

MUSICAL PERFORMANCE SKILLS OF A FUTURE MUSIC TEACHER AS A PEDAGOGICAL PROBLEM

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Abstract. *This state paper examines the pedagogical problems of musical performance skills on the Afghan rubab of future music teachers, the content of scientific research conducted by foreign and domestic scientists in the field of playing this instrument, its characteristics, and also provides information about the problem of perfecting the development of performance skills and its solution.*

Keywords: *professional training, Afghan rubob, instrument performance, music, music pedagogy, knowledge, abilities, skills, competence, operational and technical component, pedagogical problem.*

Introduction. Improving the performing competence of future music teachers and performing their professional activities independently is one of the problems of local pedagogy. How tomorrow's music teacher and musician will carry out his professional activities and whether he can take into account the requirements set by society, the advanced theory and practice of pedagogical education - this is one of the urgent issues of today [196, etc.].

Based on the analysis of scientific studies of the above scientists and musicologists regarding the professional training of the future music teacher, the activity of the music teacher is defined as musical-pedagogical. As a result of our work from the point of view of this research, we came to the conclusion that the concept of "teacher" and "music performer" are embodied in the musical-pedagogical activity of the future music teacher.

Among the local scientists K.B.Panjiev divided the type of professional activity of a future music teacher into three main groups. That is, in order for the future music teacher to carry out a full-fledged activity in a general secondary school, he must "acquire musical instrument performance", "acquire the ability to sing in vocal chords" and "acquire musical-theoretical knowledge". Believes that it must be. Also, in his opinion, the future music teacher is in the field of pedagogy, undergraduate music education in the field of music theory, solfeggio, harmony, choral and choral studies, conducting, instrumental performance, piano and instrumental music. Uzbek folk music creation, traditional singing, vocal and contemporary music, music teaching methodology as a specialty, music history, notation and computer programs, organization of music clubs, school repertoire, believes that pedagogy, psychology and other subjects should be studied as general professional subjects.

Therefore, the musical-pedagogical activity of the future music teacher is multifaceted in terms of activity and complex in expressing specific knowledge, skills and qualifications.

Main part. The multifaceted and complex nature of music-pedagogical activity is such that a future music teacher must be a music theorist, a conductor, a music historian, a music singer, a vocal performer, and an instrumentalist to be always ready. It helps in working with students of general secondary schools, to interest them in music art and to be a representative of the music industry, to focus all attention on the music lesson in one direction or another [5].

The versatility and complexity of musical-pedagogical activity is of particular importance in conducting a music lesson. A future music teacher in a general secondary school does not just explain, gives theoretical knowledge, but also teaches music, melody, not only by speaking, but also by performing relevant works. strengthens, teaches performance tones [4].

The practice of observations made in the course of the research showed that a future music teacher is always required to have a set of knowledge, skills and professional competences in a multifaceted specialty. In particular, it was found that music pedagogy expressed itself in one area of musical-pedagogical activity in its professional activity, but was less expressive in another type of musical-pedagogical activity. For example, a music teacher knows the history of music well, but his knowledge of music theory is not sufficient, he knows how to conduct, but he does not know how to play an instrument well, he has good singing skills and vice versa.

According to the opinions of music pedagogy scientists (G.B.Krylov, A.A. Trifonov, T.A.Trunilova, A.I.Syganov, G.M.Sipin, etc.), the skills and abilities of a future music teacher, such as singing or conducting, are sufficiently covered in musicological literature. However, they commented that a number of studies have been carried out on the issues of musical performance preparation of the future music teacher, and this cannot be said to be enough for the changes in the next periods [1].

Professional training of a future music teacher in the context of continuous changes in musical professional education, national values and customs, traditions, values, and rituals that have historically formed among the population. the purpose of which is being changed and filled with new content in accordance with the competition-based approach as one of the main ideas of the reform. At the current stage, in the context of the implementation of the approach based on competition, the issue of developing the professional competence of the music teacher in general and improving his musical-theoretical and instrumental-singing competence in particular is urgent. Setting the goal within the framework of the issue of improving the performing competence of future music teachers helps to determine in advance the need for theoretical analysis of the concept of "music-theoretical and performance (instrumental-singing) skills". In our opinion, the problem of musical instrument performance is one of the main issues in improving the performance competence of future music teachers. For this reason, having set the task of revealing the structure and content of the musical instrument performance competition of the future music teacher, we naturally use "competency", "professional competition", "professional competition of the music teacher", " We believe that it is necessary to explain concepts such as musical performance competition of a young music teacher", "musical performance competition of a future music teacher".

A number of definitions of the concept of "competence" have been given in the researches of a number of foreign and domestic scientists. It must be said frankly that this concept is the most frequently used term in the research conducted in the educational system of Uzbekistan.

The term "competence" (from the Latin *competere* - to be able to do something) is interpreted as a set of issues that a person has knowledge, knowledge, competence, knowing with competence [5]. These concepts are also important because they are widely used by local and foreign scientists in pedagogy, psychology and sociology.

In psychological literature [5], "competence" is considered as an evaluative category that describes a person as a subject of specialized activity, leads to rational and successful achievement of goals. At the same time, its components, such as the structure of knowledge and skills, value

orientations, attitude to oneself and one's work, efficiency of work and the ability to improve it, are evaluated.

As a result of the studies in the research process, we defined this term as follows. "Competence" is a person's constant willingness and ability to act with "understanding of a given subject". We consider this concept to consist of the following main components:

- deep understanding of the essence of the tasks performed and the problems to be solved;
- good knowledge of the existing experience in this field, active assimilation of its best achievements;
- the ability to choose means and methods of action suitable for specific conditions of place and time;
- a sense of responsibility for the results achieved in professional activity;
- the ability to learn from mistakes and make corrections in the process of achieving the goal.

The concept of "professional competence" is applied to a person's occupation of any profession. A well-known interpretation is that a person who has knowledge in any field of social production is usually called competent. If the competence of specialists of an educational institution is directly related to the process of their main activity, then the competence of students can be understood as such a feature of education that provides, first of all, the knowledge necessary for mastering professional education programs. . It follows from this that the core of future professional competition is knowledge. Analysis of the results of theoretical studies of this fact O.A.Abdullina, Yu.N. Kulyutkin, M.N.Skatkin, V.A.Slastenin [1], N. Narzullaev, O.Koysinov, J.Tolipova, M.Orazova have analyzed it in depth. In addition, most pedagogical studies [7] emphasize the following:

knowledge as a characteristic of competence consists of two components (theoretical and practical). Students learn the theoretical aspect of this competence, which includes knowledge that is the basis of the chosen professional activity, with which every specialist begins his professional training. The practical side is the quality application of theoretical knowledge realized later in the process of production practice. G.N.Serikov [1], the interpretation of the concept of "professional competence" is based on the subject of professional activity of specialists, it is competence "in one or more scientific disciplines, humanities (psychology, pedagogy, anthropology, sociology, etc.), humanities (philosophy, history of the development of sciences and others)" [4] and concluded that it describes the knowledge in the cycle of related sciences, as well as the cycle.

True, we will give the following point of view regarding the author's approach to the interpretation of the concept of "professional competence" in the research process. "Competition" in one word expresses the common meaning of traditional concepts such as "knowledge, skills, competence" and serves as a link between its components. Broadly defined as a deep knowledge of a subject or a mastered skill.

In this regard, permissible to quote M.A.Choshanov's thoughts. "A competent specialist distinguishes the ability to choose the most optimal, correct solution from a set of solutions. At the same time, a competent expert is an expert who can reasonably reject wrong decisions" [1]. In addition, depending on the specific conditions of solving the problem, a competent specialist can use one or another method that best suits these conditions. The variability of the method, along with the mobility of knowledge and the criticality of thinking, is another characteristic of

competence. According to M.A.Choshanov, "capability formula" can include mobility of knowledge, flexibility of style, critical thinking [6].

As we deeply analyze M.A.Choshanov's thoughts, we have to understand that "Professional competence" is "a unique combination of abilities (characteristics, parameters) on which the possibility of achieving greater or lesser success in the implementation of a certain activity depends." Competence should not only be related to the construction of one's own "I" in the context of new activities, but should also be aimed at revealing the individual in self-awareness, which is the subject of new activities. It is an important tool for discovery. However, it is easy to guess, professional competence cannot be imagined without connecting the acquired knowledge, skills and abilities with the practice of professional activity. "In the process of such correlation," writes G.N.Serikov, - the synthesis of acquired knowledge (as an element of education) is carried out with the specific features of their application in professional activity" [1].

The essence of professional competence in scientific pedagogical research reflects the reliability of research and the ability to successfully perform professional activities in stereotypical and non-standard situations. That is, professional competence is related to the ability to creatively solve professional problems. This idea is very important for our research. At the same time, summarizing the essence of different interpretations of the definition of "professional competence", we come to the opinion that professional competence describes the level of readiness of a person for professional activity, the nature and efficiency of its implementation. Preparation includes knowledge, skills, and professional orientation to perform professional activities. The effectiveness of professional activity depends on the quality of training. Thus, based on the analysis of scientific research, the term "professional competence" is very suitable for describing the actual level of improvement of the professional training of a future music teacher.

When talking about the professional competence of a future music teacher, scientists emphasize the following: "this concept represents the unity of the teacher's theoretical and practical preparation for the implementation of pedagogical activities" [2].

According to the researchers, pedagogical competence is an integral quality of a teacher's personality and is "a set of personal and professional characteristics that determine the mastery of professional-pedagogical activities, the level of their use based on professional knowledge, skills, attitude towards them and their level. This allows the teacher to carry out professional activity in the most effective way, and also helps the individual to develop and improve himself in professional activity" [5].

Professional activity - the main type of human activity - is defined in psychological and pedagogical studies as "an activity that requires special methods of implementation and special preliminary training in accordance with its subject" [7].

The main activity in the professional activity of a future music teacher is the performance of a musician. So, we can say that as a result of the above analysis of the research scientists, the "activities of the future music teacher" of local scientists Q. Panjiev can be considered to be quite close to the truth. It should be said that a future music teacher does not become a "music teacher" only when he is an instrumentalist or a singer. The combination of musical-theoretical knowledge of the future music teacher and musical and singing performance is an important component in mastering the text of a musical work, conveying the meaning of the composer's work, re-creating musical images embodied in a musical work, and choosing expressive means. serves as lib.

A.L.Gosdiner writes: "The creative nature of the art of music opens up especially great opportunities for the creativity of a music teacher, which is manifested in the interpretation of musical works based on the understanding of the composer's intention, idea, artistic image and content of the work. Interpretation, i.e., the process of interpreting a musical work, is a generalization and crystallization of aesthetic ideals, performance options, and performance styles specific to its time, which are refracted each time through the individual consciousness of a particular performer" [1].

Fully revealing the performance content of a musical piece is the main central core problem of musical performance. It is enough to recall the appropriate expression of the modern French musicologist J.Brele in this regard, who expressed the essence of the musical and performance activity of an instrumentalist with the following phrase: "There is no music without performance art" [1].

The resounding musical image expressed in Uzbek national instruments is a synthetic product of the work of a future music teacher, and it includes the lofty idea and broad imagination of two creators - the composer and the instrument player. The music created by the composer will continue its existence independently in the professional and instrumental activities of the future music teacher. The quality level of his creative and professional, as well as the professional and creative abilities of the musician ultimately determines the aesthetic value of the artistic product. In our opinion, the content and attractiveness of the musical work should match the listening activities of the listeners, and these melodies should be constructed in such a way that the idea in it acquires a national-philosophical meaning and has its own influence. Let's go.

Studies carried out in the course of research have shown that imagination is of particular importance in interpretation issues - it is a mental process of improving the image of the future activity of future music teachers or creating a new one in the form of a general idea or a more accurate image of the final product of the activity. It is always a mental construction of a further program of activity before its materially embodied form. Re-creation and if we distinguish between creative imagination, creative imagination is the creation of new ideas and images. Re-creation is the construction of images based on music or artistic text, drawings or sketches. Re-imagining is the psychological basis of musical performance interpretation. Revealing the musical image for the performer with the most expressive means, the music teacher creates a unique original version of reading a piece of music in the auditory imagination.

As a result of subjective assessment of the artistic and figurative content of a piece of music, the future music teacher passes it through the prism of his psyche, changes and emphasizes different aspects of the image according to musical and auditory ideas in logic. The reading of the work is complemented by intonation findings, which reflect his personal musical thinking and are changes in the data of his inner emotional perception, colored by a subjective emotional response. In other words, the instrument acquires new qualities of the sound of the musical piece while being embedded in the psyche of the musician.

In particular, the idea of playing a musical piece on national instruments (Afghan rubobi) is realized thanks to the system of artistic and expressive performance movements. The quality of work significantly depends on knowledge, skills and executive abilities, which are different aspects of human conscious activity. In this regard, it can be considered that "the performance of the piece cannot be reduced to the professional service and skill of the instrumentalist."

The performance skill of future music teachers on the instrument (Afghan rubobi), which is considered the main object of the research, is an expression of all aspects of their personality, and the ability to deeply and truthfully interpret musical works constitutes the inner content of a person. It is closely related to the worldview, general culture, multifaceted knowledge and way of thinking. Thus, the subjective side cannot be ruled out in the performance of music by the teachers of bolcjak muchyka, who are considered the authors of the performance.

A distinctive feature of musical pedagogical activity (L.G.Archajnikova) is "the artistic and creative principle, which is not only in conducting music lessons in an interesting and exciting way, but also, first of all, in the lively, imaginative performance of musical works, the emotional response of the listeners. is manifested in causing [1]. At the same time, "the creative process acquires a dual character: on the one hand, the creativity of the teacher-performer, on the other hand, the creative state of the listeners."

Psychological position is important for this research work, and it has two important aspects in any activity: operational-technical and motivational. In relation to the performance of music, these moments serve as its technological and artistic-content aspects. The first includes actions, skills, abilities; the second - the ability to perceive art as a socially conditioned and personally significant attitude to the work. For the experienced musician, these two aspects should be integrated into one. However, the distinction between technological and artistic content is important for the learning process.

In the course of the conducted research, the experience of the emotional-volitional component of music (executive vision) controls the finding of accurate performance tools. We used this conclusion to determine the pedagogical conditions for effective improvement of musical performance skills of future music teachers in the field of pedagogy of higher educational institutions. The peculiarity of playing the Afghan rubobi instrument among students is that the professional who is considered a future music teacher improves his musical performance skills by studying the performance of specific musical works of different levels of complexity. Return and Repetition Philosophical Hermeneutics[2] is a necessary operation of knowing in a circle [6]. From a purely formal point of view, the model of the hermeneutic circle seems logically contradictory, since knowledge in it proceeds from the whole to the parts and then back to the whole. However, this "circle should not be turned into a vicious circle" (M.Heidegger), because the return of thinking does not occur from parts to the previous one, but to a new one, enriched by the study of its parts. So, the scope of knowledge expands and \neg opens wider areas of knowledge. This is very important, because the thinking apparatus is a system that creates ideas and uses them constantly" [1]. The technology of knowing according to the hermeneutic circle (spiral) corresponds well to the results of the research of physiologists.

The question of the structure of musical performance is very relevant for this research problem. It showed that all the discussed types of activities basically contain the same structure and content. In the works of musical performance, emotional-volitional components are presented as attributes of activity, that is, without them, activity cannot exist or be imagined. The list of these attributes is limited, and in the theory of attributive activity, it is indicated as follows: 1) subject - the person who intends to perform the activity (a student, group, society); 2) goal - what the subject wants to get, he has a complete model of the final result in his mind; solution to the question of what characteristics the expected result will have 3) need and motive - why the activity was invented; what and how it is encouraged; Are the performance requirements fully met? 4) the

method in the musical work, the method in the issues of learning and teaching it - what purpose is achieved; Are there sufficiently complete and clear ideas about the process of achieving the goal (results)? 5) object - from what, from what raw materials, the result can be objectively obtained; From what state of this material does the movement towards the goal begin? 6) method - in what way the change ("transition") of the object from the initial state to the final state (result) is carried out objectively; through what conditions and in what sequence it passes; 7) means - something that actually ensures the change of activity. This item can undoubtedly be an Afghan rubobi instrument; 8) the product - the result of the activity - is a melody, a piece of music that can really be obtained at the end of the process.

One of the distinctive features of the main attributes of musical performance is the unquestionable student. In the context of the research, the subject of this activity is the student, that is, the future music teacher. The main need that motivates a future music teacher to perform musical performance is the need for self-expression, which is manifested at the biological and social level.

The subject of musical instrument performance activity is the future music teacher himself, who has certain musical performance knowledge, emotional-volitional and figurative experiences (individual knowledge base and performance skill experiences), as well as having repertoires of musical works. It is necessary for any musician to study the works of the instrument of his choice and to master the skill of playing it.

Analyzing the melodiousness, theme, and material of the piece of music with the Afghan rubobi as a leading instrument, with its musical color and performance processes; understanding the content, artistic and sound image of a musical work; development of specific means of implementation; determines the content of competence of interpreting and presenting a musical work to listeners [2]. The methods of musical performance are based on general principles of pedagogical activity, general and specific principles of instrumental music performance, which together serve to improve the performance competence of future music teachers and develop their musical performance skills.

Improving performance competence of future music teachers by means of Afghan rubobi showed that it is possible to distinguish two types of means of performance of musical works. These are: artistic - meaningful and performance techniques.

The result of the activity of performing a musical work based on the individual training of a future music teacher is to create a work product (image of a musical work) and present it to the listener. It should be emphasized that in the process of performance of a musical work, not only the interpretation and performance of a musical work changes in terms of quality, but also the individual knowledge base, skills, personality of the performer, in the form of "I" technology, in other words, the future music o development of the teacher's musical performance competence, improving the performance.

Summarizing the essence of the above-mentioned points, the musical performance activity of the future music teacher is an indirect interaction between the performer (teacher) and the author of the musical work, which is constantly repeated by the student. , we can assume that the content of the work is revealed during a highly professional performance and is aimed at conveying it to the listener (on the basis of the concert program). The artistic image of the piece is a piece of music that is challenged by the skillful performance of the student who is considered to be the performer-author of the piece.

A future music teacher cannot perform instrumental music without having certain musical abilities to solve future professional tasks, because the presence of musical abilities is specific to the profession of "future music teacher". acts as a "transition" [4].

As a complex and multifaceted education, human abilities are mastered through professional (music-theoretical and performing), pedagogical (philosophy, sociology, moral, educational, educational, psychological, pedagogic) and other disciplines. In addition, each specific science serves to develop human abilities from its unique positions. In modern pedagogical research (S.L.Rubinstein, B.M.Teplov, N.S.Leites and G.S.Kostyuk [1]) when talking about the complexity of the content of the concept of "ability" and at the same time, it connects abilities with the requirements of the activity in which they manifest themselves, and the structure of abilities opinions about the results of this activity are given. To confirm these points, we quote the following definition: "Abilities are an ensemble or synthesis of human personality characteristics that meet the requirements of the activity and ensure high achievements in it" [2]. Musical abilities are defined by modern psychology as a specific form of cognitive abilities manifested in the special mental activity of a person [5]. These abilities are considered from two aspects - the ability to perceive the intonation-executive, emotional-volitional component of music and the ability to direct the performing artistic picture. Musical abilities as certain characteristics of a person, although complex, multifaceted, but at the same time integral education. The leading elements of musical abilities are listening to music through the ear apparatus, hearing, musical memory, development of musical thinking [5].

Perfect performance of hearing aids for music and music performers is recognized as an important component of improving the professional performance skills of future music teachers. We have developed the main instructions aimed at optimizing the process of listening skills during the training sessions of music education undergraduate music education students who are considered to be future music teachers. These are:

- to encourage the student to develop his hearing ability, to use "listening energy";
- connecting certain expressive means or elements of the texture of the studied work with its emotional tones;
- activation of musical and auditory images of musical instruments and continuous correction of inner hearing and working on them;
- to educate intonation sensitivity, to understand the logic of development and to clarify the form of work, as well as to study theoretical information for the development of "musical thinking by hearing" and use it specifically for the educational process of the audience and audience training;
- based on the goals and tasks set for the student, to ensure that their listening ability is correlated with the exact performance technique of achieving perfection;
- encouraging independent research and interpreting the studied work and a creative approach to work on them [3].

The musical ability of a future music teacher is assessed using advanced musical thinking [3]. Musical thinking is also considered through the category of "activity". According to scientists, musical thinking is an active process of turning the sounds of a musical piece into an artistic and figurative reality.

Musical thinking has a communicative function (M.G. Aranovsky), because music is one of the most powerful informational processes and covers the entire society. Information cannot be

transmitted without language. Accordingly, all forms of musical thought are implemented on the basis of the musical language, which is a system of stable types of sound combinations, along with the rules, standards, requirements and needs of their application [1].

Based on the results of the conducted research, we found it necessary to enrich the ideas about music and state the following principles:

Music is primarily logic. No matter how we define music, we always find in it deeply conditioned sequences of sounds, their harmonies, and organized harmony of sounds, and this conditioning is the basis for our positing the idea that the activity of consciousness is similar to what we call logic. [3];

while presenting the process of musical thinking in the form of logical stages, it is related to the stages of thinking accepted in general psychology;

the act of accepting a mental task - the beginning of musical thinking - shows the strict conditionality of this moment;

musical thinking is always related to some needs, motives, practical-process, cognitive or practical interests, etc.

We will mention another important basis and its components in the process of improving the performance competence of future music teachers by means of Afghan rubobi. This is a scene. The content, essence, significance of the scene in the future teacher's musical performance is interpreted as a desire to understand the meaning of the work;

study of scene elements - research - listening. This stage is manifested as a study of the set of musical language elements involved in this research work. It requires not only fine differential hearing, but also great theoretical knowledge in the field of elementary music theory;

promoting ideas about musical instrument performance competencies - in this process, various hypotheses arise. Compared to the concept of musical thinking, it actually means understanding the meaning of the whole piece of music;

while understanding the meaning of sonorous music, feeling its joyous, harmonious rise to melody, inspiration, extraordinary clarity;

to see the whole structure means to see the whole structure of the piece of music.

The habit of sequential thinking occurs as a result of cases of sequential addition, the inability to pronounce two sentences at the same time, the need to go from one thing to another in a description, etc. will not reveal the secret. Therefore, addressing the problem of musical thinking is very important for our research, because musical thinking helps to revise and generalize life impressions, reflects a musical image in the mind of the performer, which is a unity of emotional and rationality.

As a result of analytical and synthetic activity, the main and secondary signs of things and events are revealed, the role and importance of each element as a whole is revealed, and then the integration of all components "comparison is the basis of any concept and thinking" [6]. It is only through comparison that one can find uniqueness in the most similar or the most opposite events, which undoubtedly have an effective effect on memory [1].

Musical memory is a person's ability to remember musical material, store it in the mind and then repeat it [2]. As a future teacher, students of the bachelor's degree in music education, who are considered to be musical performers in the performance of musical instruments, must understand the importance and value of musical memory. Because performing any work by heart and embodying an artistic image in it more vividly, it allows to show one's attitude to the work.

The effective development of a future music teacher's personality, his knowledge, and his thinking largely depend on the number of memorized compositions.

The musical and professional-instrumental performance activity of a future music teacher is a complex mental and practical activity. It is related to mental concentration and requires the emotional and volitional qualities of the personality of the student who is considered a musician [3]. For our research, emotions and will are of interest as personal qualities of a performing musician, and this serves as a basis for our recognition of performance as an emotional-volitional component.

Feelings are the result of activity and its mechanism of action are closely related processes. Emotions are a mental reflection of reality itself. Emotions are characterized by the fact that they reflect the relationship between motives (needs) and success or the ability of the subject who responds to them to successfully implement their activities [4].

Will is absolutely necessary in any professional activity. It is of particular importance for the success of the future music teacher's profession. Success cannot be achieved without voluntary efforts, and without achievements, without real achievements, there is no reason to talk about a person with relevant abilities - in our case, it is related to musical abilities.

The most important attributive feature of the profession is the ability of the future music teacher to maintain self-control in public performance. The necessary psychological conditions for the success of musical and performance activities are: inner peace, concentration, full mobilization of psychophysical resources, self-regulation. In order for a musician to demonstrate his ability, "I" in any stressful situation, will is needed almost everywhere and in everything.

The participation of emotional and volitional qualities is necessary during the performance of a musical work, especially if it is voluminous in terms of time, if it faces technical difficulties, it is necessary to use figurative and meaningful dramaturgy. The main feature that serves to improve the professional training of future music teachers is one of the main principles of music pedagogy in the musician's professional activity - the only one that should rely on the principles of interest and passion [73] found in psychology. understanding is determined by motivation. Motive means the motivation of activities related to the satisfaction of certain needs. The object of the activity is its real motive. "The content of the activity is not determined only by the objective content of the need satisfied by this activity" [7]. Unlike any needs, only people have motives. First of all, a person takes into account the needs, situation, and opportunities. And only then, on the basis of a motive experienced as a personal decision to act in this way, a person acts, performs a certain behavior.

Qualitative changes in the motivational field are one of the conditions for improving interest in learning. Positive changes in the motivational field help turn interest into sustainable personal education. The most important of all motivational concepts are the concepts of need and motive. He notes that the term "motive" refers to completely different phenomena [7]. Today, some social sciences (psychology, pedagogy, sociology) emphasize that the problem of interdependence of needs and motives is actively developing. In it, it is said that "the problem of needs in its reality is always hidden behind the motive, but the motive is hidden in the concept of "need" [1].

Conclusion. The process of improving the performing competence of future music teachers by means of Afghan rubobi is not a process without motivation and need. For this reason, we will continue to explain the theoretical foundations of these concepts. In the mind of a future

musician, motives are an indispensable emotional and volitional criterion. Some motives give rise to activity, give it a personal meaning - motives that create content. Others are meaningless - motive - incentive [3].

The analysis of the presented research made it possible to include the following in the motivation of the future music teacher:

the need for knowledge, experience, skills, qualifications and personal quality competencies in instrumental music performance;

the need to constantly search for non-standard methods of solving performance problems;

the need for self-improvement, conscious development and improvement of musical and performance skills;

the need to use musical instrument performance skills in musical-pedagogical activities;

the need to set a goal and achieve its results in the musical performance of undergraduate music education students.

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