



The Development of The Professional Training of A Future Music Teacher And The Factors Influencing It

Normurodova Lobar Mamasoliyevna

Navoi State University, Uzbekistan

DOI:

<https://doi.org/10.47134/emergent.v4i1.63>

*Correspondence: Normurodova Lobar Mamasoliyevna

Email: nolo8791@gmail.com

Received: 24-01-2025

Accepted: 24-02-2025

Published: 24-03-2025

Abstract: The musical and educational process and its results depend on the working methods that determine the educator's effect on the educator's cognitive activity. For this reason, it has always been considered in pedagogy that teaching methods are methods of educating a teacher and methods of cognitive activity of a teacher, both of these methods are used to perform educational functions. Educational methods determine the nature of the educators' activities. They will depend on the purpose of education. The tradition of mentoring plays an important role in developing the practical competence of future music teachers.



Copyright: © 2025 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<http://creativecommons.org/licenses/by/4.0/>).

Keywords: Musical Performance, Video Materials, Pedagogical Science, Musical Instruments, Professional Activity

Introduction

The greatest duty of a teacher is to train intelligent and capable personnel who can make a worthy contribution to the prosperity of the country. To prepare a good teacher, he must first of all have professional potential, spiritual perfection, a broad outlook and a sound mind. The same points in the study are fully consistent with the definition of practical skills of future music teachers. "Mentor and student" in fact, this word corresponds not only to our national musical performance, but also to the traditions of representatives of other spheres. As for the musical sphere itself, they have been developing on the basis of "mentor and pupil" since ancient times, and have also been a means of ensuring the continuity of generations. By the traditions of "mentor and student" we mean a harmoniously developed student who can not only learn musical art from a teacher and pass it on to the next generation, but also embody personal, moral qualities, and all the positive qualities of a mentor (Mudrik, 2000).

For every teacher, the perceptual function is considered the most necessary. I believe that 80% of the success achieved in continuing teaching depends on this particular feature.

This is especially important for a music teacher. In the process of choosing a piece of music to study the mind, high results can be achieved by taking into account the psychology of the teacher (Blalock, 2024). To do this, the teacher must be able to correctly assess the psychology and psychological state of the student. To do this, of course, future music teachers will be introduced to the psychology of children and adolescents in the educational process. For this purpose, the allocation of individual hours and training in the implementation of what they have learned in the course of practice are considered one of the relevant issues (Sadara, 2024).

Methodology

When learning, it is necessary to use both a creative approach and innovative ideas. But it should be noted that by introducing innovative technologies into the educational process, teachers receive a lot of news, especially about the level of development of society, their secular knowledge in pedagogy is growing, in addition, students are developing, skills in the music industry are improving, and, of course, the curriculum is gradually being strengthened through the exchange of opinions and the expansion of experimental knowledge (Keldysh, 1990). In order to enhance the practical competence of future music teachers at any stage of their studies, each student should have an individual approach. Since the physiological state and nature of each person's origin depend on the size of his nose, the size of his mouth, the structure of his teeth, the length of his hands and fingers, etc., provided with audio and video materials, musical instruments on each given topic, he used the experience and skills gained over the years of working on each topic, it is necessary to study psychology to train students, to be strict in some places, to give education in some places as a kind teacher, to improve the quality of education, etc. I also recommend that future music teachers pay attention to Z. Oripova's textbook. "The Source of Oriental Music". This tutorial will also be able to make a significant contribution to the development of their practical competencies (Rivoltella, 2023). This textbook is intended for those who study in the musical field, students with certain knowledge of the East, in particular the Arabic language, trained in the special subject "Source studies of musical culture of Uzbekistan" (Díaz-Martín, 2023).

A competent teacher is distinguished by a broad orientation in the field of pedagogical and artistic culture, however, when training a specialist in the system of higher professional music and pedagogical education, traditionally more attention is paid to musical and performing culture than to the development of pedagogical competence. The highly specialized focus of training in special music and performing classes, insufficient orientation towards the future profession lead to the fact that, having certain knowledge and skills in various disciplines, a novice teacher often does not know how to bring them together, apply them in a specific situation, Since the importance of the pedagogical component of activity is underestimated, the development of professional and pedagogical competence in new conditions is often not perceived by teachers as timely and relevant. This situation leads to the following contradictions

- between deepening subject-based education at the university and the need for holistic training of a competent specialist
 - between the formation of integration as the leading pattern in the development of pedagogy and the actually prevailing disintegration trends in the process of music teacher training,
 - between the holistic nature of the professional activity of a music teacher and the imbalance of pedagogical and special (musical) training, the unwillingness of some university teachers to work in a coordinated manner in the general process of music teacher training
- The existing contradictions have identified the problem of research: what are the pedagogical conditions for the successful development of the professional competence of a future music teacher.

Result and Discussion

The practical significance of the research is determined by the fact that the main provisions for the development of professional competence of future music teachers have been developed and experimentally verified based on the integration of pedagogical and musical components. Generalized provisions on the specifics of organizing and conducting various types of training sessions (individual, small-group, individual-group, open, master classes) can be used by teachers of subject training disciplines as in higher education and in secondary schools. The validity and reliability of the research are ensured by a multifactorial analysis of modern achievements of psychological and pedagogical science, the use of a set of methods adequate to the subject, research objectives, experimental verification of the research hypothesis, qualitative and quantitative analyses of the obtained factual material (Gonzales, 2024).

In this regard, it is advisable to use the concept of "competence" of a future teacher as an indicator of a future specialist's readiness for professional activity. A person's readiness for future professional activity, her competence and ability to creatively interpret knowledge and skills acquired in an educational institution largely determine the effectiveness of the process of musical education and upbringing. The professional activity of a music teacher is represented by various components and includes pedagogical, choirmaster, musicology, performing, concertmaster, vocal, lecturing and other types of activities (Okoń, 2024). Each of these types of activities corresponds to a certain set of knowledge and skills. The complexity and uniqueness of this profession is determined by the need for a close relationship between the elements included in the concept of "teacher" and the concept of "musician". Moreover, each of them is multifaceted. In this regard, the profession of "music teacher" is considered as a complex of interrelated general pedagogical and special (musical) knowledge, skills and abilities, while it is noted that this relationship works only under the condition of the pedagogical orientation of the individual.

An analysis of various approaches to defining the essence of integration in philosophical and pedagogical literature has shown that integration is commonly understood as the process of strengthening relationships, combining elements into a single whole (Pojanapunya, 2024). Integration as a process is characterized by the definition of a

single basis for combining heterogeneous elements. Integration processes in education act, on the one hand, as the unification of organizational structures related to education, on the other hand, as the integration of the substantive side in the education system, the integration of educational and scientific, educational and professional activities, the integration of specialties, the integration of the content of academic subjects, the integration of the content of knowledge and skills related to different qualification levels of professional Preparation (Kulyutkin et al, 1990).

All this made it possible to identify and substantiate the pedagogical conditions conducive to the development of the professional competence of a future music teacher. These are the following conditions :

- professional and pedagogical orientation of teaching disciplines of subject training,
- focus on developing the experience of self-education and student independence;
- the use of various types and forms of educational activities in the process of professional music teacher training. The training of a music teacher in the musical and performing disciplines of the subject block (the class of the main musical instrument, the class of choral conducting, the concertmaster class, the class of an additional musical instrument) should become a laboratory-workshop where the future teacher-musician can comprehend the secrets of pedagogical art. Here they not only consciously apply knowledge from general pedagogy and psychology, but also test their relevance and mobility in relation to specific musical activities Improving the effectiveness of training is possible if students' creative activity prevails throughout the entire process of professional training. A teacher of special musical disciplines should be ready to organize this activity, avoiding uniformity of methods, means and organizational forms of training. This implies a different view of teachers on the training process
- taking into account and using the latest achievements in the field of pedagogy and psychology, the use of new musical-pedagogical technologies, expanding the range of methods of pedagogical influence, updating traditional teaching methods to meet modern requirements The implementation of the above conditions provides for
 - Drawing up an individual student development program for each semester with a view to the entire period of study (Myasishchev, 1948). It describes the student, highlights individual characteristics, identifies the main shortcomings and gaps in professional training, identifies immediate and future tasks in the process of student preparation, and records all types of educational activities (Vathanavong, 2024).
 - Identification in the content of special classes of those aspects that are of particular importance for future work at school- a holistic view of the studied magical material, analytical and synthetic consideration of musical phenomena, knowledge of psychological and pedagogic mechanisms of activity In this regard, pay special attention to the works of the school repertoire (Cirocki, 2024).
 - The use of special disciplines in the classroom of various forms and methods of problem-based learning, including creative tasks, solving various practical problems, analyzing specific pedagogical situations, problematic situations, organizing

educational discussions, research tasks (writing term papers, preparing reports and messages, conversations "At the piano").

- Practical tasks aimed at developing musical and pedagogical skills and abilities were used to find literary and artistic parallels to the listened work, compose a short story based on the listened piece of music or sound recording, come up with a name for the listened piece of music, create an "emotional score" of the work, create your own edition of an unfamiliar play, write a review of the musical work.

We placed a special emphasis on experimental work at the master classes. Together with the students, we watched videos of such classes, which were subsequently commented on and analyzed by the teacher and students. Master classes were also of great importance in the development of professional competence in the process of professional preparation of students for future activities (Mukhanbetzhanova, 2024). The presence at such classes, organized at our faculty by well-known music teachers, helps to improve the professional knowledge and skills of future music teachers (both pedagogical and musical), and to comprehend their own professional and pedagogical positions. In addition, we used various types of training sessions that contributed to the formation of pedagogical skills and abilities, among them: small-group, individual-group. These types of classes organically complemented individual classes and allowed us to include role-playing and business games, elements of pedagogical modeling. As practice has shown, as well as the results of our experimental work, tested in the practice of well-known. Of course, these forms can be successfully used at music and pedagogical faculties (Blagoveshchenskaya, 2023).

Individual classes were complemented by group classes (small group classes). The topics of such classes included two components: musical and cultural studies (theoretical knowledge of musical styles, on forms and methods of analysis in the context of artistic culture, etc.) and pedagogical (modeling situations of communication with a children's audience in classroom and extracurricular activities). The program of such classes was aimed at gradually comprehending the basics of musical and pedagogical analysis of performed music and was based on the principle of general (knowledge of artistic styles of the era) to private (means of musical expressiveness, reflecting a particular style of a particular work). At the same time, due attention was paid to the methodological issues of annotating the studied works (Nishanov, 1990). Methodological and pedagogical contexts allow future music teachers to use the learned works more successfully in their practical activities. Studying the problems underlying such studies does not seem to be a process of passive accumulation of knowledge in the field of musical and pedagogical culture. But as an active creative joint search between a teacher and students, Theoretical knowledge becomes the basis for solving many artistic, performing and pedagogical tasks in individual classes.

Conclusion

The modernization of education and its entry into the pan-European educational space place new demands on all specialists, including music education. This, in turn, requires a significant upgrade of the entire system of music teaching staff training (Novosadova, 2024). Certain steps have been taken towards updating this system in recent years. New

educational institutions of a musical and pedagogical profile have appeared, the content of training is being improved, and new learning technologies are being sought (Novikov, 2002). However, until now, in mass practice, music teachers at school are often not fully organizers of aesthetic education, creators of the spiritual environment of children and adults. Society has a need for a person who is not only thinking, but also feeling, in becoming a personality focused on beauty. Empirical evidence shows that this task is partially solved by the family. However, the reality is that not every family can do this for various reasons: financial situation, employment, lack of interest, etc. The school plays a special role in this process. Traditionally, every school has had and still has music lessons. But experience shows that music has never been the main subject (insufficient hours, staff turnover, focus on specific subject activities, attitude to the subject, etc.). Today, schools have appeared where music is given more attention. But in mass practice, the role of the lesson has not changed. The school environment, investments, and rethinking the importance of a music lesson can optimize the situation. The leading role in this process belongs to the music teacher, who is entrusted with an important mission in the school - aesthetic education. children's. In this regard, it is difficult to overestimate the importance of the professional activity of music teachers, a subject directly related to creativity, spiritual and moral development of a person (Yang, 2023). In the hands of a musical teacher is an amazing instrument that is able to awaken the creative beginnings of a person.

References

- Blagoveshchenskaya, M. M. (2023). Development and application of a web system to improve the professional training of specialists in the automation and informatization of food production. *AIP Conference Proceedings*, 2627. <https://doi.org/10.1063/5.0135984>
- Blalock, S. M. (2024). Teacher Professional Development Training: Utilizing Child-Centered Play Therapy Skills in the Classroom. *International Journal of Play Therapy*, 33(1), 1–11. <https://doi.org/10.1037/pla0000209>
- Cirocki, A. (2024). Effectiveness of professional development training on reflective practice and action research: a case study from Ecuador. *Reflective Practice*, 25(5), 676–694. <https://doi.org/10.1080/14623943.2024.2384124>
- Díaz-Martín, C. (2023). Professional Development of Pre-Service Language Teachers in Content and Language Integrated Learning: A Training Programme Integrating Video Technology. *Languages*, 8(4). <https://doi.org/10.3390/languages8040232>
- Gonzales, R. L. M. (2024). Junior Reserve Officer Training Corps policies regarding professional development. *Journal of Infrastructure, Policy and Development*, 8(13). <https://doi.org/10.24294/jipd7958>
- Keldysh, G. V. (1990). Musical encyclopedia. Moscow: Soviet Encyclopedia, 1990. - 672 p.
- Kulyutkin, Y. N., Sukhobskaya, G. S., Pedagogika, M. (1990). Teacher's thinking: Personal mechanisms and conceptual apparatus. 140 p.
- Mudrik A.V. (2000). Social pedagogy: Textbook for students of pedagogical universities / Edited by V.A. Slastenin. 2nd ed., ispr and add. - M.: Publishing center "Academy", 2000. - 192 p.

- Mukhanbetzhanova, A. (2024). Development of spiritual values of teachers of preschool institutions upon the professional training. *Scientific Herald of Uzhhorod University. Series Physics*, 55, 2701–2709. <https://doi.org/10.54919/physics/55.2024.270kh1>
- Myasishchev, V .N. (1948). The problem of relationships in the psychology of individual differences // Problems of personality psychology. Moscow, 1948. - pp. 34-41.
- Nemoe, R. S. (1999). Practical psychology: Self-knowledge: Influence on people: A handbook for students. Moscow: Humanit. Publishing House Vlos Center, 1999. 320 p.
- Nishanov, V. K. (1990). The phenomenon of understanding: cognitive analysis / Ed. by A.A.Brudny; Academy of Sciences of the Kyrgyz SSR, Institute of Philosophy and Law. F.: Ilim, 1990. - 228 p.
- Novikov, A. M. (2002). Methodology of education. Moscow: Egvest, 2002. 320 p.
- Novosadova, A. (2024). Development of artistic and imaginative thinking of the future choreography teacher in the process of professional training. *Research in Dance Education*. <https://doi.org/10.1080/14647893.2024.2332408>
- Okoń, M. (2024). From problem-crumbling to innovation: The design of a comprehensive professional development training programme to enhance creative competence among TEFL educators. *Thinking Skills and Creativity*, 54. <https://doi.org/10.1016/j.tsc.2024.101678>
- Pojanapunya, P. (2024). Exploring Continuing Professional Development Practices among English Teachers in Thailand after a Large-Scale Teacher Training. *LEARN Journal: Language Education and Acquisition Research Network*, 17(2), 538–561. <https://www.scopus.com/inward/record.uri?partnerID=HzOxMe3b&scp=85200638227&origin=inward>
- Rivoltella, P. C. (2023). Social Learning for Professional Development. A In-House Experimentation in Initial Teachers Training. *Communications in Computer and Information Science*, 1779, 44–58. https://doi.org/10.1007/978-3-031-29800-4_4
- Sadera, E. (2024). Strategies and approaches for delivering sustainable training and professional development of graduate teaching assistants, teaching assistants, and tutors: a scoping review. *Journal of Applied Research in Higher Education*, 16(5), 2199–2215. <https://doi.org/10.1108/JARHE-08-2023-0323>
- Vathanavong, T. (2024). Enhancing professional development with Lesson study training for Lecturers at Higher education institution in Lao PDR. *FWU Journal of Social Sciences*, 18(1), 104–119. <https://doi.org/10.51709/19951272/Spring2024/8>
- Yang, Y. (2023). Challenges in teachers' professional identity development under the National Teacher Training Programme: an exploratory study of seven major cities in Mainland China. *Music Education Research*, 25(4), 468–484. <https://doi.org/10.1080/14613808.2023.2246136>