

TENDENCIES AND EMOTIONAL CHANGES IN THE COMPOSITION ART OF FUTURE MUSIC TEACHERS

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Abstract. *The article explores the tendencies and emotional changes in the composition art among future music teachers. It highlights the importance of these factors in the process of education and emphasizes the influence of temperament and experience.*

Keywords: *composition, inclination, psychosomatics, seismic trembling, emotion, sanguine, choleric, phlegmatic, melancholic, temperament, influence, experience.*

INTRODUCTION

In today's rapidly changing world, improving the quality of education holds significant importance. In this regard, the address of the President of the Republic of Uzbekistan to the Oliy Majlis and the people of Uzbekistan emphasizes the need to foster interest in craftsmanship, art, and culture among our children. Therefore, it is crucial to develop our national cultural heritage, as inherited from our ancestors, by exploring its analytical, creative, pedagogical, psychological, and methodological aspects and applying them in our spiritual upbringing.

SIGNIFICANCE

With a focus on receiving recognition and awards, it is essential to cultivate our teachers' professional and creative abilities, as mentioned in the address, to ensure the comprehensive development of our students. By investigating the tendencies and emotional changes in the composition art, we can effectively contribute to the pedagogical and psychological aspects of education, fostering a deeper understanding of the influence of temperament and experience.

Since modern educational institutions aim to shape students' musical thinking through quality education, it is possible to state that the future music teachers in the field of composition should familiarize themselves closely with the treasures of our national music art. By closely studying the works created by renowned artists and their successful contributions to the field of composition through their creative paths, tendencies and emotional changes in the composition art can be clearly observed.

In this regard, the spiritual power of compositional tendencies attributed to Tavakkal Kodirov helps to uplift the inner world of young people who listen to the works performed by his skillful hands. It serves as a significant foundation for fostering the beauty in the free thinking and creative initiative of the future generations of Uzbekistan.

Furthermore, Tavakkal Kodirov's creative example plays a significant role in demonstrating the tendencies in the art of composition among future music teachers. It helps them deeply understand and nurture their intellectual and spiritual abilities, as well as enables them to embrace high aspirations based on their potential opportunities.

In this context, during practical activities on the subject of "Repertoire Selection in Music Lessons" with the 1st-year students of the Music Education and Culture Department at Fergana State University, a psychosomatic test was conducted based on the performance of the piece "Ey Sabo" (lyrics by Alisher Navoi, music by Doni Zokirov) by Uzbekistan People's Artist Tavakkal Kodirov. The aim of the test activity was to identify social and psychological changes based on

the opening process. The test measurements and the degree of influence on social and psychological activities were assessed through a five-point system. A total of 29 student participants took part in the test activity.

The purpose of our conducted experimental tests was communicated to the participants in advance, and the presentation of the piece was demonstrated through audiovisual techniques. During this process, the assessment of personal social and psychological changes in the piece was carried out. The evaluation of the "inspiring" qualities of the piece resulted in the following scores: "uplifting" - 94 points, "enlightening" - 30 points, "beautifying" - 54 points, "compassionate" - 50 points, "inspiring" - 51 points, "unifying" - 12 points, "optimizing" - 29 points, "healing" - 38 points, "empowering" - 43 points, "essential" - 63 points, "soulful" - 81 points, "enlightening" - 32 points, "comforting" - 83 points, "energizing" - 67 points, "stimulating" - 55 points, "accelerating" - 50 points, "memorizing" - 68 points, "balancing" - 60 points, "invigorating" - 80 points, "calming" - 61 points, "organizing" - 32 points, "transforming" - 25 points, "motivating" - 79 points, "transient" - 22 points, "unique" - 42 points, "limited" - 32 points, "clear" - 39 points, "absorbing" - 36 points, "extraordinary" - 56 points, and "remarkable" - 67 points.

It can be said that in the atmosphere of the audience composed of selected participants in terms of identifying social, psychological, professional, and ethical changes through the art of music, a sense of purity was established.

The observations of the passage of the emotions of the streets through the seismic trembling of the hand were conducted with the participation of the 1st-year students of the Music Education and Culture Department at Fergana State University, 22.30 group. The obtained results are presented in the following tables.

Table №1

Changes in emotional feelings under the influence of classical singing (conditional number)

№	last name	At rest	When listening to classical music	After listening to classical music
1	Abdullayeva Taxmina Muradjon qizi	25	18	22
2	Abdulxamidov Ravshanbek Rajabali o'g'li	25	24	21
3	Abdusalomov Otabek Ozodbek o'g'li	25	29	33
4	Burxonova Xurshidaxon Shavkatjon qizi	26	33	32
5	Ergasheva Diyoraxon Bahodirjon qizi	30	26	26
6	Ikromova Farangis Yigitali qizi	32	17	37
7	Inomjonov Dilshodjon Abdumutal o'g'li	33	39	38
8	Jo'Raboyeva Madinaxon Farxodjon qizi	35	39	41
9	Karimova Iroda Qosimjon qizi	35	33	26
10	Komilova Gulnozaxon G'Ayaratjon qizi	44	31	33

11	Mamirova Xurshidaxon Murodil qizi	45	30	42
12	O'Rinboyeva Diyoraxon Salimjon qizi	47	40	36
13	Poziljonova Halimaxon Soyibjon qizi	48	38	34
14	Rasuljonova Yorqinoy Muxtorjon qizi	51	44	32
15	Ro'Zibayeva Sarvinoz Nuriddin qizi	55	25	34
16	Sobirova Dildoraxon Abdug'Affor qizi	57	40	32
17	Tursunova Gulasal Bobomurod qizi	59	37	29
18	Tursunova Zebiniso Lutfullo qizi	60	42	37
19	Xasanova Sevaraxon Azamjon qizi	72	26	32
20	Xidoyatillayeva Zuxraxon Baxodir qizi	75	30	21
	$\Sigma X =$	879	641	638

$X =$ 43,95 32,05 31,9
 In interest: 100% 73,9% 22,01%
 The difference: -27,1 % 27,9

It can be seen from the table 1 that if we take the emotional tension in 44 conditional numbers that appeared before 20 students listened to the song "Ey Sabo" performed by the People's Artist of Uzbekistan Tavakkal Kadirov as 100%, it decreased to 73.9% and 26.01% while listening to this song. reduced tensions and dropped to 72.5% by a certain time and remained at 27.05%.

Table №2

Changes in emotional feelings in students with different nervous systems under the influence of professional-ethical singing

№	Temperament	Background				When listening to classical music				After listening to classical music			
		Ex	H	X	%	E	H	X	%	E	H	X	%
1	Sanguine	58	2	29	19,1	68	2	34	27,7	71	2	35,5	26,5
2	Choleric	266	6	44,3	29,16	206	6	34,3	28	178	6	29,6	22,13
3	Phlegmatic	123	3	41	26,9	77	3	25,6	20,8	86	3	28,6	21,39
4	Melancholy	113	3	37,6	24,75	86	3	28,6	23,34	120	3	40	29,9

Strong, balanced inert (phlegmatic)

№	last name	Background	When listening to classical music	After listening to classical music
1.	Inomjonov Dilshodjon	26	33	32
2.	Abdumutal o'g'li	25	18	22
3.	Jo'Raboyeva Madinaxon	77	26	32
4.	Farxodjon qizi	60	26	25
5.	Karimova Iroda Qosimjon qizi	26	24	26
	O'zibayeva Sarvinoz			
	Nuriddin qizi			
	Sobirova Dildoraxon			
	Abdug'Affor qizi			
	Ехи	123	77	86
	Х	41	25,6	28,6

In interest: 100 62,4 69,7

The difference: -37,6 - 30,3

Weak, poorly balanced (melancholic)

№	last name	Background	When listening to classical music	After listening to classical music
1.	Komilova Gulnozaxon	45	30	42
2.	G'Ayaratjon Qizi	32	17	37
3.	Mamirova Xurshidaxon	30	39	41
	Murodil Qizi			
	O'Rinboyeva Diyoraxon			
	Salimjon Qizi			
	Ехи	113	86	120
	Х	37,6	28,6	40

In interest: 100 76,6 106,3

The difference: - 24,94 +6,3

RESULTS AND DISCUSSION

1. The results of our experiments made it possible to draw the following conclusions.

Classical singing influenced the emotional moods of the future music teachers, their temperament, and their compositional tendencies towards the art of music increased even more. In Sanguines with a highly indulgent temperament, increased exposure led to intense inner experiences..

2. Classical singing reduced such stress in prospective music teachers with high levels of nervous system arousal. In weak subjects, such classical singing had a strong effect on their nervous system, causing an increase in the emotional level of tension.

It can be said that classical singing reduced emotional stress by 22.6-37.6% in all remaining choleric and phlegmatic types. Such changes were also evident in people belonging to the weak type.

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