

FEATURES OF USING INTERACTIVE METHODS IN TRAINING FUTURE MUSIC TEACHERS

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Annotation: This article examines the features of using interactive teaching methods in the professional preparation of future music educators. In the context of modern pedagogical requirements, interactive approaches are viewed as effective tools to increase student engagement, foster musical creativity, and support the development of pedagogical competencies. The study discusses specific interactive techniques such as role-playing, collaborative projects, creative improvisation, and technology-assisted learning that are used in music teacher training programs. The integration of these methods not only strengthens musical and pedagogical knowledge but also helps future teachers adapt to the dynamic and learner-centered environment of contemporary education. The article is based on both theoretical insights and practical experiences observed in pedagogical institutions in Uzbekistan.

Keywords: interactive methods, music education, future music teachers, pedagogical training, creative learning, educational innovation.

In the rapidly evolving landscape of modern education, the training of future music teachers requires more than the traditional transmission of knowledge and performance skills. It demands an interactive, student-centered approach that fosters creativity, critical thinking, and professional adaptability. Interactive teaching methods have emerged as a response to this need, offering dynamic and participatory experiences that engage students on cognitive, emotional, and social levels. Within the realm of music education, these methods are particularly valuable, as they align with the inherently expressive and communicative nature of musical practice.

In pedagogical institutions of Uzbekistan, there is a growing emphasis on improving the quality of teacher training programs by incorporating interactive elements into the curriculum. This shift is supported by national educational reforms aimed at aligning teaching practices with global standards while preserving cultural specificity. Music educators are expected to be not only skilled performers and theoreticians but also facilitators of active learning, capable of guiding students through a process of musical discovery and self-expression.

Interactive methods in music education encompass a wide range of practices—from small-group collaboration and peer learning to the integration of multimedia technologies and improvisational workshops. These methods encourage future teachers to become co-creators of the learning process, experimenting with various forms of musical expression and pedagogy. They also help build essential professional qualities such as communication, flexibility, and the ability to adapt teaching strategies to diverse student needs.

As music education continues to integrate digital tools, interdisciplinary content, and diverse learning styles, the role of interactive pedagogy becomes increasingly important. This article explores the most effective interactive strategies used in the training of future music teachers, examining their methodological foundations, practical applications, and contribution to the development of pedagogical competence. Through this lens, the study aims to highlight the relevance of interactive methods in shaping a new generation of educators who are both musically and pedagogically prepared for the challenges of the modern classroom.

The effectiveness of interactive methods in training future music teachers lies in their ability to actively engage students in the educational process. Unlike traditional lecture-based approaches, interactive methods emphasize collaboration, experimentation, and reflection. They create a learning

environment where students are encouraged to think critically, make artistic decisions, and explore their own pedagogical styles.

One of the most widely used interactive techniques in music teacher education is group work. In solfeggio, music theory, or history classes, students collaborate to analyze musical works, solve rhythmic or melodic tasks, and present their findings. This not only promotes peer learning but also develops communication and teamwork skills essential for future educators. Role-playing is another valuable method, especially in pedagogy and methodology courses. Students simulate classroom scenarios—such as introducing a musical concept to a primary school class—which allows them to practice instructional strategies and receive feedback in a safe, constructive setting.

Improvisation sessions and creative workshops foster musical flexibility and confidence. Future teachers engage in musical storytelling, rhythmic dialogues, and harmonic exploration, thereby strengthening their ability to generate spontaneous musical content. These skills are crucial when working with young learners, who often respond positively to imaginative and participatory forms of instruction. Furthermore, such activities contribute to emotional expression and help reduce performance anxiety, a common challenge among novice teachers.

Interactive lectures, supported by multimedia technologies, offer another layer of engagement. Digital tools such as interactive whiteboards, music composition software, and audio-visual resources allow students to visualize abstract musical concepts, manipulate sound structures, and produce their own arrangements. For example, using digital notation programs, students can compose and edit simple pieces, which they later rehearse and perform with classmates. This not only develops technical proficiency but also promotes creativity and ownership of learning outcomes.

Project-based learning is also gaining momentum in music teacher training. Students are encouraged to design and implement mini-lessons, develop

educational games, or organize small concerts for schoolchildren. These projects require planning, execution, and evaluation, closely mirroring real-life teaching responsibilities. Such experiential learning fosters initiative, responsibility, and the ability to reflect on pedagogical effectiveness.

In the context of Uzbekistan, interactive methods also serve as a platform for integrating national music traditions with modern pedagogy. For example, students may work in groups to prepare lessons on maqam or folk instruments, drawing connections between traditional content and contemporary teaching approaches. This not only reinforces cultural identity but also prepares future teachers to deliver inclusive and culturally responsive education.

Moreover, interactive methods promote formative assessment. Teachers can evaluate students' progress through observation, peer feedback, and self-assessment rather than relying solely on exams. This continuous feedback loop helps students monitor their own development and set realistic goals for improvement.

To successfully implement interactive methods, teacher educators must receive appropriate training and institutional support. Workshops, seminars, and methodological guides are essential for equipping instructors with the tools and strategies needed to facilitate interactive learning. In this regard, pedagogical universities play a critical role in modeling best practices and creating an environment where innovation in music education can thrive.

The application of interactive methods in the training of future music teachers represents a significant step toward creating a more engaging, adaptive, and student-centered learning environment. These methods not only make the educational process more dynamic but also contribute to the development of essential pedagogical competencies, including communication, collaboration, creativity, and critical thinking. For music educators, such qualities are indispensable in addressing the diverse needs of students and fostering a love for music in the classroom.

By engaging students in active participation—through group work, improvisation, role-playing, project-based learning, and digital tools—interactive methods help transform passive learning into a meaningful and immersive experience. This transformation supports the development of reflective practitioners who are capable of assessing their own teaching, adapting their methods, and guiding others in the creative process. Moreover, interactive pedagogy aligns with the broader goals of modern education in Uzbekistan, which seek to blend tradition with innovation and cultivate a generation of culturally grounded, forward-thinking professionals.

Continued support for the integration of interactive methods—through curriculum updates, educator training, and institutional backing—is essential for maintaining this momentum. As the demands on music educators grow more complex, the ability to engage students interactively becomes not just a teaching strategy, but a vital component of professional readiness. Therefore, the future of music teacher education depends on our ability to embed interactivity at the heart of the pedagogical process, ensuring that aspiring educators are well-prepared to inspire, motivate, and lead in diverse musical and educational contexts.

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