speech, correct terms related to applied sciences it is necessary to teach pronunciation, interpretation and free communication[8].

In the general secondary education system, it is determined that basic competencies are formed in students along with subject-related competencies. Accordingly, in the process of teaching the block-module of practical subjects, the following basic competencies are formed in students.

It is necessary to regularly use modern information and telecommunication tools that expand the possibilities of effective development of competence in working with information in the teaching of sciences. It is recommended that students use mobile devices (phones, tablets and other gadgets) to search for and analyze science-related information from various sources, and to develop the skills of working with information media in compliance with information security.

To have universal human qualities in the formation of self-development competence, to love the Motherland, to have legal and economic knowledge, to strive for innovations and to make independent decisions based on acquired theoretical knowledge, progressive and innovative developments in society. It is necessary to be aware of changes and learn to use them in everyday life.

In the formation of socio-emotional and civic competence, it is necessary to acquire knowledge about civic duty, social and political development, emergency situations, environmental problems, and to understand artistic and artistic works and develop organizational skills in their preservation.

At the present stage of development of musical culture, the problem of high-quality training of music teachers in secondary schools is very relevant. The question of what professional qualities a music teacher must have in order to successfully fulfill his duties and fulfill his functions is a subject of debate among many representatives of music pedagogy.

The specifics of teaching music places special demands on the abilities and personal qualities of the teacher. There is no doubt that the set of professional qualities of a music teacher, in addition to general pedagogical components, should also include special, purely musical abilities.

A lot of research has been devoted to the problem of teaching musical skills in the training of music teachers. In the development of the problem of musical abilities, the works of B. M. Teplov played an important role, which were the first fundamental scientific studies of the problem of the formation and development of special abilities.

B.M. Teplov introduced the concept of “musicality” and identified its leading components, such as the ability to emotionally feel music, the ability to freely access musical and auditory ideas, as well as modal and rhythmic sense[4]. These rules had a significant impact on the development of music pedagogy and psychology, in particular, on the study of the professional qualities of a high school music teacher.

If we talk about the requirements for a music teacher, or more precisely about the requirements for his set of professional qualities, then they were formulated in the 20s of our century by B.V. Asafieva, N.L. Grodzenskaya, V.N. Shatskoy, B.L. Yavorsky and others.

Revealing the complexity and diversity of this profession, which requires multifaceted training from the teacher, B.V. Asafiev wrote: “A music teacher in a secondary school should not be a “specialist” in a certain field of music. He must be not only a theorist, but also a music historian, a musical ethnographer and a master of the instrument, so that he is always ready to focus on one side or another.” So, roughly together, B.V. Asafiev emphasizes the importance of both musicological and performing qualities of a music teacher.

V.N. Shatskaya and N.L. Grodzenskaya, they required comprehensive professional training and extensive education not only in the field of music, but also in other areas of art, and considered these qualities to be the most important in the profession of a teacher-musician[1].

O.A. Apraksina also advocated the priority of creative activity and initiative of the teacher-musician in the methodology of music education at school, the formation and development of such important qualities as musical, aesthetic and psychological culture, creative thinking, self-awareness, and the will to act as a music teacher in the future[2].

D.B. Kabalevsky also made a great contribution to the development of problems of music education in secondary schools. Based mainly on the teachings of the founders of domestic music pedagogy, summarizing the advanced experience of practicing teachers, D.B. Kabalevsky was the author of a new musical program. Agreeing with his predecessors, D.B. Kabalevsky simultaneously focuses on the professional requirements for a teacher, such as high general culture, versatile musical training, passion for the art of music, and the desire to pass on one's knowledge to children[3].

Of particular interest are studies conducted by specialists in the relevant field on the important professional qualities of a music teacher. In this area L.G. Archazhnikova focused on the totality of objective and subjective conditions and factors necessary for the effective work of a music teacher at school. "It combines pedagogical, choral, musical, musical and performing work, based on the ability to independently generalize and systematize musically acquired knowledge." L.G. Archazhnikova creates a professional profile for a music teacher, which covers almost the entire range of special abilities, individual personal qualities, knowledge, abilities and skills that are very necessary for a modern music teacher.

Thus, the importance of general didactic qualities in the professional training of music teachers is quite rightly emphasized.

Unique qualities of the teacher-musician L.G. Archazhnikova sees it in close connection with general pedagogical abilities, saying that "... artistic, artistic and musical abilities help to make pedagogical activity more original and creative only with the development of general pedagogical abilities at a sufficiently high level." [12].

Thus, if we consider artistry as a necessary quality in various types of activities of a music teacher, we can come to the conclusion that artistry cannot be considered at one level; its main feature is integrity. The development of art as a future teacher and the professional aspect of music is an important task of university music pedagogy. This task must be comprehensively and purposefully solved in the process of teaching subjects of musical culture, all basic musical performing actions.

It is important to study the level of knowledge created by the teacher and compare it with previous ones. It is known that the beginning of creativity is clearly manifested in elementary school students. Young schoolchildren are very inquisitive: they lightly perceive the figurative content of fairy tales, imitating pronunciation, and actively study history, songs, and musical works from life. These students are naturally active and confident in their creative abilities. This is the development of the formation of creative abilities of young schoolchildren. Creativity activates students' memory, develops thinking, observation and determination.

Along with musical creativity, thinking, emotional activity and the ability to quickly make decisions are formed. Student creativity is associated with this independent activity. In music culture lessons, students' creativity is manifested mainly in learning and interest in musical practice.

Preparation for creative activity is observed in three areas.

1. Enriching life with musical experiences. For example: The main basis is fairy tales, poems, national traditions, characters from books and musical plays.

2. Introduces students to methods of creative activity. To do this, they are given simple works, songs, and pronunciation of tones using rhythmic techniques. Examples of musical works: For example, creating a rhythmic introduction to a work (introductions can also be given to the song works being studied) this is aimed at developing creative movement skills.

3. It is first taught by the teacher, followed by a joint analysis of the song and a focused performance plan. This is explained by famous songs. Of great importance is the preparation of students for creative activity through works where the same and different tones depend on the expression of different musical images and musical characters. For example: to create variants of melodies, the student needs to understand pronunciation, rhythmic experience and the existence of melodies (text of poetry, rhythmic structure of music, melodic structure).

Creative tasks play a big role in shaping the creative activity of students. It depends more on the teacher. The teacher uses a game form when offering creative tasks. The rules of the game and content are discussed when completing the task. The game should create an emotional presence in the lesson. This is very important and shapes creative directions in students. The teacher should attach great importance to the creative development of the student in listening to music, singing, accompanying children on a musical instrument, and performing musical rhythmic movements.

At the present stage, the activity of a music teacher is usually considered as artistic and pedagogical; in this case, “artistic activity” includes the complex interaction of different types of art in the process of music education. The system of artistic and pedagogical activities includes the following components, based on general pedagogical principles.

- artistic and constructive (artistic design of educational tasks);
- musical performance (playing an instrument, singing, conducting, playing children's musical instruments, plastic intonation, composition, improvisation);
- artistic and communicative (musical and pedagogical empathy);
- artistic and organizational (managing the process of conducting music lessons);
- artistic research (diagnosis of musical abilities and their development, diagnosis of one's own artistic and pedagogical activities, search for new methods and ways of organizing and planning the process)

Successful artistic and pedagogical activity presupposes the presence of certain qualities and personal characteristics of a music teacher. The most important qualities are musicality (a systematic characteristic of all musical abilities, professional and pedagogical qualities), love for children, musical and pedagogical empathy, artistry, artistic and pedagogical intuition, professional thinking and self-awareness. At the present stage, these are the main views on the problem of professional qualities of a music teacher. Since the profession of a music teacher in a secondary school, as mentioned above, includes a wide range of activities, let us dwell in more detail on the professional qualities required of a music teacher of each of its types.

The problem of high-quality preparation of a teacher of musical culture for musical pedagogical activities requires not only communication, but also artistic communication through music, the development of musical pedagogical empathy (the ability to evoke and develop emotional reactions in students to works of musical art) from the teacher.

Musical empathy, in turn, largely depends on the artistic qualities of the teacher. The uniqueness of musical art in this case presupposes a certain way of presenting educational material and determines the set of pedagogical conditions necessary for the successful implementation of artistic activities. teacher skills.

1. Art, spiritual, aesthetic and artistic traditions in Uzbekistan - the development of artistic culture, the preservation of spiritual-intellectual health, and the formation of a healthy worldview in students are considered to be the main tasks of passing on from generation to generation, teaching to perceive works of art.

The science of music culture is aimed at developing the qualities of artistic and aesthetic taste along with the formation of psychological activities such as memory, attention, imagination, coordination of movements in students.

2. Although it is necessary to form creative and personal qualities in students based on cultural values by ensuring coherence and continuity in the teaching of this subject, there are the following problems in the content and teaching of this subject:

taking into account the age characteristics of students in the science of music culture, not enough time is allocated to their practical activities, which weakens the individual creative development of students;

in order to ensure creative freedom, creating alternative textbooks based on DTS by practicing teachers and starting to use them in a trial way;

the fact that the annual load of music culture lessons in schools specialized in certain subjects has been reduced from 34 hours to 17 hours, which prevents the full fulfillment of the requirements of DTS;

most secondary schools are not equipped with the necessary equipment and instruments for the subject of music culture;

games and exercises, art-technologies that create interest, passion and desire to learn in the textbooks have not found their reflection;

working in mutual cooperation of students, training in this subject based on the principles of person-oriented education has not been established;

does not allow the formation of social-emotional competencies (virtues);

In the textbooks, questions and educational tasks are given to activate the students, but reflexive, self-development and evaluation educational technologies, diagnostic tools based on the artistic and aesthetic analysis based on the age and psychological characteristics of the students are not effectively used.

Topics are not systematically organized and some very scientific terms are used. Normative to be developed in the field of music culture. Documents are required to comply with the rules defined in this concept. Implementation of the concept is carried out in cooperation with international organizations in the field of education, ministries and agencies, institutions, state and non-state enterprises and organizations, civil society institutions, and the public.

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