

IMPROVING THE PROFESSIONAL COMPETENCE OF STUDENTS OF MUSIC EDUCATION ON THE BASIS OF CREATIVITY OF COMPOSERS OF THE XX CENTURY

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Annotation: This article discusses the work of music education students to get acquainted with the work of composers of the twentieth century, their creative work and the development of their professional skills through the works of composers.

Keywords: higher education, music education, art, student, pedagogue, professional competence, composers, education system.

It is known that the higher educational institutions of our country are working hard to improve the professional competence of students of music education. Today, the task of music teachers of the Motherland is to bring up young people in the spirit of high spirituality. In the works of Uzbek composers, modern requirements have always received a worthy response. This, in turn, is reflected in the work of composers in a variety of genres and musical genres. Genres in the field of composition are also in the focus of attention of Uzbek composers. Created from the middle of the 20th century to the present day, the works of this genre, although of various artistic significance, have made a significant contribution to the development of the school of composition. Music education is one of the most effective ways to prepare students for their careers through the work of twentieth-century composers to improve their professional competence. Music education students must have the skills that a future music culture teacher must have. Of course, the organization of music culture lessons on the basis of modern requirements and the widespread use of modern technologies is a modern requirement. It is a requirement of the time to start such work from the first level

educational institutions, if necessary. One of the reasons for this is that while traditional education has so far taught students to acquire only ready-made knowledge, modern technology allows them to find, independently study and analyze the knowledge they have acquired. It even teaches them to draw their own conclusions.

It is said that everyone hears music, but not everyone listens to it. Listening to and perceiving music is a type of musical activity that is nurtured and absorbed from childhood. The level of comprehension in the process of listening to music depends on the general culture of the listener and the level of musical preparation. A complete and deep understanding of a piece of music is also a testament to the skill of the composer and performer.

"We all know that the love of music, art, music culture is formed in our people from childhood, in the family. It is no exaggeration to say that in our country it is difficult to find a person who does not have a dutar, a circle or any other musical instrument at home, and who does not feel the life-giving effects of music in his life. Most importantly, today, the art of music has a greater and stronger impact on the development of our young generation in the spirit of high spirituality than any other art form."

The purpose of studying the works of composers of the twentieth century is to cultivate in students a conscious attitude to musical events and the ability to understand them; to form and develop students' musical outlook and thinking, to direct and enrich their musical and aesthetic tastes, to develop their creative abilities; to prepare students for the practical work of a teacher of music culture.

The main tasks of this method have been identified as follows:

- *to cultivate in students a conscious attitude to musical events and the ability to perceive them;*

- *Formation and development of students' musical outlook, thinking, orientation and enrichment of musical and artistic taste, development of creative abilities;*
- *To acquaint students with the historical process of Uzbek music, its place in the history of mankind, to acquaint them with our national musical values, to give them musical and historical knowledge, to explain the connection between the history of music and the development of society, great figures. and to form in students a sense of national pride, dignity, and respect by knowing the names of musicologists and their discoveries in musicology and their contribution to its development;*
- *to inform students about the historical development of music culture, the main directions, genres and forms, to teach them to understand the means of artistic expression and the content of works of different genres, typical of world classical music, to reflect the professional skills of each composer. to illuminate the properties of the stimulus.*

Students of music education develop their professional skills through a creative approach to the lessons of music culture, musicologists and composers of the twentieth century, teaching and studying their work. requires the effective use of new modern methods and tools. One of the main directions of Uzbek composition is symphonic music.

The genre of twentieth-century Uzbek composers is very diverse. By studying the works of composers, professional competence is formed and gradually improved. The use of information technology in music education in the professional activities of future music teachers, ie students in music education, provides practical assistance in solving the following music and pedagogical problems.

It is also important for a music teacher to engage students in knowledge by creatively organizing lessons using non-traditional teaching methods. At the same time, the use of non-traditional integrated forms of lessons, such as "lesson-

concert", "lesson discussion" in the learning process, develops students' musical abilities, expands their horizons and worldview. In such classes, the child feels free. In this lesson, the teacher not only describes the topic directly, but also organizes a variety of teaching activities. From exhibitions and pictures related to the content of the course (music literacy tables, a poster with the music and text of the song being studied, art pictures and song collections depicting a song or a musical image, or it is advisable to use as much as possible). From the psychological point of view of music culture lessons, the effective implementation of the main task and a number of goals of the lesson requires physical, creative work, serious strength, emotional and willpower from the music teacher. Practice shows that not all music teachers have the same understanding of the educational work in the school, the goals and objectives of the lessons. In fact, it is important for the teacher to focus on the student's perceptive personality, attentional activity, the didactic side of the lesson, the student's level of knowledge satisfaction, the choice of music teaching methods and optimal methods, and so on.

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