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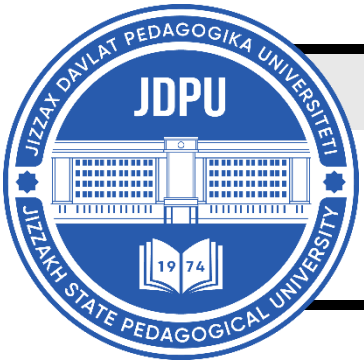

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DEVELOPING THE CREATIVITY OF FUTURE MUSIC TEACHERS THROUGH MUSIC THEORY COURSES

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ABOUT ARTICLE

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Abstract: In today's rapidly developing world, improving education is impossible without integrating various forms of innovation into the teaching process. Music education plays a crucial role in shaping the spirituality, culture, aesthetic taste, and worldview of children in preschool and general secondary education, placing special responsibility on educators. This article emphasizes that, given the preparation of highly qualified teachers in higher education institutions, enhancing the creativity of future music teachers remains an important issue. The significance of theoretical music disciplines, particularly the fundamentals of music, in fostering the creativity of future music teachers is explored. The study concludes that developing creativity among future educators in higher education contributes to improving the effectiveness of their professional activities and ensures the comprehensive development of the younger generation, which represents the future of our country. Additionally, reflections on the role of creativity in the activities of future music teachers are presented. To improve the system for enhancing the creativity of future music teachers, the article examines the systematization of music-theoretical subjects in the training of undergraduate students in the "Music Education" program. It also explores the

didactic potential of these subjects and presents scientific research on this topic.

Introduction. In the development of the education sector, preparing pedagogical personnel who are knowledgeable and meet the requirements of the time is of great importance. Our President Shavkat Mirziyoyev emphasized: "…in further increasing the scope and effectiveness of our reforms, we rely on our well-rounded, energetic, initiative-taking youth who have thoroughly mastered modern knowledge and skills… We will raise our young people to become individuals with independent and logical thinking, modern knowledge and experience, and noble qualities based on national and universal values." [1, 3]While highlighting this, the President also identified the training of personnel as one of the urgent tasks in determining the path of economic and social development of New Uzbekistan. In carrying out this task, higher education institutions, which represent an important stage of continuous education, play a special role.

In the Law of the Republic of Uzbekistan "On Education," particular attention is paid to the development of higher education institutions and the training of pedagogical personnel. "Higher education ensures the training of highly qualified specialists in bachelor's degree programs and master's specialties… The bachelor's degree is the basic higher education that provides in-depth knowledge, skills, and competencies in one of the areas of higher education, with a minimum duration of three years."

The knowledge and potential of future teachers preparing for pedagogical activities in higher education institutions are among the most important factors determining the quality of general secondary education. The Presidential Decree of June 5, 2018, No. PQ-3775 "On Additional Measures to Improve the Quality of Education in Higher Education Institutions and Ensure Their Active Participation in the Comprehensive Reforms Being Implemented in the Country," the Presidential Decree of October 8, 2019[2,1-5], No. PF-5847 "On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030," the Presidential Decree of April 29, 2019, No. PF-5712 "On Approval of the Concept for the Development of the Public Education System of the Republic of Uzbekistan until 2030," and the Presidential Decree of January 28, 2022, No. PF-60 "On the Development Strategy of New Uzbekistan for 2022–2026" all emphasize the need to prepare future pedagogues as capable and creative individuals who can apply their acquired knowledge, skills, and competencies in practice by using advanced pedagogical and information technologies.

In today's social development, higher education institutions have special significance as leading academic centers in preparing competitive and qualified specialists. Currently, in

pedagogical higher education institutions of our country, graduates of the undergraduate program in the field of Music Education are being prepared as pedagogical personnel for public and private preschool education institutions, general secondary schools, secondary specialized and vocational education institutions, as well as children's music and art schools. In addition, training in master's programs, conducting scientific research, and preparing them for activities in mass media, state administration bodies, and both public and private institutions are also part of their formation. Enhancing their pedagogical and professional skills, professional competence, and creativity is one of the factors that will determine the quality indicators of modern pedagogical personnel in the future.

As the goal is set to improve the professional competence and creativity of future music teachers through music-theoretical subjects, it is necessary to pay special attention to ensuring that these subjects are mastered in a way that equips teachers with the knowledge they can rely on in organizing and conducting lessons in their future pedagogical activity. Knowledge, skills, and abilities in subjects such as the Theory of Music Elements, Harmony, Analysis of Musical Works, and Solfeggio, as well as the competencies formed through these subjects, must first and foremost be effectively "applied" in lessons. Furthermore, the aim is to ensure that students, too, develop subject-specific competencies through these subjects, while also recognizing the role of these disciplines in the overall pedagogical activity.

In other words, connecting the lesson activities in the subject of Music Culture in general secondary schools with the music-theoretical knowledge acquired by students in higher education institutions enables us to better understand which specific competencies developed in teachers are the most essential for certain types of activities, and which particular music-theoretical discipline is the most crucial in enhancing those competencies.

Materials and methods. In Western countries, the methodological principles of developing the personality of future teachers have been addressed in the scientific works of L.I. Bozhovich, L.S. Vygotsky, A.V. Petrovsky, K.K. Platonov, S.L. Rubinstein, and others. The professional creativity of teachers has been reflected in the research of V.I. Andreyev, O.A. Abdullina [3,76], E.T. Ardashirova, R.M. Asadullin, and a number of other pedagogues and psychologists.

In pedagogy, the preparation of future teachers, with a focus on professional competence, the educational process, its outcomes, and teachers' actions in various problem situations, has been explored in the works of M. Aranovsky, B. Asafyev, A.V. Barannikov, V.I. Baydenko, D.A. Ivanov, K.G. Mitrofanov, V.D. Shadrikov, A. Vernia, J. Downs, R. Marselles, A. Ludovica, V. Aleven, I. Laren, A. Baylor, A. Freeman, S.M. Griffin, E.R. Jorgensen, S. Wolters, M.

Campillo, G. Ferson, S. Karlsen, and others. The specific importance of the concept of professional competence in pedagogical activity has been discussed in the scientific works of V.A. Adolf, A.S. Bazikov, S.M. Godnik, E.F. Godnik, G.A. Kozberg, A.K. Markova [4, 67], B. Zimmerman, J. Davidson, and L.M. Mitina.

In various fields of pedagogy, including music culture lessons, the necessity of teachers possessing professional competence and adopting a creative approach in all forms of classroom activity demonstrates the importance of forming these qualities in future music teachers. This, in turn, requires conducting scientific pedagogical research on the processes of developing professional competence and creativity in their training.

The preparation of music teachers for their profession has been reflected in the works of E.B. Abdullin, Yu.B. Aliyeva, O.A. Apraksina, L.G. Archazhnikova, B.A. Asafyev, L.A. Bezborodova, T.I. Blaginina, L.S. Vygotsky, D.B. Kabalevsky, D.A. Naukaz, E.V. Nikolayeva, Yukika Tsubonou, Mayumi Oie, P. Rechertson, and M. Sefl. More broadly, the theory and practice of preparing future music teachers for schools within the education system have been developed by E.B. Abdullin, Yu.B. Aliyev, L.G. Archazhnikov, N.N. Nemikin, J. Wings, T. Imada, P. Webster, Y. Abramo, E. Reynolds, K. Azzara, Torrens, and others, with several academic sources available on the topic.

The concepts of competence and creativity entered the education sector of our country in the 21st century and began to be applied in all branches of pedagogy. Analyses related to competence and creativity can be found in the works of B. Nazarova, S. Makhkamova, J. Yuldoshev, N. Muslimov [5, 89], N. Usmonboyeva, N. Sayidahmedov, G. Sultonova, R.A. Mavlonova [6, 105-142], N. Turdiyeva, N. Fayzullayeva, and M. Tilakova.

Numerous doctoral dissertations have been written on developing teachers' professional competencies and enhancing the abilities of future pedagogues, including the research of L. Zaripov, U. Jumanazarov, G. Sharipova, J. Madaminov, G. Roziyeva, M. Sattorova, G. Utenbayeva, O. Sultonova, G. Norimova, L. Hayitov, G. Nafasov, D. Qarshiyeva, S. Jumaboyev, Y. Jamilov, S. Salimova, F. Umarov, and Y. Botirov.

Studies on enhancing aspects of creativity have been carried out by Sh. Sharipov, R. Musinova, T. Kaziyeva, F. Ehsonova, S. Yoldoshev, Z. Rasulova, F. Choriyev, M. Zokirova, G. Kadirova, F. Mukumova, Kh. Mamatova, D. Mahmudova, and T. Aliboyev.

Result and discussion. In the educational process, the use of various methods in music theory classes to enhance students' professional competence and creativity ensures that the future music teacher's pedagogical activities are non-traditional and highly effective. Through

this, students in general secondary education are also able to better understand the content of lessons and develop a creative approach to mastering different types of musical activities.

As we know, “didactics” is a Greek word derived from “didasko,” meaning “to teach” or “to instruct.” Didactics seeks answers to the pedagogical questions: “why teach,” “what to teach,” and “how to teach”[7, 73] Thus, the principle of “how to teach” determines the effectiveness of the methods and techniques applied in lessons and directly influences future outcomes. Didactic methodologists view teaching methods as tools aimed at understanding learning, serving as a link between teacher and student, without which the goals and objectives of education cannot be achieved. “The term method, translated from Greek, means the way or means of achieving a specific goal. In the educational process, a teaching method refers to the forms of collaborative activity between the teacher and students aimed at achieving the desired objectives.” [8, 81]

When teaching music theory, methods should be applied in line with the subject’s goals, objectives, and topics. In addition to these aspects, the methods employed serve as a foundation for future music teachers to develop subject-specific abilities and creative approaches.

Verbal methods include conversation, narration, and lectures, carried out through the teacher’s explanation and the student’s listening, often supplemented with question-and-answer activities. “Inductive and deductive methods of teaching are ways of presenting the nature and logic of the learning material” [9, 104-110] In the inductive method, learners first master specific facts and then generalize the material through conclusions. The deductive method, on the other hand, begins with general rules, from which specific rules are derived. Although the inductive method is considered more effective, it requires more time, whereas the deductive method allows quicker assimilation and fosters faster development of thinking.

Visual methods focus on developing the efficiency of students’ learning by combining hearing and seeing. “The significance of the visual method lies in encouraging students to perceive and observe phenomena sensorially, to reflect on them, to believe in the unity of logical and theoretical elements, and ultimately to apply theoretical knowledge in practice” [10, 154]

Practical methods include written exercises, laboratory work, programming, problem-solving, and completing assignments. In these methods, theoretical knowledge is tested in practice and applied to activities. In addition to these, “problem-search methods”[11, 100] are used in the educational process to encourage learners to think, take creative approaches, and increase their interest in the subject.

Lessons can be organized in traditional or non-traditional forms. Traditional lessons focus on delivering clear concepts, allow easier classroom management by the teacher, and

provide efficient use of time. In contrast, non-traditional lessons ensure better assimilation of content, higher levels of interaction, and the development of critical and logical thinking skills in students. However, the shortcomings of traditional lessons include excessive teacher control, which may result in students being less active and underdeveloped communication skills. The disadvantages of non-traditional lessons are lower opportunities for control and higher time consumption.

Non-traditional lessons encompass "lectures, electives, seminars, laboratory classes, excursions, debates, round tables, quizzes, press conferences," and others. In higher education institutions, lessons are mainly organized in these forms: lectures, seminars, laboratory work, practical training, participation in open lectures, preparing lectures, and discussions. Lectures deliver the subject orally to students, enabling them to grasp the meaning and essence of the discipline. In seminar classes, the knowledge acquired in lectures is studied in greater depth, while laboratory and practical classes focus on applying this knowledge in practice.

"In recent years, interactive methods have been widely and effectively used in the education system. The term interactive (from English 'inter' – together, and 'act' – to act) refers to methods that serve to develop the individual comprehensively, fostering independent thinking, and the ability to freely express personal opinions, skills, and abilities. Interactive methods are those that establish cooperation between teacher and students during the educational process, increase activity, ensure the effective assimilation of knowledge by students, and contribute to the development of personal qualities in them." [12, 202-203]

It is not about whether a teacher is creative or not, but rather about organizing lessons in a spirit of creativity and innovation, and striving to test new ideas in the educational process. In the classroom, according to the "creativity roadmap," the teacher acts in the following four directions, and these actions are considered indicators of the teacher's creativity:

1. demonstrating creative thinking skills;
2. being able to use strategies (methods and tools) that motivate students to learn academic subjects with interest;
3. applying innovative approaches and taking a creative attitude towards solving pedagogical issues (problems);
4. the expected outcome. [13, 101]

By systematizing and analyzing the interrelation between activity type, competence, creativity, and music-theoretical disciplines, we aim to demonstrate the didactic potential of these disciplines in enhancing the professional competence and creativity of future music teachers. To achieve this, we propose the application of several interactive methods within the

teaching of music-theoretical courses, specifically designed to reach these outcomes. The suggested interactive methods, when implemented in the organization of music culture lessons in general education schools, enable future teachers to manifest their professional competence and creativity from their student years, developing these qualities through the means of music-theoretical disciplines.

1. Subject: Theory of Musical Elements

Activity type: Music literacy

Proposed methods: Blitz-questioning, Concept description [14, 74].

a) The blitz-questioning method (from the English blitz — quick, instant) requires short, precise, and clear answers to questions. Its use in music theory lessons helps students better memorize musical terms and rules. The teacher asks questions sequentially, and students respond quickly, ensuring active participation. With a creative approach, students can also pose blitz-questions to each other, thereby improving responsiveness, music literacy competence, and collaborative engagement.

2. Subject: Harmony

Activity type: Accompaniment on children's musical instruments

Proposed method: Rotation [15, 24-26].

The "Rotation" method involves studying a topic in small groups, recording key ideas, and collectively analyzing them. In harmony lessons, students work in groups to analyze a musical piece by identifying tonal centers, chord functions, modulations, and deviations, then exchange their results. This fosters skills in harmonic analysis, instrumental performance competence, and creativity development.

3. Subject: Analysis of Musical Works

Activity type: Listening to music and performing movements to it

Proposed method: 6x6x6.

This method allows the simultaneous involvement of 36 students (or another number proportional to the class size), who first work in six groups, then reorganize into new mixed groups to exchange their results. Such an approach develops students' skills in collective analysis of musical works, enhances music listening and analytical competencies, and encourages creative approaches in studying the course "Analysis of Musical Works."

Conclusion. The effectiveness indicators of music culture lessons in general secondary education are directly related to the extent to which both teachers and students have acquired and developed core and subject-related competencies. Therefore, working on these abilities in future educators is considered a primary task. The development of professional competencies

in future music teachers is important not only during their student years but also in their future pedagogical activities. One of the key factors in acquiring knowledge, skills, and abilities is creativity. The formation and enhancement of creativity in future teachers is a quality that must be given attention from their student years. If a future music teacher approaches the processes with creativity, it will contribute both to the development of the student's professional competencies and to their creativity.

The systematization of the relationship between activity type–competence–creativity parameters in music culture lessons at general secondary schools and their connection with core music-theoretical subjects allows us to better understand which developed competencies in a teacher are the most essential in certain activities, which aspects of creativity are most useful in lesson activities, and which music-theoretical subject is the most necessary for enhancing these aspects.

To clearly comprehend the role and importance of music-theoretical disciplines in developing the creativity of future music teachers, the proposed methods suggest a transition of lessons from traditional to non-traditional forms. Applying interactive methods in teaching music-theoretical subjects and selecting them appropriately according to their content and essence can provide targeted effectiveness. The methodologies proposed based on experimental work equip future music teachers with knowledge related to professional competencies and creativity. This, in turn, creates opportunities for further developing students' skills and abilities in enhancing professional competence and creativity, while also strengthening their knowledge of music-theoretical subjects.

The statistical analysis of experimental research results confirmed the validity of these conclusions. Overall, as a future music teacher develops into a teacher of tomorrow, the role and importance of music-theoretical subjects in becoming a creative teacher with essential professional competencies is significant. The enhancement of professional competence and creativity through these subjects has been proven both theoretically and practically.

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