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FORMATION OF PROFESSIONAL COMPETENCE IN FUTURE MUSIC TEACHERS THROUGH QUALIFICATION PEDAGOGICAL PRACTICE

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Abstract: This scientific article comprehensively examines the role, distinctive features, and systemic challenges of qualification pedagogical practice in the formation and development of professional competence among future music teachers studying at higher education institutions. The study analyzes the systematic impact of pedagogical practice on the development of students' creative, methodological, performance-pedagogical, and organizational abilities. Furthermore, the article explores the professional requirements emerging in the contemporary music education system and investigates how these requirements are reflected in internship programs. Effective methodological recommendations, findings from experimental research, and scientifically grounded conclusions are presented to enhance the professional and pedagogical skills of future specialists, facilitate their adaptation to the school environment, and develop competencies in the use of modern information and communication technologies as well as digital music software.

Keywords: qualification practice, music teacher, professional competence, pedagogical mastery, creativity, musical perception, methodology, innovative technologies, digital music programs, interactive learning, integration.

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Introduction

At the present stage of human development and under the conditions of globalization, the role and significance of art, particularly musical culture, in fostering the spiritual, moral, aesthetic, and intellectual growth of the younger generation have increased considerably. Music is one of the most powerful means of influencing an individual's emotions, worldview, and psychological state. Therefore, the quality, attractiveness, and effectiveness of music lessons in general secondary schools are of strategic importance to society. The success of this process directly depends on the professional preparation of music teachers currently working in schools or those who will enter the profession in the near future, as well as on the level of their contemporary professional competence.

The preparation of future music teachers in higher education institutions constitutes a multifaceted and complex process. Theoretical and practical disciplines taught at universities—including vocal training, instrumental performance, solfeggio, harmony, music history, pedagogy, and psychology—serve as a fundamental basis for students' professional development. However, this knowledge may remain purely theoretical and fail to produce the desired outcomes in real school settings if students do not acquire the skills necessary to apply it in practice. In this regard, qualification pedagogical practice serves as a crucial bridge connecting theoretical knowledge gained in higher education with actual pedagogical reality. It integrates various aspects of professional training into a unified system and tests their effectiveness in authentic educational contexts.

During qualification practice, students transition from the role of "observers" to that of independent teachers capable of making decisions, managing classroom activities, and guiding groups of learners. Nevertheless, traditional models of pedagogical practice that have evolved over many years no longer fully meet contemporary educational demands. In many cases, teaching practice remains superficial, limiting students' participation to assisting classroom teachers or mechanically reproducing ready-made lesson plans. Such approaches hinder the development of creativity, initiative, and competencies related to the

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use of digital technologies among future specialists. Consequently, the scientific reorganization of qualification practice, the modernization of its forms and methods, and the development of effective mechanisms for fostering professional competence during this period have become among the most pressing issues in contemporary music pedagogy.

Literature Review

The issue of developing the professional and pedagogical competence of future teachers has become one of the most extensively investigated areas in both international and national educational research. The general pedagogical and psychological foundations of the competency-based approach, as well as its essence and structural components, have been interpreted differently by foreign and local scholars.

Among the prominent representatives of the music pedagogy schools of foreign countries and the Commonwealth of Independent States (CIS), E. B. Abdullin and E. V. Nikolaeva scientifically substantiated the issues of developing the methodological culture of future teachers within the system of continuous music education. According to these scholars, the competence of a music teacher should not be limited solely to the ability to play musical instruments or perform songs. A competent music teacher must possess methodological tools that enable them to convey the artistic and aesthetic essence of musical works in a manner understandable to children and to influence their emotional experiences positively. They consider pedagogical practice to be the primary laboratory in which a student's personal music-pedagogical concept is formed.

Among Uzbek educational scholars, N. A. Muslimov systematically investigated the theoretical and methodological foundations for developing teachers' professional competence. In his studies, he identified several important components of competence, including special, methodological, social, personal, and technological competencies, and highlighted their interrelationships. According to Muslimov, the professional formation of future specialists reaches its highest level during teaching practice, when students engage in

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independent professional activities and assume responsibility for their decisions and actions.

R. G. Qodirov, a distinguished scholar who established a significant scientific school in the field of music pedagogy in Uzbekistan, explored the specific characteristics of music culture lessons in schools and the patterns underlying the development of students' musical perception. Qodirov emphasized that a music teacher should appear in the classroom not merely as an instructor but as an "artist-pedagogue." To achieve this, academic skills acquired during instrumental training alone are insufficient. Teachers must also master the unique psychophysiological approaches required for effective interaction and communication with school students.

An analysis of the existing literature indicates that, although teacher competence and music teaching methodology have each been studied extensively, the mechanisms for developing comprehensive professional competence among future music teachers through modern forms of qualification practice—particularly those integrating digital technologies and interdisciplinary approaches—have not yet been sufficiently systematized. Moreover, issues related to monitoring systems during teaching practice and the assessment criteria for students' independent creative projects have not been adequately addressed as separate research objectives.

Research Methodology

The purpose of this study was to develop models aimed at enhancing the professional competence of future music teachers through the systematic reorganization of qualification pedagogical practice and to examine their effectiveness in practice.

The experimental research was conducted among 120 third- and fourth-year students majoring in Music Education at higher educational institutions.

The study employed a combination of complementary research methods:

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1. **Pedagogical Observation.**

Lessons conducted by student teachers in Grades 1–7 of general secondary schools were observed and analyzed by experts. These lessons included song teaching, listening to and analyzing musical works, group singing activities, and rhythm-based exercises. Observations were carried out directly in classrooms and through video recordings.

2. **Pedagogical Experiment.**

Participants were divided into two groups with relatively similar initial indicators. The experimental group participated in a modernized teaching practice program developed by the researchers. This program incorporated such components as:

Creative projects;

Integration of information and communication technologies (ICT);

Problem-based pedagogical situations (case studies);

Independent planning and organization of school music events.

Special diagnostic criteria were developed to assess the level of students' professional competence throughout the experimental process.

Discussion and Results

Within the framework of the pedagogical experiment, the teaching practice activities of the students in the experimental group were fundamentally reorganized. Rather than merely presenting the content of the textbook, they were encouraged to adopt creative and technology-oriented approaches to lesson planning and implementation. In particular, the student teachers in the experimental group incorporated the following elements into their instructional activities:

Solving problem-based pedagogical situations.

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During the internship period, methodologists introduced either intentionally designed or naturally occurring classroom problems. Examples included situations such as: *"Students in the class refuse to participate in singing activities," "How should a teacher work with a child who demonstrates limited musical hearing abilities?"* and *"How can a music lesson continue when a musical instrument becomes unavailable due to technical failure?"* Student teachers were required to propose and implement solutions to these situations in real time, thereby strengthening their decision-making skills and professional adaptability.

Extracurricular creative projects.

Each student teacher was assigned the responsibility of organizing an extracurricular musical activity at school. For example, they established clubs such as choirs, circle ensembles, or traditional vocal groups. By the end of the teaching practice period, each participant independently prepared and presented a small concert program with the involvement of school students.

The comparative analysis of the control and experimental groups at the conclusion of the study revealed significant differences in their performance indicators. Statistical findings demonstrated that students in the control group, who completed traditional teaching practice, exhibited relatively slow professional growth. This outcome may be explained by the fact that they primarily adapted to existing conditions without acquiring fundamentally new professional competencies.

In contrast, students participating in the modernized internship program demonstrated a substantial increase in creative and technological competence. This improvement was attributed to their active integration of multimedia resources, interactive educational games, and digital technologies into the teaching and learning process. The results suggest that innovative forms of qualification practice contribute significantly to the development of professional competence among future music teachers.

Conclusion

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The findings of this study, together with the results of the pedagogical experiment, provide a basis for several important conclusions regarding the preparation and professional development of future music teachers within higher education institutions.

Teaching practice as a comprehensive professional laboratory. Qualification pedagogical practice should not be regarded merely as a formal stage requiring the submission of reports. Rather, it represents a comprehensive practical laboratory where students integrate the theoretical knowledge accumulated throughout their university studies into a coherent professional system. It is through this process that theoretical preparation is transformed into genuine professional competence.

The study also highlights the necessity of strengthening cooperation between higher education institutions and schools serving as internship sites. Such collaboration should extend beyond formal agreements and become an active partnership aimed at improving the quality of teacher preparation. Enhancing the material and technical resources available for music education in schools, as well as organizing joint lesson observations and analyses involving university supervisors and school teachers, can significantly improve the professional readiness of future music educators.

In conclusion, the modernization of qualification pedagogical practice through the integration of innovative methodologies, digital technologies, and creative educational activities serves as an effective mechanism for developing the professional competence of future music teachers. Therefore, improving the content and organization of teaching practice should be considered one of the priority directions in the advancement of contemporary music teacher education.

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