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## **FORMATION OF PROFESSIONAL VALUE OF FUTURE TEACHERS- MUSICIANS IN THE CONTEXT OF VARIABLE USE OF FORMS OF EDUCATION**

In the social educational space of a teacher-musician, finding a way to get an education is one of the most pressing issues at the moment. The teacher should be a supporter of new initiatives in the school, constantly focusing his activities on pedagogical innovation, mastering, transmitting pedagogical values and educational technologies and creating new ones. A culture of research is formed only if the school teacher creatively realizes himself as an Individual [1].

A teacher-musician should constantly improve his professional skills, such as self-study, analysis of professional activities, evaluation of the effectiveness of methods and techniques used in educational work, designing the content of music education, analyzing future results. The content of such activities reflects the nature of the methodological culture of the music teacher.

The concept of "methodological culture" includes the mastery of the techniques and methods of musical and pedagogical research by a music teacher and the ability to creatively apply them in new situations in methodological analysis of literature, practical educational and research, musical and pedagogical activities. Of course, it should be noted that there are significant differences between the literary culture of a scientist-teacher and the methodological culture of a music teacher. If a research scientist has access to scientific and pedagogical knowledge based on methodology, the teacher is its practical user. Mastering the methodological culture of a teacher-musician means his ability to solve pedagogical problems based on the methodology of pedagogy, to recognize pedagogical phenomena, its internal and external connections. The methodological culture of a teacher is reflected in the ability to design and compile the educational process, creatively solve pedagogical problems with thinking. In relation to the problem of methodology, the concept of "methodological analysis" is often used later. Methodological analysis is not a single method, but a set of principles, methods, and research tools aimed at finding solutions to musical and pedagogical problems of various levels, giving grounds for the results obtained [2].

In a personal understanding of methodological analysis, it is necessary, first of all, to consider the concept of "reflection" as its basis. "Reflection" in Latin means

reflection", "reflection, self-control". In philosophy, reflection is considered as a form of creative activity of a person aimed at judging his own actions and their laws.

And the professional reflection of a teacher-musician can be explained, as E. B. Abdullin said, by his "self-creation", that is, the quality of a professional personality, what are his actions, interests, needs, aspirations and critical attitude to the content of musical education, musical processes.

Thus, the ability of a music teacher to possess a methodological culture is the ability to use the acquired methodological knowledge in the process of finding solutions to pedagogical problems. Its most important parts are the ability to design and build the educational process; the ability to judge, form and creatively solve pedagogical tasks [3]. Mastering such accumulated aspects of methodological culture ensures a high level of professional activity of the teacher, characterizes him as a creative person. Methodological culture is expressed in the following business forms: the ability to see the problem and determine its relationship with specific material, suggest assumptions and think about ways to implement it, search for solutions to the pedagogical problem in optimal sequence.

The work of a music and pedagogical research is the most complex, final work of a music teacher.

The main problem of educating a future music teacher is to teach them the ability to learn. And its solution is possible only in mastering reflection. E. B. Abdullin emphasizes three nodes of reflexive activity in logical communication, such as initial analysis in the logical system, drawing up a program of development (self-development), implementation of the program, and generalization [4].

At the first analytical node, the ability of a music teacher to analyze the levels of professional abilities and personal qualities in musical and pedagogical practice or in the study of special literature and to perform various musical and pedagogical activities; the ability to judge contradictions that arise in the course of the degree of formation of the skills of pedagogical leadership in the musical development of students is formed. The second node of reflexive analysis provides for the development of a development program aimed at personal professional improvement and musical development of students .

The third node is the process of development of personal professional qualities through reflection, which contributes to the formation of qualities, skills, abilities and the revival of musical and pedagogical identity.

At the fourth node, the main tasks of reflexive activity of a music teacher are implemented, such as summarizing the initial self-analysis, implementing a development program and practical application of the results of reflexive analysis in their professional activities. At these stages, a music teacher at the stage of starting his

musical and pedagogical activity for the first time, from anxiety, fear of obstacles, to the ability to overcome contradictions, to find the cause of other difficulties that he faces.

This, the skills of methodological analysis allow the teacher to predict their actions and implement these forecasts with an optimal result based on establishing feedback. Feedback ensures that the teacher receives constant data on the quality indicators of their work, makes adjustments to the educational process. In turn, the methods of achieving optimal results allow us to draw new pedagogical and theoretical conclusions. As a result, a new theoretical concept of music education pedagogy is determined, which is the basis for the most effective prediction of the system activity of music education pedagogy.

### **Literature:**

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