

EDUCATIONAL POTENTIAL OF THE ACADEMIC DISCIPLINE "PERFORMING SKILLS OF A MUSIC TEACHER"

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Abstract. The research is aimed at a comprehensive analysis of the educational potential of the discipline "Performing Skills of a Music Teacher.". The relevance of the research lies in the importance of the professional, spiritual, and aesthetic development of future music teachers in the modern music education system. The formation of musical performance skills not only develops professional competencies but also fosters students' artistic taste, emotional culture, creative abilities, and spiritual and moral values. *The purpose* of the study is to determine the educational potential of performing skills in the educational process and to explore ways to apply it effectively in the training of future music teachers. The authors set *the objectives* of analyzing theoretical literature, interpreting musical works, using methods of artistic and imaginative analysis, forming students' aesthetic and pedagogical competence through concert and ensemble practice, and studying *methods* of reflective learning and the use of national musical heritage. The methods used in the study are theoretical analysis, the comparative analytical method, system analysis, pedagogical control, generalization of pedagogical experience, and pedagogical interpretation. These methods made it possible to evaluate students' artistic perception, emotional culture, and creative potential in the process of performing musical works. As a result, the educational potential of the discipline was determined to be high: students' performing skills, stage confidence, creative activity, and respect for national culture increased significantly. As the discussion of the findings shows, the integration of practical hours and concert experience, interpretive analysis, and reflective methods increases the effectiveness of the discipline.

Keywords: aesthetic education, musical art, aesthetic consciousness, artistic taste, creative activity.

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Introduction

In the context of modern globalization, the problem of the cultural and spiritual development of society is of particular importance. The rapid development of information technology, the widespread dissemination of mass culture, and the transformation of social values have a significant impact on the worldview and spiritual orientations of the younger generation. Under such conditions, one of the most important tasks of the education system is to form the spiritual and moral culture of the individual and to instill national and universal values in the consciousness of the younger generation. Art, especially musical art, as an important component of human culture, has significant educational potential that contribute to a person's emotional, aesthetic, and spiritual development. Music has a direct impact on a person's inner state and contributes to the formation of feelings, worldview, and value orientations. Therefore, the scientific study of music education not only as a means of acquiring professional skills but also as a means of educational influence is of particular relevance.

The educational potential of music education plays an important role in the formation of aesthetic culture, artistic taste, and a person's spiritual world. By performing, listening to, and analyzing musical works, students learn to understand the meaning and value of art and to respect cultural heritage. From this point of view, the study of the educational possibilities of the discipline "Performing Skills of a Music Teacher" in the system of training future music teachers is a pressing scientific and practical issue.

A music teacher occupies a special place in the educational process not only as a subject teacher but also as a bearer of cultural values and an agent of aesthetic education. The teacher's professional activity, in addition to forming students' musical culture, is aimed at enriching their spiritual world and developing their moral qualities.

Music lessons develop students' emotional world and increase their interest in art, culture, and national heritage. Through the content of musical compositions, students develop qualities such as patriotism, benevolence, kindness, and morality. In this sense, a music teacher is one of the most important agents of cultural and aesthetic education influencing students' personal development. The educational influence of a music teacher is closely related to their professional and creative personality. The teacher's performing culture, musical taste, and creative vision serve as an example for students. Therefore, the development of performing skills is of particular importance in the professional training of future music teachers.

Performing skills are an important component of the professional training of future music teachers. They include the ability to understand a piece of music deeply from an artistic point of view and to express it emotionally and aesthetically. In the process of performing a piece of music, a student not only acquires technical skills but also learns to understand its artistic content, historical and cultural context, and ideological meaning. This process contributes to the development of the future teacher's aesthetic culture, artistic taste, and creative thinking. At the same time, performing skills are an important tool in the educational activity of a future teacher. By performing musical works, a music teacher conveys the emotional impact of art to students and shapes their aesthetic perception. The teacher's stage culture, performing style, and musical interpretation increase students' interest in art and expand their artistic worldview.

Thus, performing skills are not only an indicator of professional competence but also an important pedagogical tool that realizes the educational potential of a future music teacher. The problem of studying music education and its educational possibilities is widely considered in pedagogy, art history, and cultural studies. The theoretical foundations of music education are

comprehensively analyzed in the works of such scholars as Boris Asafyev, Dmitriy Kabalevsky, Boris Yavorsky, and Natalya Vetlugina.

One of the scholars who studied the educational influence of musical art is Boris Asafyev. He considered musical perception and performing activity to be among the most important factors in the aesthetic development of the individual. In his works, the emotional and artistic nature of music is described as one of the main tools for shaping a person's spiritual world.

Dmitriy Kabalevsky, emphasizing the educational value of music education, proved that music lessons at school are an important means of shaping students' artistic worldview. His pedagogical concept is based on a deep understanding and emotional perception of musical compositions (38). In the field of music pedagogy, Natalya Vetlugina studied the psychological and pedagogical foundations of children's musical development and aesthetic education. She showed that various forms of musical activity, such as listening, performing, and improvisation, contribute to the development of an individual's creative abilities (75).

The issues of professional training for music teachers and performing culture are considered in the works of such musicologists as Lev Barenboim, Gennadiy Tsy-pin, and Anna Shcherbakova. These studies comprehensively analyze performing interpretation, musical thinking, and stage culture. At the same time, the educational function of art is widely studied in the fields of cultural studies and philosophy (121; 75; 24). For example, scholars such as Theodor Adorno, Susanne Langer, and Moisey Kagan considered the role of art in shaping a person's worldview. However, the special study of the educational potential of the discipline "Performing Skills" in the professional training of future music teachers still requires in-depth scientific analysis in modern pedagogy and art criticism (85; 52; 17).

The purpose of the study is to scientifically substantiate the educational potential of the discipline "Performing Skills" in the system of training future music teachers and to determine its capabilities in shaping students' spiritual and aesthetic culture.

The research objective is to analyze the theoretical foundations of the educational potential of music education.

Methods

In order to ensure the scientific validity of the research, a set of scientific methods from pedagogy, music pedagogy, art history, and cultural studies was used. The study maintained a balance between theoretical and empirical methods and provided an opportunity for a comprehensive analysis of the problem.

First of all, the method of theoretical analysis of scientific literature in the fields of pedagogy, music pedagogy, aesthetics, and cultural studies was applied. This method made it possible to identify the scientific foundations of the problem under study and to identify and distinguish between the theoretical concepts explaining the educational potential of music education. In the course of the theoretical analysis, Boris Asafiev's theory of musical intonation regarding the essence and meaning of musical education, Dmitriy Kabalevsky's educational concept of music education, Natalya Vetlugina's works on children's musical development, and Sukhomlinsky's pedagogical ideas about aesthetic education were considered (54; 89). In addition, when analyzing the educational function of art, Moisey Kagan's works on the philosophy of culture and Theodor Adorno's scientific views on the social nature of art were taken into account (45; 62).

The comparative analytical method was also widely used in the course of the study. This method made it possible to compare different pedagogical approaches to the professional training of a music teacher and identify their features. When analyzing the

content and goals of performance training in the music education system, the works of such musicologists as Boris Asafyev, Gennadiy Tsylin, and Lev Barenboim, as well as the issues of professional pedagogical training discussed in the works of Yuriy Babansky and Boris Likhachev, were considered (15; 87; 56). As a result of the comparative analysis, it was established that performing culture plays an important role in the professional development of a music teacher.

The method of system analysis was used in the course of the study. This method allowed us to examine the structure and content of the discipline "Performing Skills of a Music Teacher." Based on the system analysis, the objectives, substantive components of the discipline, methods, and results of the educational process were studied in their interrelation. The systematic approach is based on scientific concepts indicating the need to consider pedagogical phenomena as an integrated system. In this context, we were guided by the principles of the systematic approach in the works of Boris Likhachev, Vitaliy Slastenin, and Moisey Kagan (45; 66; 12).

The study also used the method of pedagogical interpretation of the results of students' performing activities. This method made it possible to analyze students' performance of musical works from pedagogical and art-historical points of view. When interpreting the performance results, such indicators as the transmission of the artistic content of a musical composition, performance culture, emotional impact, and the formation of a stage image were taken into account. This method was implemented on the basis of theoretical conclusions about the artistic nature of musical performance in the works of Boris Asafyev, Gennadiy Tsylin, and Moisey Kagan (54; 66; 12).

The complex of research methods used made it possible to comprehensively analyze the educational potential of the discipline "Performing Skills of a Music Teacher" and scientifically substantiate its importance in

the formation of the spiritual and aesthetic culture of future music teachers.

Discussion

The scientific consideration of the educational potential of music education is carried out at the intersection of pedagogy, art history, and cultural studies. This problem begins primarily with the definition of the concept of "educational potential" in pedagogical science.

In pedagogical literature, educational potential is considered as a set of possibilities within certain educational content, an academic subject, or a cultural phenomenon that contributes to the spiritual, moral, and aesthetic development of personality. The Russian teacher-scholar Boris Likhachev characterizes educational potential as the possibilities of educational content aimed at forming personal value orientations. In his opinion, education should be aimed not only at an informational function but also at the formation of a person's worldview, culture, and moral position (65).

In Kazakh pedagogical science, this issue is considered in the works of such scholars as Aliya Kuzdeubaeva, Sulushash Aisina, and Saltanat Zhakaeva. For example, Gulshirin Urazbayeva, studying the educational possibilities of national culture and art, proves that folk music and traditional arts play an important role in the spiritual and moral education of the younger generation (24).

From this point of view, music education has a special educational potential in shaping the aesthetic and spiritual culture of a person.

The educational significance of art has been the focus of philosophers and cultural scholars throughout the development of human civilization. Art shapes a person's worldview, values, and aesthetic taste, influencing their emotional and spiritual world. The educational function of art has been comprehensively studied by the cultural theorist Moisey Kagan (63). In

his opinion, art, as a cultural phenomenon reflecting a person's spiritual experience, plays a special role in shaping aesthetic consciousness. Moisey Kagan considers art to be a way of exploring the world emotionally and artistically. Many studies have been conducted on the educational nature of musical art. Music, as an art form that directly affects a person's feelings, is an important tool in shaping emotional culture (258).

The famous musicologist Boris Asafyev considered music as "intonational art," emphasizing its ability to influence a person's inner world. According to the scholar, musical intonation is an artistic expression of human feelings and enriches the emotional experience of the listener (67).

Dmitriy Kabalevsky, who studied the pedagogical foundations of music education, emphasizes that music education in schools should be aimed at shaping students' artistic worldview (52). According to his concept, music lessons should be a cultural and aesthetic space that allows students to understand, feel, and appreciate art and should not be limited to singing or listening to musical compositions. The educational significance of art is also widely considered in foreign philosophical and aesthetic studies. The American philosopher Susanne Langer, describing music as a symbolic form of human emotional experience, emphasizes its special importance in the development of a person's inner world (35). The German philosopher Theodor Adorno considered music an important art form that contributes to the formation of social and cultural consciousness (286).

Musical and aesthetic perception plays an important role in realizing the educational potential of music education. Musical perception is the process of understanding the artistic content, emotional impact, and aesthetic significance of a piece of music. One of the scholars who studied the problem of musical perception is Natalya Vetlugina. Having studied the psychological

and pedagogical foundations of children's musical development, she proved that musical perception contributes to the formation of a personality's creative and aesthetic abilities (Vetlugina 187).

One of the scholars who studied musical and aesthetic education in Kazakh music pedagogy is Raykhan Duysenbinova. Her works comprehensively examine the educational possibilities of folk music culture and its role in shaping the spiritual culture of youth (Duysenbinova 11). Performing arts occupy a special place in the music education system. In the process of performing musical works, a person not only acquires technical skills but also develops artistic thinking, emotional culture, and creative abilities. Lev Barenboim, who studied the artistic nature of musical performance, characterizes performance as a creative process that reproduces the artistic content of a musical work. In his opinion, the performer, interpreting the musical text, conveys the aesthetic essence of the work to the listener (301).

Gennadiy Tsypin, who studied the psychology of musical performance, emphasizes that performing activity develops a person's creative activity and forms their artistic thinking. During performance, the musician feels the content of the piece of music and transmits it through an artistic image. At the same time, performing activities are an important tool for shaping a person's spiritual culture. By performing musical works, a person establishes a connection with cultural heritage and deeply understands the value-related meaning of art (Tsypin 180).

Kazakhstani music researchers have also considered this issue. For example, the works of Alima Kenzhebaeva, Didar Sansyzbaeva, and Gulzhayna Kasymova emphasize the influence of music education on a person's cultural and spiritual development. Thus, music education and performing activities have important educational potential in the formation of aesthetic culture, the spiritual world, and the creative abilities of

the individual. The emotional and artistic nature of musical art determines its educational possibilities and is of particular importance in the professional training of future music teachers. The professional training of future music teachers in the music education system is multifaceted. This training requires not only mastery of theoretical knowledge and pedagogical techniques but also the formation of a high-level musical and performing culture. From this point of view, the discipline "Performing Skills of a Music Teacher" in pedagogical universities occupies an important place in the professional development of future music teachers (Kenzhebaeva, Sansyzbaeva, Kasymova 12). These scholars emphasize the connection between music education and national cultural values. The problem of professional competence in pedagogical science is comprehensively considered in the works of Vitaliy Slastenin and Yuriy Babansky. According to these scholars, a teacher's professional competence is complex, combining knowledge, skills, and personal qualities (13; 14).

The professional activity of a music teacher is not limited to the educational process. The teacher is also an important agent of cultural and educational activity. Musical performance helps to increase the effectiveness of teaching. By performing musical compositions, the teacher has the opportunity to increase students' interest in art and develop their aesthetic perception. Kabalevsky, a well-known scholar in the field of music education, emphasizes that a music teacher should be a person who promotes culture and art. In his opinion, the teacher's performing culture has a direct impact on the formation of students' musical taste (Kabalevsky 51). Kazakh researchers Alima Kenzhebaeva, Didar Sansyzbaeva, and Gulzhayna Kasymova emphasize the importance of promoting national musical culture in the music education system. In their works, the music teacher is seen as the guardian and transmitter of national cultural heritage (56). Thus, performing skills occupy

an important place in the professional training of future music teachers. They not only form the teacher's musical culture but also allow the teacher to carry out pedagogical and cultural-educational activities effectively.

Results

The performance training of a future music teacher in the music education system is aimed not only at forming professional skills but also at providing important educational opportunities that contribute to the spiritual, aesthetic, and cultural development of the individual. The methods of theoretical analysis, system analysis, pedagogical control, comparative analysis, generalization of pedagogical experience, and pedagogical interpretation used in the study made it possible to comprehensively identify the educational potential of performance training.

Research in the field of music pedagogy shows that musical performance plays an important role in the development of aesthetic consciousness, emotional culture, and creative abilities. The theoretical analysis and system analysis carried out in the course of the study showed that musical and performing training plays an important role in shaping students' artistic taste. In the process of performing musical compositions, students master the artistic features characteristic of various historical periods, stylistic trends, and musical genres. In music pedagogy research, artistic taste is considered one of the most important indicators of a person's cultural development. According to Boris Asafiev, aesthetic perception and artistic thinking develop in the process of understanding and performing musical intonation (110). As the results of pedagogical control have shown, students' experience of performing musical works contributes to the formation of their ability to distinguish musical styles and to develop artistic taste and an aesthetic worldview. This process is especially evident when performing works by different composers.

In Kazakh music pedagogy, this issue is considered in the works of Gulshirin Urazbaeva. The scholar emphasizes that mastering national musical culture expands students' aesthetic worldview and forms their respect for national cultural values. Musical performance activities are of particular importance in the formation of a person's emotional culture. In the process of performing musical works, students learn to feel the emotional content of music and convey it through an artistic image. The methods of pedagogical control and pedagogical interpretation used in the study showed that students' performing experience contributes to the development of their emotional perception. In the process of interpreting musical works, students strive to understand the musical image and convey it to the listener (Urazbaeva 16).

Natalya Vetlugina, who studied the theory of musical perception, emphasizes that listening to and performing musical works enriches a person's emotional experience and promotes the development of aesthetic feelings. Musicologist Gennadiy Tsypin also points out that performing plays an important role in shaping a person's emotional culture and developing the ability to perceive art (21). One of the most important tasks of music education is the formation of a person's spiritual and moral values. The content of musical works artistically reflects values such as morality, virtue, humanism, and patriotism. The comparative analytical method and the method of generalizing pedagogical experience used in the study showed that students gained a deeper understanding of cultural and spiritual values in the process of performing musical compositions.

This aspect of music education is emphasized in the works of Dmitriy Kabalevsky. The scholar shows that musical art plays an important role in enriching a person's spiritual world and shaping moral qualities. In Kazakh music pedagogy, the educational possibilities of national musical heritage have been studied, emphasizing

the importance of folk music in shaping the spiritual culture of youth (Urazbaeva 89). Musical performance is an important factor in the development of creative thinking and personality. In the process of interpreting musical works, students not only perform the finished text but also express their artistic understanding. The methods of system analysis and pedagogical control applied in the course of the study have shown that performing activities increase students' creative activity. In the process of performing musical works, students form a musical image and express their creative vision.

Gennadiy Tsypin, who studied the psychology of musical performance, emphasizes the creative nature of performing activities. In his opinion, every act of performance is a creative interpretation. One of the most important educational aspects of musical and performing training is the formation of students' stage culture. Stage culture includes the performer's ability to convey a piece of music artistically to the listener. As the results of pedagogical control have shown, concert practice contributes to the development of students' stage confidence, emotional stability, and communicative abilities (170).

Lev Barenboim, who studied musical performing culture, emphasizes that a performer's stage culture is an important indicator of their professional personality. The performer conveys the emotional content of a piece of music by establishing an artistic connection with the listener. In addition, stage practice contributes to the development of students' communication skills (96). In the process of musical performance, a special emotional bond is formed between the performer and the listener. This process also plays an important role in the pedagogical activity of future music teachers. The results of the research have shown that the performance training of future music teachers has significant educational opportunities. Musical performance is an important factor in the formation of students' aesthetic culture,

emotional sensitivity, creative abilities, and spiritual values (Barenboim 148).

One of the most important methods of musical and performing training is interpretive analysis of musical works. This method is aimed at students' deep understanding of the artistic content of a piece of music and their ability to express it creatively during performance. During interpretive analysis, students study the historical context, stylistic features, compositional structure, and emotional content of the musical composition. This process develops the musical thinking of the performer and develops the ability to interpret music creatively.

Boris Asafyev, who studied the problem of musical interpretation, emphasizes that in the process of performing a piece of music it is especially important to understand its intonational content. In his opinion, the performer conveys the artistic meaning of a piece of music through intonation (101).

Gennadiy Tsylin also considers musical interpretation to be the creative activity of a performer, showing that each act of performance reveals new artistic facets of a musical composition (88). In the process of mastering musical works, the method of artistic and imaginative analysis is widely used. This method is aimed at students' understanding of the artistic image of a piece of music and their ability to convey it emotionally during performance. In the course of artistic and imaginative analysis, students identify the main artistic ideas, emotional content, and musical images of a piece of music. This method promotes the development of students' musical imagination and aesthetic perception.

Moisey Kagan, who studied the problem of the musical image, emphasizes that the artistic image in art is an important factor shaping a person's aesthetic experience (120). In the process of performing a piece of music, the performer strives to feel the artistic image and convey it to the listener. In the music education system, concert and performance practice is one of the most

important pedagogical methods contributing to students' professional and creative development.

Concert practice teaches students to improve their performing skills, gain stage experience, and perform musical compositions freely in front of an audience. As the results of pedagogical control have shown, concert practice helps to increase students' creative activity and develop their emotional stability. Gennadiy Tsylin, who studied the psychology of musical performance, emphasizes that concert performance practice is of particular importance in the professional development of a musician (92). In his opinion, stage experience makes it possible to develop the performer's creative freedom and artistic thinking. One of the most important areas of musical and performing training is the formation of students' stage culture. Stage culture includes the performer's ability to convey a piece of music artistically, their behavior on stage, and the ability to establish a rapport with the audience. In the process of forming stage culture, students acquire skills such as stage behavior, performing confidence, conveying an artistic image, and establishing an emotional connection with the listener.

Lev Barenboim, who studied musical performing culture, considers stage culture to be the most important indicator of a performer's professional personality (33). In his opinion, the performer's stage culture helps to enhance the artistic impact of a musical composition. The use of national musical heritage is of particular importance in realizing the educational potential of music education. The traditional musical culture of the Kazakh people plays an important role in the spiritual and moral education of young people. The inclusion of folk songs, kuis, and works by national composers in students' performing repertoire increases their interest in national culture and creates a sense of cultural identity.

In the music education system, reflective learning methods are among the most

important pedagogical tools that ensure students' professional and personal development. Reflection is the process by which students analyze their own learning activities, performing experience, and creative results. This method allows students to evaluate their abilities, identify performance errors, and find ways to correct them. The problem of reflection in pedagogical science is widely considered in the works of Vitaliy Slastenin and Yuriy Babansky (33; 91). According to these scholars, reflective teaching methods ensure students' independent learning and professional development.

Reflection in musical performance training allows students to consciously analyze their performing activities and improve the level of interpretation of musical works. Thus, interpretive analysis, artistic and imaginative analysis, concert and performing practice, the formation of stage culture, the use of national musical heritage, and reflective learning methods make it possible to effectively realize the educational potential of the discipline "Performing Skills of a Music Teacher." These methods not only form the professional competence of future music teachers but also contribute to the development of their spiritual and aesthetic culture.

Basic Provisions

The practical components of the Music Education program at Muhtar Auezov South Kazakhstan University play a vital role in developing the performing skills of future music teachers. Practical work is aimed not only at developing students' professional skills but also at shaping their spiritual and aesthetic culture and pedagogical abilities.

1. Lessons in interpretive and artistic-figurative analysis. Students study a specific piece of music and analyze its stylistic features, compositional structure, and emotional content. These classes use Boris Asafiev's theory of musical intonation, Gennadiy Tsypin's psychology

of performance, and Gulshirin Urazbaeva's experience in analyzing national musical heritage.

2. Instrumental and vocal performance practice. Students perform musical compositions in individual and group classes and improve their technical skills. These classes are aimed at developing students' stage culture, emotional stability, and creative activity.

3. Exhibitions, concerts, and educational concerts. Through student concerts held at the university throughout the year, students not only demonstrate performing skills but also learn to communicate with the audience. Concert practice is the main object of pedagogical control.

4. Lessons on the use of national musical heritage. Students master national culture and form musical and aesthetic taste by performing Kazakh folk songs, kuis, and works by national composers. This practice contributes to the development of students' spiritual and moral values.

5. Reflective classes. Students analyze the works they have performed, identify their mistakes, and improve their interpretation. Vitaliy Slastenin's theory of pedagogical reflection is used in these classes. Students' concert experience contributes to the development of their stage culture, emotional stability, and communication with the audience.

As a result of pedagogical control, an increase in students' performance level and stage confidence was revealed. For example, if the students' average score before concert practice was 3.6 out of 5, then after the training concert this indicator reached 4.6 out of 5. The integration of performing skills with cultural practice is an important aspect of the educational process. The following methods are used in this direction:

1. Performing musical compositions at cultural events: students perform at folk festivals, school concerts, and cultural centers;

2. Participation in art projects: demonstrating the performing skills of music teachers in public cultural projects;

3. Working with national musical heritage: students transmit national culture to the audience through folk songs and melodies. Integration methods make it possible to increase students' creative activity and effectively use cultural and educational potential in their teaching activities.

Pedagogical observation has shown that educational concerts, reflective analysis, and the use of national musical heritage significantly improve students' performance level, stage confidence, and creative activity.

Thus, the pedagogical practice conducted by the university within the framework of the Music Education program at Muhtar Auezov South Kazakhstan University makes it possible not only to develop students' performing skills but also to form their aesthetic, spiritual, and pedagogical culture.

Conclusion

The results of the study showed that the discipline "Performing Skills of a Music Teacher" is an important tool for the professional and educational development of future music teachers in pedagogical universities. The main conclusions of the study are as follows:

The educational potential of music education is widely studied in the fields of pedagogy, music pedagogy, art history, and cultural studies. Scholars such as Boris Likhachev, Vitaliy Slastenin, Boris Asafyev, Dmitriy Kabalevsky, Gennadiy Tsypin, and Gulshirin Urazbaeva noted in their works that music education contributes to the aesthetic, spiritual, and emotional development of

the individual. The educational function of musical art is aimed at forming aesthetic taste, emotional culture, artistic perception, and spiritual and moral values.

Performing skills, along with the formation of students' professional competence, develop their creative thinking, stage culture, emotional stability, and communicative connection with the audience. Musical interpretation, artistic and imaginative analysis, concert practice, and the use of national musical heritage are effective pedagogical methods for forming students' aesthetic, spiritual, and pedagogical culture.

The pedagogical practice conducted in the Music Education program at Muhtar Auezov South Kazakhstan University shows that students' performance level, stage confidence, and emotional culture are steadily increasing. Concert practice, ensemble performance, mastery of national musical heritage, and reflective studies play an important role in the development of students' creative and pedagogical abilities.

The main difficulties encountered in studying the discipline are limited academic hours, an insufficient material and technical base, differences in students' initial musical level, and low reflective skills. To increase the educational potential of the discipline, it is recommended to increase practical hours, expand concert and ensemble experience, improve methods of interpretive and artistic-imaginative analysis, develop reflective skills, actively use national musical heritage, and integrate performance with cultural and educational activities.

Table 1. Dynamics of Students' Performing Skills Development (points, 5-point scale)

	Lesson type	Average score (initial)	Average score (after the training concert)
1	Instrumental / vocal practice	3.6	4.5
2	Interpretative analysis	3.7	4.4
3	Artistic and figurative analysis	3.6	4.3
4	Stage culture	3.5	4.6
5	Using the national musical heritage	3.9	4.7

The discipline “Performing Skills of a Music Teacher” plays an important role in the professional training and personal development of future music teachers. The educational potential of the discipline allows students to develop aesthetic taste, emotional culture, creative thinking, stage culture, and spiritual and moral values. With the effective use of interpretive analysis, artistic and imaginative methods, concert experience, national musical heritage, and reflective learning activities in the learning

process, the discipline can maximize the professional and educational competencies of future music teachers.

Thus, the educational potential of the discipline is high, but for its full implementation it is important to improve the curriculum, pedagogical methods, and material and technical base. Activities in this area will improve the quality of professional training of future teachers and expand their creative and pedagogical capabilities in cultural and educational activities.

Authors' contribution:

L.Sh. Aripbayeva – development of the theoretical section of the manuscript, work with sources, and interpretation of the data obtained; analysis and systematization of the material; conducting the practical part of the study.

A.M. Kadyraliyeva – corresponding author, definition of the research concept, definition of the research objectives, and development of the research methodology; scientific editing of the manuscript and abstract; consulting and scientific supervision.

Вклад авторов:

Л.Ш. Арипбаева – формирование теоретической части текста, работа с источниками и интерпретация полученных данных. Анализ и систематизация материала, выполнение практической части исследования.

А.М. Кадыралиева – автор-корреспондент, определение концепции исследования, определение круга задач и разработка методологии исследования. Научное редактирование основного текста, текста аннотации, консультации и научное руководство.

Авторлардың үлесі:

Л.Ш.Арипбаева – мәтіннің теориялық бөлігін қалыптастыру, дерек көздер мен жұмыс жасау және алынған мәліметтерді түсіндіру. Материалды талдау және жүйелеу, зерттеудің практикалық бөлігін орындау.

А.М.Кадыралиева – автор- корреспондент, зерттеу тұжырымдамасын анықтау, міндеттер шеңберін анықтау және зерттеу әдіснамасын әзірлеу. Негізгі мәтінді, аннотация мәтінін, кеңес беруді және ғылыми нұсқаулықты ғылыми редакциялау.

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ВОСПИТАТЕЛЬНЫЙ ПОТЕНЦИАЛ УЧЕБНОЙ ДИСЦИПЛИНЫ «ИСПОЛНИТЕЛЬСКОЕ МАСТЕРСТВО УЧИТЕЛЯ МУЗЫКИ»

Аннотация. Исследование направлено на всесторонний анализ образовательного потенциала дисциплины «Исполнительское мастерство учителя музыки». Актуальность исследования обусловлена важностью профессионального, духовного и эстетического развития будущих учителей музыки в современной системе музыкального образования. Формирование музыкально-исполнительских навыков позволяет не только развивать профессиональные компетенции, но и воспитывать художественный вкус, эмоциональную культуру, творческие способности, а также духовно-нравственные ценности студентов. *Цель* исследования заключается в определении воспитательного потенциала исполнительского мастерства в образовательном процессе и изучении путей его эффективного применения в подготовке будущих учителей музыки. Авторы ставят перед собой задачу проанализировать теоретическую литературу, раскрыть особенности интерпретации музыкальных произведений, использовать методы художественно-образного анализа, формировать эстетическую и педагогическую компетентность студентов посредством концертной и ансамблевой практики, а также изучить методы рефлексивного обучения и возможности использования национального музыкального наследия. В *исследовании* были использованы следующие методы: теоретический анализ, сравнительно-аналитический метод, системный анализ, педагогический контроль, обобщение педагогического опыта и педагогическая интерпретация. Данные методы позволили оценить художественное восприятие, эмоциональную культуру и творческий потенциал студентов в процессе исполнения музыкальных произведений. В *результате* было установлено, что воспитательный потенциал дисциплины находится на высоком уровне: значительно повысились исполнительское мастерство студентов, сценическая уверенность, творческая активность и уважительное отношение к национальной культуре. Как показывают результаты исследования, интеграция практических занятий и концертного опыта, интерпретационного анализа и рефлексивных методов способствует повышению эффективности данной дисциплины.

Ключевые слова: эстетическое воспитание, музыкальное искусство, эстетическое сознание, художественный вкус, творческая деятельность

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Аңдатпа. Зерттеу «Музыка мұғалімінің орындаушылық шеберлігі» пәнінің білімдік және тәрбиелік әлеуетін жан-жақты талдауға бағытталған. Зерттеудің өзектілігі қазіргі музыкалық білім беру жүйесінде болашақ музыка мұғалімдерінің кәсіби, рухани және эстетикалық тұрғыдан дамуының маңыздылығымен айқындалады. Музыкалық-орындаушылық дағдыларды қалыптастыру кәсіби құзыреттерді дамытуға ғана емес, сонымен қатар студенттердің көркемдік талғамын, эмоционалдық мәдениетін, шығармашылық қабілеттерін, рухани-адамгершілік құндылықтарын тәрбиелеуге мүмкіндік береді. *Зерттеудің мақсаты* – білім беру үдерісіндегі орындаушылық шеберліктің тәрбиелік әлеуетін анықтау және оны болашақ музыка мұғалімдерін даярлауда тиімді қолдану жолдарын зерттеу. Авторлар теориялық әдебиеттерді талдау, музыкалық шығармаларды интерпретациялаудың ерекшеліктерін ашып көрсету, көркемдік-бейнелік талдау әдістерін пайдалану, концерттік және ансамбльдік тәжірибе арқылы студенттердің эстетикалық және педагогикалық құзыреттіліктерін қалыптастыру, сондай-ақ рефлексивті оқыту әдістері мен ұлттық музыкалық мұраны пайдалану мүмкіндіктерін зерделеу міндеттерін алға қояды. Зерттеу барысында келесі *әдістер қолданылды*: теориялық талдау, салыстырмалы-аналитикалық әдіс, жүйелік талдау, педагогикалық бақылау, педагогикалық тәжірибені жинақтау және педагогикалық интерпретация. Аталған әдістер музыкалық шығармаларды орындау үдерісінде студенттердің көркемдік қабылдауын, эмоционалдық мәдениетін және шығармашылық әлеуетін бағалауға мүмкіндік берді. Зерттеу *нәтижесінде* пәннің тәрбиелік әлеуеті жоғары деңгейде екендігі анықталды: студенттердің орындаушылық шеберлігі, сахналық сенімділігі, шығармашылық белсенділігі және ұлттық мәдениетке деген құрметі едәуір артқан. Зерттеу нәтижелері көрсеткендей, практикалық сабақтар мен концерттік тәжірибені, интерпретациялық талдау мен рефлексивті әдістерді ықпалдастыру аталған пәннің тиімділігін арттыруға ықпал етеді.

Түйін сөздер: эстетикалық тәрбие, музыкалық өнер, эстетикалық сана, көркемдік талғам, шығармашылық қызмет.

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