



THE IMPORTANCE OF PEDAGOGICAL PRACTICE IN THE PROCESS OF MUSIC EDUCATION

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Abstract: This article analyzes the role and significance of pedagogical practice in the process of music education and its role in shaping the professional competence of future music teachers. Pedagogical practice is regarded as a vital means of integrating theoretical knowledge acquired in higher education institutions with practical activity. Additionally, the possibilities of pedagogical practice in developing professional skills, pedagogical thinking, creativity, communicative abilities, and reflexive competencies in future music teachers are revealed.

Keywords: pedagogical practice, pedagogical mastery, musical education, educational process, practical training, musical culture, musical ability, reflexive competence.

Introduction.

The reforms being implemented in the education system today require raising the quality of teacher training to a new level. In the context of the socio-economic development of society, the rapid development of science and technology, and the globalization of education, a modern educator must possess not only profound theoretical knowledge but also skills for its effective application in practical activities. Especially in the process of training specialists working in the field of music education, it is important to ensure the harmony of theoretical and practical training. From this perspective, pedagogical practice serves as one of the decisive factors in the professional formation of future music teachers.

Music education differs to a certain extent from other disciplines in terms of its content, goals, and objectives. This is because music is an art form that directly influences a person's emotional world, aesthetic taste, creative thinking, and spiritual maturity. A music teacher is not only a teacher who provides knowledge but also a person who forms the artistic and aesthetic worldview of students and fosters a sense of respect for national and universal human values. Therefore, in the process of training future music teachers, it is necessary to form skills for the practical organization of pedagogical activity alongside theoretical knowledge.

Pedagogical practice is a crucial stage that serves to validate the theoretical knowledge acquired in higher education institutions within a real educational environment. It is during the internship that students become closely acquainted with school life, the age and individual characteristics of students, the specifics of organizing the educational process, and the complex aspects of pedagogical activity. They observe music lessons, prepare lesson plans, conduct independent classes, organize extracurricular musical activities, and practically master various aspects of pedagogical activity. As a result, theoretical knowledge is enriched with practical experience, creating a foundation for the formation of professional competencies.

In modern educational concepts, the competency-based approach is recognized as a priority. According to this approach, the primary goal of the educational process is not to provide students with ready-made knowledge, but to prepare them as specialists capable of solving problems arising in real professional activities. This further increases the significance

of pedagogical practice. This is because during the internship, the student has the opportunity to apply theoretical knowledge in practical situations, analyze pedagogical problems, make independent decisions, and evaluate their own activities. In the field of music education, such experiences play a special role in strengthening the professional training of future teachers.

Another important aspect of pedagogical practice in the process of music education is related to the orientation of students toward creative activity. Music lessons, by their very nature, require creativity, initiative, and emotional impact. The teacher must use various methods and tools to develop musical hearing, a sense of rhythm, performance skills, and aesthetic taste in students. Such skills are formed only in the process of practical activity. Pedagogical internships provide students with experience in organizing lessons, selecting musical materials, applying modern pedagogical technologies, and working with students' individual characteristics in mind.

In today's era of digital transformation, the content of pedagogical practice is being enriched with new requirements. Along with traditional methods, music teachers are required to possess skills in using information and communication technologies, multimedia tools, electronic educational resources, and digital platforms. Therefore, in the process of pedagogical practice, future teachers must also acquire experience in integrating modern technologies into music education. This expands their opportunities for the effective organization of their future professional activities.

Additionally, pedagogical practice serves to develop reflexive competence in future music teachers. The student will have the opportunity to analyze their activities, identify shortcomings, eliminate them, and determine strategies for professional growth. Reflection is an important component of pedagogical activity that helps the teacher constantly work on themselves and improve their professional skills.

The significance of pedagogical practice in the music education system lies in the fact that it adapts future specialists to a real educational environment, fosters professional confidence, and increases the level of readiness for pedagogical activity. During the internship, the student demonstrates their potential as a teacher, educator, organizer, and creator. This will serve to train music teachers who will be able to work effectively in educational institutions in the future, meet modern requirements, and possess high professional competence. The scientific and pedagogical study of the content, possibilities, and significance of pedagogical practice in the process of music education, the development of effective mechanisms for its organization, and the improvement of the quality of practice are among the pressing issues of modern pedagogical science. This article analyzes the role and significance of pedagogical practice in forming the professional competence of future music teachers from a scientific-theoretical and practical perspective.

The organization of pedagogical practice in the process of music education is an important stage in preparing future music teachers for professional activity. This is because a student connects the theoretical knowledge acquired at a higher educational institution with a real educational environment during pedagogical practice and gains practical experience in working with students, lesson planning, selecting musical materials, organizing performance activities, and conducting educational events.

The organization of pedagogical practice begins, first and foremost, with the definition of specific goals and objectives. Its main goal is to form professional and pedagogical

competencies in future music teachers, apply theoretical knowledge in practical activities, effectively organize music lessons, and prepare students for the development of musical and aesthetic education. In this process, the student tests themselves as a future teacher, analyzes pedagogical situations, and acquires skills for independent decision-making and a creative approach.

The effective organization of pedagogical practice is carried out in several stages. The first stage is the preparatory stage, during which students are introduced to the goal, content, objectives, and procedure of the internship. They will be given methodological recommendations for observing music lessons, preparing lesson plans, working with the class collective, and studying the age and individual characteristics of students. At this stage, the internship supervisor also introduces students to the necessary documents, the procedure for keeping a diary, lesson analysis criteria, and assessment requirements.

The second stage is the observation and analysis stage. In this process, the student observes the lessons of experienced music teachers, analyzes the purpose of the lesson, methods, tools used, student activity, music listening, singing, rhythmic movements, and the organization of creative tasks. The observation process allows the student to study the structure of the music lesson, didactic requirements, the culture of pedagogical communication, and classroom management methods.

The third stage is the preparatory stage for conducting an independent lesson. At this stage, the student determines the lesson topic, defines the lesson objective, selects musical materials, develops a lesson plan, and plans the methods and tools to be used. In music lessons, it is necessary to select a song appropriate to the topic, a musical piece for listening, rhythmic exercises, elements of musical literacy, and creative tasks. The lesson plan should be aimed not only at theoretical explanation but also at the active participation of students and the enrichment of their musical experience.

The fourth stage is the stage of independent study. In this process, the student organizes and conducts the music lesson themselves. It demonstrates skills in engaging students' attention during the lesson, conveying musical material clearly, teaching singing, organizing music listening, and using questions and answers, analysis, and creative tasks. Conducting independent lessons fosters pedagogical responsibility, speech culture, creativity, initiative, and professional confidence in the student.

The fifth stage is the analysis and reflection stage. After each lesson, the student analyzes their own activities. The successful aspects of the lesson, the difficulties encountered, student activity, the effectiveness of the chosen methods, and the degree of achievement of the lesson goal are evaluated. The recommendations provided by the practice supervisor and the school music teacher serve to improve the student's subsequent activities.

When organizing pedagogical practice in music education, it is important to consider the specifics of the lesson process. Music lessons are aimed not only at providing theoretical knowledge but also at developing students' emotional and aesthetic perception, listening culture, performance skills, and creative abilities. Therefore, a practicing student must combine various types of activities during the lesson. These can include singing, listening to music, performing rhythmic movements, learning musical notation, analyzing musical works, and creative tasks.

In the process of pedagogical practice, the organization of extracurricular musical and educational work is also of great importance. A future music teacher must have experience in planning and conducting festive events, concert programs, choral or ensemble classes, musical quizzes, creative evenings, and club activities at school. Such activities develop students' organizational skills, teamwork, stage culture, and creative leadership.

The mentorship system plays a special role in the effective organization of pedagogical practice. An experienced music teacher guides the trainee student, provides advice on preparing for the lesson, analyzes the lessons taken, and provides recommendations for professional development. Mentorship is an important factor in the timely identification of a student's mistakes, their elimination, and the enhancement of their pedagogical skills.

In modern conditions, the use of digital technologies in organizing pedagogical practice is also relevant. In music lessons, the trainee student can use multimedia presentations, audio and video materials, electronic sheet music, digital platforms, interactive tests, and music programs. This increases the visual appeal of the lesson, stimulates students' interest, and contributes to a deeper perception of musical materials. Several criteria are used to evaluate the effectiveness of pedagogical practice. These include the student's preparation for the lesson, the quality of lesson development, the ability to select musical materials, the use of pedagogical methods, communication with students, classroom management skills, a creative approach, the use of digital tools, and the ability to analyze one's own activities. The assessment process serves to determine the level of the student's general professional training.

Discussion

In the process of music education, pedagogical practice serves as the primary pedagogical field linking theoretical knowledge with practical activity in the professional formation of future music teachers. The subjects of music theory, vocal performance, instrumental performance, choral conducting, solfeggio, music history, and methodology mastered at the higher educational institution are combined with a real classroom environment during the practical process. In this regard, pedagogical practice is not only a stage of testing a student's knowledge but also a complex process that forms their psychological, methodological, creative, and communicative readiness for the teaching profession.

The professional activity of a music teacher differs to a certain extent from the activities of other subject teachers. This is because music lessons are aimed not only at providing knowledge but also at developing students' aesthetic taste, musical hearing, sense of rhythm, performance culture, artistic perception, and creative thinking. Thus, in the process of pedagogical practice, the future music teacher acquires skills not only in explaining lessons but also in educating students through music, stimulating their interest in art, and guiding them toward understanding national and world musical heritage. This further increases the educational and professional significance of the internship.

One of the important aspects of pedagogical practice is that it allows the student to directly experience the school environment. The student realizes that the theoretical rules learned in the classroom do not always yield the same results in real classroom conditions. The psychological environment of each class, students' interests, level of musical training, activity, and individual characteristics vary. Therefore, the practicing student understands the need for flexibility during the lesson, rapid situation analysis, pedagogical decision-making, and an individual approach to students.

The emotional atmosphere of the lesson is of particular importance in organizing the music lesson. While in mathematics or history lessons, the main focus is on logical thinking and the assimilation of facts, in music lessons, the student's emotional experience, sensing, hearing, and participation in music play an important role. Therefore, in the process of pedagogical practice, the student learns to organize the lesson in a lively, effective, creative, and personalized manner. The use of singing, listening to music, rhythmic exercises, Q&A, creative tasks, and stage elements forms the student's methodological skills.

Another important issue during the discussion is the role of pedagogical practice in developing the professional competence of a future music teacher. Professional competence is not only a set of knowledge, but also the ability to apply it in practical activities, solve pedagogical situations, establish effective communication with students, and plan and evaluate the educational process. During the pedagogical internship, the student prepares a lesson plan, selects musical material corresponding to the topic, defines methods and tools, conducts the lesson, observes student activity, and analyzes their own results. It is these processes that serve the real formation of professional competence.

In the process of pedagogical practice, methodological thinking is formed in the student. Methodological thinking is the teacher's ability to correctly define the lesson goal, select content, adapt methods, and manage the educational process based on students' interests and capabilities. This is especially important in music education, as the same musical material is perceived differently by students of different ages. While games, movement, and figurative images are more effective for primary school students, musical analysis, historical-cultural commentary, and independent creative assignments are of great importance in high school.

Pedagogical practice also develops the student's communicative competence. In music lessons, the teacher's speech, tone of voice, emotional impact, facial expressions, movement, and communication style with students are of great importance. When explaining a musical piece to students, the teacher not only provides information but also evokes an emotional response in them. Therefore, during the internship, the student strives to make their speech fluent, understandable, figurative, and effective. This process forms their pedagogical culture.

Another important aspect of pedagogical practice in the process of music education is related to the organization of students' creative activity. In a music lesson, the student should not only be a listener but also participate as an active participant. The trainee student learns to create a creative environment through tasks such as having students sing songs, performing rhythmic movements, working in small groups, organizing musical questions and answers, continuing a melody, and creating simple rhythmic compositions. This increases students' interest in music.

The organization of extracurricular musical and educational activities also plays an important role in pedagogical practice. Because music education is not limited to lessons. School concerts, festive events, choral and ensemble classes, musical evenings, and creative competitions serve to develop the musical culture of students. By participating in such events, the student-practitioner acquires organizational skills, teamwork, stage culture, and creative leadership.

In the context of modern education, pedagogical practice must also be enriched with digital technologies. Today's music teacher must be able to use audio and video materials, electronic sheet music, multimedia presentations, interactive platforms, and musical programs

in the lesson. In the process of pedagogical practice, students learn to use these tools purposefully. For example, showing a short video about the composer's life before listening to a musical piece, analyzing the melody using electronic sheet music, or comparing different performance options using an audio recording increases the effectiveness of the lesson.

However, the use of digital technologies must serve a pedagogical purpose. Technology should be a means of deepening the content of education, not an external decoration of the lesson. Therefore, in pedagogical practice, students must consider the lesson objective, the age of students, the content of the topic, and the type of musical activity when selecting digital tools. Otherwise, technology can distract students from the main goal of the lesson.

The role of the mentor teacher in the effectiveness of pedagogical practice is very great. An experienced music teacher guides the trainee student in preparing for the lesson, selecting musical material, working with students, analyzing the lesson, and addressing deficiencies. The process of mentoring accelerates a student's professional growth, allowing them to directly master pedagogical experience. In music education, the instructions of an experienced teacher on performance, voice work, and the management of a children's choir or ensemble are of particular practical importance.

Pedagogical practice is inextricably linked to reflexive activity. After each lesson, the student must analyze their activities, identify their strengths and weaknesses, and draw conclusions for future lessons. Reflection helps the student work on themselves, understand their mistakes, and improve their pedagogical skills. For example, if students' activity during the lesson was low, the student should identify the cause and reconsider the chosen methods, musical material, or the complexity of the assignments.

To improve the quality of pedagogical practice in music education, it is also important to provide students with creative independence. The student must demonstrate their creative approach, independently select musical materials, and develop interactive methods and creative tasks, rather than working solely on a ready-made lesson plan. This process helps the student understand their professional identity and shape their future pedagogical style.

Furthermore, when evaluating pedagogical practice, it is necessary to consider not only the quality of instruction but also the overall dynamics of the student's professional development. A comprehensive assessment must be conducted on the student's preparation for the lesson, the maintenance of methodological documentation, communication with students, creative activity, participation in extracurricular activities, the use of digital tools, and the ability for reflective analysis. Such an approach ensures that pedagogical practice is of a developmental rather than a formal nature.

In general, pedagogical practice in the process of music education is a decisive stage in the professional development of a future music teacher. It transforms the student's theoretical knowledge into practical activity, forms their professional competencies, develops their creative thinking, and increases their responsibility for pedagogical activity. When pedagogical practice is well-organized, the student deeply understands the content of their future profession, evaluates their capabilities, and develops as a specialist capable of improving the quality of music education

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