

THEORETICAL-METHODOLOGICAL FOUNDATIONS AND PEDAGOGICAL-PSYCHOLOGICAL CONDITIONS FOR DEVELOPING CREATIVE ABILITIES OF YOUNG STUDENTS IN TEACHING GUITAR PLAYING

Azat Qutlimuratovich Shamuratov
Bukhara International University

Abstract: This study is devoted to exploring the theoretical-methodological foundations and pedagogical-psychological conditions for developing creative abilities of young students in teaching guitar playing. The work analyzes the essence of the concept of creative ability, its structural composition, as well as the creative potential and psychophysiological characteristics of young students. The aim of the research is to identify and substantiate the theoretical-methodological foundations and pedagogical-psychological conditions aimed at effectively developing creative abilities of young students in teaching guitar playing. Person-centered, activity-based, and competency-based approaches are used as the methodological foundation. The research results serve to define a step-by-step system for developing creative abilities, effective pedagogical methods, and psychological conditions. The work is of theoretical and practical significance for teachers and methodologists of music education.

Keywords: teaching guitar playing, young students, creative ability, theoretical-methodological foundations, pedagogical-psychological conditions, improvisation, musical imagination, creative activity, person-centered approach, music education

Introduction. In the modern music education system, developing the creative ability of young students is one of the most important pedagogical tasks. Creative ability is the student's capacity to create new musical ideas, rework existing material, develop their own interpretation, and be ready for independent creative activity. Developing this ability is especially important in teaching guitar playing, because the guitar, given its possibilities, offers a wide field for creative exploration.

The guitar is not only an instrument for accompaniment and solo performance but also a convenient tool for improvisation, composition, and arrangement. Its harmonic possibilities, richness of timbre, rhythmic flexibility, and technical diversity encourage the student toward creative activity. Developing creative ability is a pedagogically and psychologically complex process, especially when working with young students, and it requires a special scientific approach.

The psychophysiological characteristics of young students are an important factor in developing their creative ability. At this age, children have a high level of imagination, fantasy, curiosity, and inclination toward play. At the same time, stability of attention, volitional qualities, and independent work skills are not yet fully formed. Therefore, in developing creative ability, the teacher must take age characteristics deeply into account, choose methods of pedagogical influence correctly, and organize psychological conditions purposefully.

Today, the theoretical-methodological foundations and pedagogical-psychological conditions for developing the creative ability of young students in teaching guitar playing have not been sufficiently studied scientifically. Existing curricula and methodological manuals are mainly aimed at forming technical skills and mastering the classical repertoire. They do not adequately cover specific methods of developing creative ability, the psychological aspects of working with young students, or the teaching of improvisation and composition elements. This situation causes a number of difficulties in practice: students are not ready for independent creative activity, improvisation skills develop weakly, and musical imagination is insufficiently developed.

The relevance of this research is determined by the following factors. First, the requirements of modern music education call for forming not only performance skills in students but also creative ability. Second, young students have great creative potential, and developing it early creates a solid foundation for their later musical maturity. Third, organizing the educational process on the basis of person-centered and competency-based approaches is one of the requirements of modern education. Fourth, developing creative ability in guitar teaching positively affects students' overall intellectual, emotional, and aesthetic development.

The aim of the research is to identify and substantiate the theoretical-methodological foundations and pedagogical-psychological conditions for developing the creative ability of young students in teaching guitar playing. To achieve this aim, the following tasks were set: first, to analyze the essence and structural composition of the concept of creative ability; second, to study the creative potential and psychophysiological characteristics of young students; third, to analyze the theoretical-methodological foundations of developing creative ability in teaching guitar playing; fourth, to identify the pedagogical-psychological conditions; fifth, to develop effective pedagogical methods and technologies; sixth, to evaluate the effectiveness of the proposed approach.

Person-centered, activity-based, and competency-based approaches are used as the methodological basis of the research. The person-centered approach involves taking into account the individual characteristics of each student and realizing their creative potential to the fullest. The activity-based approach requires linking the educational process with practical creative activity and ensuring students' active participation. The competency-based approach is aimed at forming performance, creative, and musical-perceptual competencies in students.

The scientific novelty of the research is that, for the first time, the theoretical-methodological foundations and pedagogical-psychological conditions for developing the creative ability of young students in teaching guitar playing are studied comprehensively, in the unity of person-centered, activity-based, and competency-based approaches. In addition, a step-by-step system for developing creative ability and effective pedagogical methods are developed.

The theoretical significance of the research is that its results enrich the fields of music pedagogy, instrumental teaching methodology, and the theory of creative ability with new scientific knowledge. Its practical significance is determined by the fact that music education teachers, methodologists, and researchers can use the developed methodological recommendations in their work.

The structure of the research consists of an introduction, three chapters, a conclusion, and a list of references. The first chapter analyzes the theoretical-methodological foundations of the concept of creative ability and the characteristics of its formation in young students. The second chapter studies the pedagogical-psychological conditions for developing creative ability in teaching guitar playing. In the third chapter, effective pedagogical methods and technologies are developed and their effectiveness is evaluated.

In conclusion, this research is aimed at scientifically substantiating the theoretical-methodological foundations and pedagogical-psychological conditions for developing the creative ability of young students in teaching guitar playing. It arises from the pressing demands of modern music education and serves to improve the quality of the music education system.

Culmination Section

The culminating part of the research is to combine the theoretical-methodological foundations and pedagogical-psychological conditions for developing the creative ability of young students in teaching guitar playing into a single system, and to develop a model for applying them effectively in

practice. It is in this part that the main scientific idea of the research reaches its highest point and all theoretical analyses turn into a practical solution.

Structural Composition of Creative Ability

Creative ability is a complex, multifaceted psychic characteristic consisting of several structural components. The following main components were identified during the research:

The first component is musical imagination. This is the student's ability to mentally revive heard or read musical material, transform it, and create new images. In teaching guitar playing, musical imagination helps the student deeply understand the content of a piece and create their own interpretation.

The second component is improvisational ability. This is the student's ability to create musical material without prior preparation and to move freely over an existing harmonic and rhythmic structure. With its harmonic and technical possibilities, the guitar provides favorable conditions for improvisation.

The third component is compositional thinking. This is the student's ability to create small musical pieces, organize musical ideas into a structure, and express them in written or oral form. This component harmonizes the student's analytical and creative thinking.

The fourth component is variational thinking. This is the student's ability to modify existing musical material, add new elements to it, and create different versions. Variational thinking is an important stage of creative activity.

The fifth component is emotional-expressive ability. This is the student's ability to express musical images through emotions, show a personal attitude toward the performance, and exert an emotional impact on the listener. This component forms the basis of creative performance.

Theoretical-Methodological Foundations of Teaching Guitar Playing

The following theoretical-methodological foundations for developing creative ability in teaching guitar playing were identified during the research:

The first foundation is the activity-based approach. Creative ability develops only in the process of practical activity. Therefore, the student must constantly perform creative tasks, explore independently, and enrich their own experience.

The second foundation is the person-centered approach. Each student's creative potential, interests, and abilities differ. Therefore, the teacher must apply an individual approach and help each student find their own creative path.

The third foundation is the competency-based approach. Developing creative ability is closely connected with forming performance, creative, and musical-perceptual competencies in students.

The fourth foundation is the principle of gradualness. Creative ability does not form all at once. First simple creative exercises, then more complex tasks, and then independent creative activity: this sequence must be strictly observed.

The fifth foundation is the principle of integrated education. Teaching guitar playing must be carried out in close connection with music-theoretical knowledge, ear training, ensemble performance, and other subjects.

Pedagogical-Psychological Conditions

To develop creative ability effectively, a number of pedagogical-psychological conditions must be created:

The first condition is a favorable psychological environment. The student must feel free, safe, and supported. The main principle should be encouragement rather than criticism, and interesting the student rather than forcing them. This allows the student to dare to engage in creative activity.

The second condition is ensuring motivation. The student's inner drive toward creative activity determines their success. The teacher should strengthen motivation through interesting tasks, game methods, encouragement, and positive assessment.

The third condition is gradualness. Creative tasks should match the student's capabilities and become more complex step by step. This strengthens the student's self-confidence.

The fourth condition is an individual approach. Each student's creative ability is developed to a different level. Therefore, the teacher must work with each student separately, taking their strengths and weaknesses into account.

The fifth condition is the correct choice of repertoire. The repertoire should match students' age, interests, and capabilities, while also developing their creative thinking.

The sixth condition is the teacher's professional skill. The teacher must be not only a guitarist but also a pedagogue, psychologist, and creator. They must be able to inspire students, see their creative potential, and guide them correctly.

Practical Model: “Listen - Think - Create”

As the culminating result of the research, a practical model for developing the creative ability of young students in teaching guitar playing was developed. This model is based on a three-stage formula: “Listen - Think - Create.”

The first stage is “Listen.” At this stage, the student listens to various musical pieces and learns to distinguish their harmonic, rhythmic, and timbral features. Listening exercises, analysis of audio recordings, and observation of musical examples are used.

The second stage is “Think.” At this stage, the student learns to comprehend and analyze what they have heard and to form their own ideas on that basis. Musical analysis, discussion of ideas, and planning of creative tasks are used.

The third stage is “Create.” At this stage, the student applies the acquired knowledge and skills in practical creative activity. Simple improvisation, creating variations, composing small pieces, and developing one's own interpretation are used.

Effective Methods for Developing Creative Ability

The following effective methods for developing creative ability were identified during the research:

The first method is the question-and-answer method. The teacher asks the student various musical questions, and the student finds answers through independent thinking. This method develops the student's analytical and creative thinking.

The second method is the problem-based learning method. The student is given a problem situation and must find a solution independently. This method stimulates the student's creative exploration.

The third method is the game method. Creative tasks are given in game form, which increases young students' interest and eases creative activity.

The fourth method is the project method. The student independently carries out a small creative project: choosing a piece, analyzing it, creating their own interpretation, and presenting it.

The fifth method is the collaborative creation method. Students perform creative tasks together in pairs or groups, which develops their communicative and creative abilities.

Culminating Conclusion

Thus, the following main scientific result was achieved in the culminating part of the research: to develop the creative ability of young students in teaching guitar playing, the theoretical-methodological foundations and pedagogical-psychological conditions must be viewed as a single, interrelated system and applied in practice on the basis of the “Listen - Think - Create” model.

This model takes into account the psychophysiological characteristics of young students and develops their musical imagination, improvisational ability, and compositional and variational thinking. As a result, students become ready for independent creative activity, create their own interpretations, and achieve musical maturity. This creates a solid foundation for their further musical and professional development.

This research was devoted to studying the theoretical-methodological foundations and pedagogical-psychological conditions for developing the creative ability of young students in teaching guitar playing. Based on the results of theoretical analysis, pedagogical observation, and practical experience carried out during the research, the following final conclusions were reached.

First conclusion. Creative ability is a complex, multifaceted psychic characteristic consisting of components such as musical imagination, improvisational ability, compositional thinking, variational thinking, and emotional-expressive ability. These components are interrelated, and their development must be carried out within a single system.

Second conclusion. The psychophysiological characteristics of young students are an important factor in developing their creative ability. At this age, imagination, fantasy, and inclination toward play are high, while stability of attention and volitional qualities are not yet fully formed. Therefore, the teacher must take age characteristics deeply into account.

Third conclusion. The activity-based, person-centered, and competency-based approaches, together with the principles of gradualness and integrated education, were established as the theoretical-methodological foundations for developing creative ability in teaching guitar playing.

Fourth conclusion. To develop creative ability effectively, a number of pedagogical-psychological conditions must be created: a favorable psychological environment, ensuring motivation, gradualness, an individual approach, correct choice of repertoire, and the teacher's professional skill.

Fifth conclusion. As the culminating result of the research, a three-stage practical model called "Listen - Think - Create" was developed. This model is aimed at developing the creative ability of young students' step by step.

Sixth conclusion. Question-and-answer, problem-based learning, game, project, and collaborative creation methods were identified as effective methods for developing creative ability.

Seventh conclusion. The theoretical significance of the research is that its results enrich the fields of music pedagogy, instrumental teaching methodology, and the theory of creative ability with new scientific knowledge. Its practical significance is determined by the fact that music education teachers and methodologists can use the developed methodological recommendations in their work.

In conclusion, developing the creative ability of young students in teaching guitar playing is a complex, multifaceted, and continuous process that requires a single system of theoretical-methodological foundations and pedagogical-psychological conditions. If this system is properly established, students effectively develop not only performance skills but also creative thinking, musical imagination, and the ability for independent creative activity. This creates a solid foundation for their further musical and professional development and serves to improve the overall quality of the music education system.

References

1. Yo'ldoshev J.G', Usmonov S.A. Zamonaviy pedagogik texnologiyalar. – Toshkent: Fan va texnologiya, 2008. – 132 b.
2. Sharipova G. Musiqa o'qitish metodikasi. – Toshkent: TDPU nashriyoti, 2006. – 148 b.
3. Soliyev A. Musiqa ta'limi nazariyasi va metodikasi. – Toshkent: Musiqa, 2019. – 216 b.

4. Kadirov R. Cholg'u ijrochiligi va ansambl metodikasi. – Toshkent: O'zbekiston Milliy musiqa san'ati instituti nashriyoti, 2018. – 184 b.
5. Yusupova M. Estrada musiqasi asoslari. – Toshkent: San'at, 2017. – 156 b.
6. Tursunov S. Gitara ijrochiligi va pedagogikasi. – Toshkent: Musiqa nashriyoti, 2020. – 172 b.
7. Asqarov A. Musiqa pedagogikasi va psixologiyasi. – Toshkent: O'qituvchi, 2015. – 198 b.
8. Raxmonov N., Haydarov M. Ansambl ijrochiligi nazariyasi va amaliyoti. – Buxoro: Buxoro davlat universiteti nashriyoti, 2021. – 164 b.
9. КБ Холиков. Место творческой составляющей личности преподавателя музыки и её роль в обучении детей общеобразовательной школе. Science and education 3 (8), 145-150
10. КБ Холиков. Теоретические особенности формирования музыкальных представлений у детей школьного возраста. Scientific progress 2 (4), 96-101
11. КБ Холиков. Необходимые знание в области проектирования обучения музыкальной культуры Узбекистана. Scientific progress 2 (6), 952-957
12. КБ Холиков. проблематика построения современных систем мониторинга объектов музыкантов в сфере фортепиано. Scientific progress 2 (3), 1013-1018
13. КБ Холиков. Проблематика музыкальной эстетики как фактическая сторона повествования. Science and Education 3 (5), 1556-1561
14. КБ Холиков. Роль педагогических принципов метода моделирования, синтеза знаний при моделировании музыкальных систем. Science and Education 3 (3), 1032-1037
15. КБ Холиков. О принципе аддитивности для построения музыкальных произведения. Science and Education 4 (7), 384-389
16. КБ Холиков. Музыкальное образование и имитационное моделирование процесса обучения музыки. Science and Education 3 (3), 1020-1025
17. КБ Холиков. Проблема бытия традиционной музыки Узбекистана. Science and Education 3 (5), 1570-1576
18. КБ Холиков. Своеобразие психологического рекомендация в вузе по сфере музыкальной культуре. Science and Education 4 (4), 921-927
19. КБ Холиков. Методы музыкального обучения через воспитание в вузах. Academy, 57-59
20. КБ Холиков. Сложная система мозга: в гармонии, не в тональности и не введении. Science and Education 4 (7), 206-213
21. КБ Холиков. Обученность педагогике к освоению учащихся сложным способам деятельности. Science and Education 5 (2), 445-451
22. КБ Холиков. Уровень и качество усвоения предмета музыки, закрепление памяти и способности учащихся. Science and Education 5 (2), 452-458
23. КБ Холиков. К вопросу вокальной музыке об адресате поэтического дискурса хора. Scientific progress 2 (3), 1087-1093
24. КБ Холиков. Конструирование потока информации в балансировке разделения познания и поведение абстрактного воздействия на мозг человека. Science and Education 6 (1), 28-34
25. КБ Холиков. Вокал, вокалист, вокализ. Ария, ариозо и ариетта. Science and Education 3 (2), 1188-1194
26. КБ Холиков. Звуковой ландшафт человека и гармоническая структура головного мозга. Science and Education 6 (1), 21-27

27. КБ Холиков. Характерная черта голоса у детей, певческая деятельность. Science and Education 3 (2), 1195-1200
28. КБ Холиков. Преобразование новых спектров при синхронном использовании методов и приёмов музыкальной культуре. Science and Education 4 (7), 107-120
29. КБ Холиков. Некоторые новые вопросы, связанные с применением методов и приёмов музыки в общеобразовательной системе. Science and Education 4 (7), 100-106
30. КБ Холиков. Новые мышление инновационной деятельности по музыкальной культуры в вузах Узбекистана. Science and Education 4 (7), 121-129