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FACTORS AND CRITERIA FOR DEVELOPING AESTHETIC THINKING OF FUTURE MUSIC EDUCATION TEACHERS

Abstract. In this article, the factors and criteria for the development of aesthetic thinking of students through musical performance, the process of musical performance training in the development of aesthetic thinking of music education students, and the opinions of intellectual scientists about artistic education are discussed.

Key words: aesthetic thinking, aesthetic taste, musical instrument performance, opinions, factors and criteria, spiritual beauty, artistic education.

The aesthetic thinking of music education students is reflected in their ideas and thoughts, behavior, culture and enlightenment, in their acquired knowledge, skills and abilities, in the teaching process, in their pedagogical activities, in their one - is manifested in aesthetic relations with each other. The development of aesthetic thinking is related to the emotional perception of a person, and this process develops widely during the performance of musical art. Perfect performance of musical instruments is an important factor in the development of a person's aesthetic thinking. Aesthetic thinking helps students of music education to perceive beauty in art, nature, life, and professional relationships, to perceive musical works based on musical taste, to have a beautiful attitude to life and pedagogical processes, aesthetic taste and is felt in the manifestation of interests. Aesthetic thinking is widely developed in those with musical and delicate taste. Having a delicate taste, being able to understand and appreciate beauty, understanding artistic culture, in short, being able to see one's life based on the laws of beauty are the most necessary qualities of a perfect person. A person's understanding of beauty does not appear suddenly, but it is formed under the influence of society, people, and the environment.[1]

The preparation of music education students in higher pedagogical education for the practical work of a school music teacher ensures that they acquire the necessary competencies for future personnel in several areas of musical art. A one-hour music lesson requires the teacher to have professional training in music theory, music history, instrumental performance, vocal performance, conducting, and working with a choir. Naturally, the acquisition of sufficient necessary theoretical and practical (instrument playing, conducting, vocal - choral skills, working with a choir) knowledge, skills and skills in these art directions will not be at the same level.

In the discussion of aesthetic thinking, not abstract thinking, but spiritual feelings and vivid emotions are in the first place. In the process of aesthetic thinking, i.e., in determining the aesthetic value of something, when the mental and emotional potentials of a person participate together, emotional observation is of primary importance. Aesthetic thinking is different for everyone. Therefore, everyone's aesthetic thinking is determined by their understanding of beauty. Aesthetic

thinking shows not only the behavior culture of a person, but also a certain spiritual level and maturity in society.

Human aesthetic thinking is not innate. It improves and develops through education. Having a high and healthy aesthetic taste is a sign of a person's spiritual and spiritual wealth. A person with improved aesthetic thinking and education has a high cultural level, a beautiful moral image, and deeper mental and emotional experiences. A person's attitude to a work of art is reflected in aesthetic thinking. Aesthetic thinking shows the potential of a person to understand, appreciate and enjoy works of literature and art.

Music education, which implements aesthetic education, is considered one of the most important factors in the development of aesthetic thinking of students of music education.

From time immemorial, great attention has been paid to the problems of developing aesthetic thinking. The fact that this is an important factor determining human consciousness and maturity is expressed in many literatures. Even today, raising aesthetic thinking is one of the most important and urgent tasks in the pedagogical education system aimed at developing aesthetic thinking of students.

Musical instrument training is another important factor in the development of aesthetic thinking of music education students.

In the process of musical instrument performance training, the development of students' aesthetic thinking should be directed to their creativity, to satisfy their spiritual needs, to form an aesthetic worldview, to increase aesthetic taste, and to develop musical instrument performance skills.

Another important factor that develops aesthetic thinking is aesthetic thinking. Aesthetic taste serves to raise human thinking to the highest level. Before the concept of aesthetic taste, let's first talk about what taste is.

Taste is a person's ability to distinguish, understand and evaluate aesthetic phenomena in all areas of life and art. Taste is formed as a result of long socio-historical development, experiences in various fields of work. Taste reflects the attitude and experience of an individual, group, and nation to the world, and each person assimilates it in different ways and enriches it with their individual aesthetic activity. Taste is a human quality. It can be high or low, wide or narrow, limited or unlimited, thin or shallow. The high or low level of taste is felt in the evaluation and expressed attitude towards something or an event. Taste refers to the level of a person's perceptions and experiences of nature, society, and life.

Taste is a manifestation of a person's historically formed and changing spiritual potential. Certain socio-historical events, a series of different periods have their influence on the appearance of the content of taste. Being able to distinguish beauty from ugliness, beauty from ugliness, good from bad in nature, society, art, and man shows the level of aesthetic taste and character. Aesthetic taste has national and general characteristics. National characteristics are related to specific historical conditions and traditions, and common characteristics are related to the spiritual heritage of mankind. There is no aesthetic taste without emotions and spiritual experience.

In the discussion of aesthetic taste, not abstract thinking, but spiritual feelings and vivid emotions are in the first place. In the process of aesthetic perception, i.e., in determining the aesthetic value of something, the mental and emotional potentials of a person participate together, and emotional observation is of primary importance. Everyone has different tastes. Therefore, the

direction of taste is determined by the concept of beauty of each person. Taste shows not only the behavior culture of a person, but also a certain spiritual level and maturity in society. Taste is closely related to a person's profession, gender, age, and culture.

It is noted in the sources of art and musicology that they have been paying serious attention to the problems of artistic-aesthetic education, artistic-aesthetic (musical) taste education since time immemorial, and that it is an important factor determining the spiritual and moral perfection of a person. Even today, the education of artistic taste is one of the most important and urgent tasks in the pedagogical education system aimed at raising a mature generation.

In the process of musical performance lessons, the task of improving aesthetic thinking is often treated superficially. This is the characteristics of the performed tune or the instrumental piece played as an ensemble as an artistic work (ideal artistic content, the essence of the images, the creative fantasy of the author's idea, the period when the work was created, the experiences of the characters, means of expression, genre, form of the work, character, performance styles, etc.), the lack of artistic, musical-theoretical analysis is seen in the attitude of music teachers to the lesson without special preparation and without a clear goal. However, it depends on the level of educational and educational work with students based on the material of the artistic and musical work, the compatibility of the work with the possibilities of challenge, listening comprehension, and the educational effectiveness of the ideological and artistic content. Otherwise, the positive influence of the artistic work on the formation of students' musical consciousness, thinking, outlook and artistic taste will be ineffective.

There are two important aspects of knowing art: direct perception of the work of art and its evaluation. In the process of music education, it is necessary to pay attention to both of these. First of all, the student should be in the environment of the piece that is listened to or presented for playing, and should understand that the content of the piece cannot be created using any means other than the means of describing or creating it. The student's first impression and attitude towards the musical piece determines the purpose and mission of the pedagogue. All the efforts of the teacher will be wasted if the student receives the musical piece indifferently or has an indifferent attitude.

At the second stage of knowing the work, the student should express his opinion about the work, evaluate its ideological and artistic content, and analyze the characteristic features of the work. Along with his general musical and theoretical knowledge, his musical, artistic and aesthetic taste plays an important role in this.

As a result of the purposeful implementation of educational tasks in musical instrument classes, students will be able to understand and appreciate the content of artistic and musical works, feel their beauty and performance skills, and distinguish the original from the ordinary. The important thing is that a student who can evaluate musical works with a keen taste is guaranteed to become a mature specialist in the future. Cultivating the aesthetic taste of future music education teachers includes several aspects:

Conscious perception and feeling of the ideological and artistic content of the work;

1. To be able to reasonably evaluate the work;
2. To be able to distinguish artistic masterpieces from ordinary works;
3. Artistic-emotional feeling of the works, inspiration from the work, enjoyment and pleasure;

4. Appreciating the beauty in the work, appreciating the true work of art, feeling the need to preserve it;
5. Enthusiasm for direct performance of works, striving to perform them artistically perfectly;
6. To be able to analyze the artistic images of the work and try to apply it to one's life, that is, to be able to look at life with an artistic aesthetic eye.

In the process of formation of such qualities, the aesthetic taste gradually becomes the aesthetic thinking of future music education teachers.

The art of music, like all forms of art, is a means of artistic expression of the human spirit and the realities of life, as well as a unique form of artistic perception of the world.

A piece of music is created by a certain person (creator), whether it is a composer, a composer, or a folk art. In turn, the artist illuminates high ideals and human qualities through artistic images as an expression of certain imaginations, experiences, and feelings. Musical works express natural scenes, human characteristics, social relations, mental states, happiness or, on the contrary, negative states such as sadness, pain, depression, suffering, separation.

The criteria that develop the aesthetic thinking of music education students are as follows:

- increased students' interest and desire to listen to and play musical instruments, to learn more about them;
- expansion of imagination and understanding of the genre, structure, performance styles, authors, ideological and artistic content of the tunes studied in musical instrument performance classes;
- the ability to understand and feel the essence of the character of the musical instrument, means of expression, musical-artistic images, to express one's impressions of the melody;
- the ability to understand and understand the meaning of the melody, to embody the imagery in the work in one's own performance;
- the ability to clearly express the most delicate, exciting places, quirks, laments in the works, to feel the existing complexities, to clearly express dynamic characters;

In musical performance classes, the students understand and understand about musical pieces that they like or dislike (cannot perceive correctly, consciously), and their specific artistic features. It is useful to develop the habit of students to logically understand and compare their opinions in relation to each other, to develop musical-artistic taste and aesthetic emotional experiences in them. The teacher conducting musical performance training should always carefully observe, support or rethink the student's aesthetic thinking, aesthetic impressions, thoughts, and evaluation standards. Only then will he try to engage in regular communication with art.

The constant support of aesthetic thinking is very important in being able to perceive and appreciate that a musical instrument is a beautiful art example, impressiveness, attractiveness. It also happens that students try to evaluate some musical works based on the opinions of others, and they themselves cannot or do not have time to understand the "good" and "bad" aspects of that piece. Iadi Such a superficial assessment, attitude sometimes persists even in adolescence and much older age. As a result, students develop a superficial imitative attitude in their evaluations of music or other

things in life, such as clothes, behavior, beauty of nature, works of artists, examples of practical art, etc. This means that aesthetic thinking is not developing well.

In order to achieve the development of the skills of musical education students to correctly evaluate the artistic maturity, ideological artistic content, character, and pleasantness of the musical pieces studied during the musical performance training, selected for listening. first of all, it is necessary to strengthen students' desire to acquire these qualities. Only then will the students learn the correct perception and evaluation of the musical work, strengthen their ability to master the aesthetic properties of reality, art. That is why aesthetic thinking, musical aesthetic education, development of musical taste is a much broader concept than music education and requires complex pedagogical and psychological processes. Music plays an important role in this process. In this place, the harmony of musical activities among students plays an important role in aesthetic thinking in instrumental performance classes, concerts, and events. In this chain, the totality of educational and developmental means forms a musical-aesthetic environment, in which conditions are created that support the stable formation of students' musical art and artistic perception of life, aesthetic thinking, worldview, and artistic-aesthetic taste.

In order to develop the aesthetic thinking of future music education teachers during the training of "instrumental performance" and to implement any other educational tasks, it requires a long-term systematic and well-planned organizational-pedagogical activity.

It is difficult to imagine the aesthetic thinking, musical-artistic, aesthetic taste of music education students as a clear example of artistic-aesthetic imagination, outlook, thinking, ability to evaluate, formed in accordance with certain criteria, and such evaluation is incorrect. is Students admitted to higher education institutions do not yet have musical perception, aesthetic thinking, and artistic-aesthetic taste at the level of reasoned thinking.

Students come to OTM with different levels of musical training. Because of this, bringing their musical hearing, listening and singing skills to a stable level requires a lot of work and efforts of professors and teachers of higher education. In this process, students' aesthetic thinking is still at an abstract level. You can be sure of this from the very first questions asked to them. For example, in order to determine the interest and attitude of students to the art of music, "What (which) sound of an instrument do you like?", "What instruments do you know how to play?", "What tune do you like to play?" ", "What tunes do you know?", "Which Uzbek folk tunes do you know the names of?" It will be difficult to get specific answers to such questions. Work aimed at forming the aesthetic thinking of students of the 1st stage can be done by playing musical pieces. In this case, the students are asked which instrument they prefer to play the piece, listen to the versions of the same tune played by two instruments, and analyze the answers to the above question. Or a sentence (phrase) of some tunes is played and the students are asked which tune it is (name) and the author.

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