

“MUSIC PEDAGOGY IN THE FORMATION OF PROFESSIONAL COMPETENCE OF FUTURE MUSIC TEACHERS”**Khakimjonova Gozal Abdunabi qizi**

student of NPUU

Annotation: The article scientifically analyzes the theoretical and practical foundations of modern music pedagogy, especially the influence of age characteristics and psychological factors on the effectiveness of music education. The importance of psychological processes such as musical perception, auditory memory, sense of rhythm, emotional perception in the musical development of students is highlighted. The study reveals the pedagogical possibilities of organizing music education based on systematic and competency-based approaches. The didactic effectiveness of demonstration, practical, comparative and verbal methods used in music lessons is analyzed, and the role of interactive methods, multimedia tools and digital technologies in the educational process is justified. The article presents scientific theories on the methodological skills of a future music teacher, their pedagogical and aesthetic education of students.

Keywords: Music pedagogy, music psychology, musical perception, auditory memory, interactive methods, music education, aesthetic education, musical ability, pedagogical skills, active listening, solfeggio, musical thinking.

In today's conditions of globalization, cultural integration and digital transformation, the importance of music pedagogy is increasing. In the modern educational environment, the process of teaching music is not limited to traditional methods, but is enriched with innovative technologies, multimedia tools, digital platforms and interactive methods. The discipline of "Music Pedagogy" is recognized as an important scientific and practical direction in the modern higher education system, which serves to organize the musical-educational process on a scientific basis, to deeply understand the mechanisms of the multifaceted influence of music on personal development, and to effectively implement them in pedagogical practice. The study of age characteristics and psychological foundations in music education is one of the most important and relevant areas of modern music pedagogy. Because the effectiveness of music education directly depends on the correct consideration of the level of psychophysiological development of students, age-specific cognitive and emotional characteristics, and individual abilities.

A systematic approach views music education as a complex psychological and pedagogical process and allows us to identify the interrelationships between its structural elements - perception, hearing, memory, motivation and activity. A competency-based approach is aimed at students acquiring practical skills and professional competencies through musical activity. When music lessons are given to the younger generation, they develop aesthetic taste, speech, thinking, increase attention, and help them find their place in society. It helps them choose their future profession. The role of a music teacher in this is invaluable. If a teacher knows and studies the methodology of teaching music, he will certainly help children.

Music teaching methodology is an important subject in the professional training of a future school music teacher. This subject studies the issues of implementing the education and upbringing of children through music. To master the methodology of music education, it is necessary to clearly understand the inclusion of music in the school curriculum, its role, significance, the educational potential of musical art, and the personality of a modern student as an object of education. The teacher can effectively organize the lesson process, taking into account the age and individual psychological characteristics of students. This ensures that the lesson is rich in content, interesting and effective. In the modern educational process, increasing

students' interest in music, forming respect for national and world musical culture and aesthetic taste in them requires high methodological skills from the teacher. An integrated approach is necessary to study the individual aspects of the process of preparing a future music teacher for artistic and aesthetic activities, which is the modern level of pedagogical science. Currently, the field of music education is developing, including new forms such as distance learning. This shows how important it is for the future music teacher to include artistic and aesthetic taste, skills and abilities in his basic knowledge and skills. The task of developing artistic and aesthetic competence in future music teachers is not only to teach them to understand and appreciate beauty, but also to encourage them to actively participate in social life.

The importance of psychology in developing students' listening and perceiving skills, the level of growth of creative and musical abilities, and knowledge of the laws of the child's psyche is extremely great. Without knowing the laws of child psychology, it is impossible to understand the development of their ability to perceive music, their creative and musical interests and needs. Also, the methodology solves the issues of the volume and effectiveness of using this or that musical material for students in connection with the science of psychology. Musicologists say that music psychology covers a range of issues such as a person's ability to listen to music, the boundaries of auditory perception, emotional perception of the pitch and rhythm of music, understanding, memorizing, performing and enjoying music. It is necessary for a future music teacher to form theoretical knowledge, practical skills and pedagogical skills, and be able to apply them in practice. Through this discipline, the teacher will have the opportunity to deeply understand the role of music in human development and organize the educational process effectively and meaningfully.

The initial methodological foundations of music pedagogy - learning by hearing, indicate the priority of memory and repetition. The psychological mechanisms of musical hearing are closely related to auditory memory. Auditory memory allows you to store and restore musical material. A sense of rhythm is interpreted as the ability to perceive and reproduce the organization of music in time. In the activity of listening to and analyzing music, the teacher uses various methods and techniques. The most commonly used methods in practice in the educational process are: 1. Demonstration method - the teacher performs a live artistic performance of the work, pictures and visual aids, accompaniment on children's musical instruments, rhythmic movements. 2. Practical method - students' interest in the musical work is increased, their explanation and attitude to the musical work are activated by connecting them with life events. 3. Comparative method - in this case, the performance characteristics, tempo, and content of the works are compared. Students develop musical interest, taste, and need. 4. Oral methods: - the teacher relates the content of the work being listened to to the lives of the children. Depending on the content of the work, he tells an interesting story about its authors and the history of creation. In music culture lessons, the process of music perception by students takes place in two cases. In the first case, a certain work is listened to and perceived, and its artistic characteristics are analyzed in a simple musical-pedagogical manner on the topic of the lesson. Understanding and consciously perceiving the work through listening acquires certain knowledge about the musical characteristics of the work, namely its genre, structure, means of expression, performance, and artistic content. The following approaches are considered effective for developing musical perception: first, using the active listening method; second, systematically organizing listening exercises; third, combining rhythmic exercises with movement. For example, singing intervals in solfeggio lessons and writing rhythmic dictations develop hearing and a sense of rhythm. Play remains an important and effective tool for the upbringing, education, training and development of children. They imitate vivid examples of Uzbek national games in their songs, vividly expressing the character, content and sound elements of children's games. For example, "Oq terakmi, ko'k terak" . Given this specific feature of monodic thinking in the perception and reproduction of the rhythmic, ostinato-background and timbre-multifaceted nature of music, it should be emphasized once again that such elements

of Uzbek folk polyphony as drone, organ point, organums, combinations of various methods and heterophony provide the most effective material for the initial stage of training. The background and rhythmic-ostinato sound of the main foundations of the lada (levels I, V, IV) allows the choral singing (with the help of a strong modal core) to confidently perform the main melody of the song. Thus, having studied the features of the perception and reproduction of polyphonic music by schoolchildren, we came to the conclusion that folk music and its traditions serve as a reliable basis for teaching children polyphonic singing.

The role of modern advanced pedagogical technologies in increasing the effectiveness of music education is incomparable. However, no matter how methodologically high the lesson is organized, if the musical work being studied is not revealed through the teacher's sincere and simple, understandable and fluent speech, it is difficult for pedagogical and information technologies, interactive methods to produce the expected results. Every future teacher studying at a higher educational institution must know the Uzbek literary language and have scientific knowledge. The teacher must be able to freely and correctly, fluently express his ideas and views on a musical work in the literary language and have the skills of literary speech.

List of useful literature:

1. Ashurov, Ma'rufjon Abdumutalibovich. Music pedagogy: textbook. – Andijan, 2026.
2. Mustafayev, B. Music teaching methodology: textbook. – Bukhara: OOO “Sadridin Salim Bukhoriy” Durdon publishing house, 2021. – P. 9–11, 62–63.
3. RAUF KADYROV MUSIC PEDAGOGY Textbook Publishing house “MUSIQA” Tashkent - 2009
4. Murodova Durdon Raimjon qizi “CONTENT OF DEVELOPMENT OF ARTISTIC-AESTHETIC COMPETENCE OF FUTURE MUSIC EDUCATION TEACHERS” Oriental Renaissance: Innovative, educational, natural and social sciences