

METHODS OF IMPROVING PROFESSIONAL TRAINING OF FUTURE MUSIC TEACHERS THROUGH THE PERFORMANCE OF UZBEK FOLK SONG

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Abstract. *This article describes methods, forms and TECHNIQUES for improving the professional training of future music teachers using Uzbek folk songs.*

Keywords: *music, professional training, pedagogy, method, song, piece of music, intonation.*

Introduction. Today's educational development shows the need for improvement by creating new professional and pedagogical methods in every field. Music education and upbringing of every nation serves the social structure of this nation ideologically and politically. Efforts in this regard are especially important in the pedagogical and professional training of personnel being trained in the music education system. Not only in education, but also in personnel training in foreign countries, a uniform curriculum and program is not followed. The main factor in this is the professional and life experience of the professor-teacher, which is organized based on the interest and level of knowledge of the students. In the process of education and upbringing, these situations develop the skills of preparing students for life through music, orienting them to a profession, and having a personal and creative attitude towards it.

In the history of music pedagogy, "Dalcroze method" (solfege, improvisation, eurhythmics (artistic gymnastics)), "Kodali method" (music theory and musical notation in oral form), "Karl Orff method" (stimulation of improvisation), "Suzuki method" (learning one's native language through national music) is widely used [1]. However, since these methods were characteristic of the national characteristics of the people in their time, they served to fundamentally develop the educational system of that nation. Pedagogical and professional methods based on national and local characteristics are used to improve the professional training of future music teachers with the help of Uzbek folk songs.

Main part. Pedagogical methodology includes such methods as oral, practical, comparison, design, and problem-based teaching required of a future music teacher, while the professional approach includes individual education, teacher-student, improvisation in performance, let's sing together, a number of methods are widely used, such as canonical singing, the method of working with students who have no musical education, rhythmic performance, unison performance, diaphragm performance, David's voice performance. In pedagogy, the essence of oral methods is that the topic is explained to students orally, the teaching process can be carried out in the form of conversation, discussion, storytelling, question-and-answer.

In the course of lessons, students choose the methods that are suitable for the subject from the subjects. It is clear to everyone that the ability to choose an effective method and organize the lesson meaningfully depends on the pedagogical skills of the future music teacher. Improving the professional training of future music teachers with the help of Uzbek folk songs requires a two-

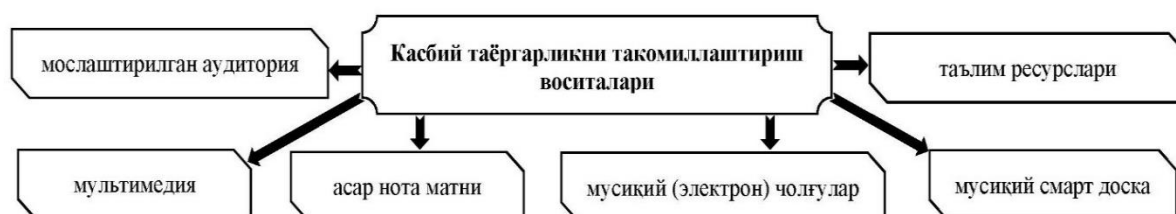
pronged approach. The creation of Uzbek folk music, like other types of musical folklore genres, is an art form that has a lot of historical foundations in terms of artistic and ideological content, simple, concise and perfect forms [2]. The brightest colors and elegance of the national music art are reflected in the rich, deep thoughts and ideas of the people's philosophical and social thinking. At the heart of folk music, one can clearly see the events of each nation, its struggles for happiness. The rich musical heritage created by our wise people is our great spiritual wealth, and it serves as an invaluable resource for the artistic-moral and ideological-aesthetic education of the young generation. Because he begins to perceive the most elegant and relaxing folk music - "mother's alla" - when he is lying in the cradle, even before he can speak.

Therefore, folk music is the closest form of art to the human heart. That is why folk music is given a special place in the music programs of higher educational institutions of our Republic. Undoubtedly, the creation of Uzbek folk music, as the basis and foundation of professional music, has been proven by life experiences that every composer can create a high artistic and polyphonic new work only as a result of the appropriate use of folk music styles and elegant melodies. The proof of this is that the major and minor scales in modern music, which are common to all nations, were formed only as a result of the development of musical-theoretical lessons at a high level and were settled with the arrival of classical music.

The use of practical methods consists in showing the tunes and songs directly with the help of musical instruments and performing them live. It is also possible to organize many games related to musical performance with students, and use various interactive methods. Among them, the demonstration method is very effective. The reason is that it helps students to develop musical perception and imagination [3]. In order to convey the topic to students and young people, it is possible to show it through various photos, video materials, posters, presentations, and Internet sites. A future music teacher must know perfectly well that musical education and training in the primary school is conducted on the basis of five activities, and in the secondary school on the basis of three activities. These are listening to music, singing, musical literacy, musical-rhythmic movements and accompanying students on musical instruments. In carrying out each of these activities, the optimal method is selected from the above-mentioned methods. Now let's look at the methods related to singing.

The means of improving the professional training of future music teachers through the medium of Uzbek folk singing were determined:

Figure 4. Tools for improving professional training.



In musical education, the educational importance of singing is emphasized. Folk songs and games that reflect the national spirit help children to feel and perceive the world artistically, and enjoy it. The formation of students' singing skills in elementary music lessons of general secondary schools is directly related to the development of musical hearing. Singing in pure intonation consists of clearly perceiving and clearly performing the heard sound [5]. Sometimes there are students who perceive musical sounds correctly, but cannot sing correctly. Due to the presence of

children with different characteristics and habits in the classroom, the future music teacher must use methods that are suitable for all students.

When learning to sing, the intended goal is achieved by gradually repeating methods, pronouncing vowels and consonants correctly, counting the rhythm of the song. Considering that elementary school students often imitate the teacher, the future music teacher should perform the song himself before the students sing. In the process of singing, the teacher works on breath, pronunciation, ensemble, and melody. For this, it is necessary to watch the students start and finish the song at the same time, looking at the teacher's hand. Singing any sound beautifully, without shouting, with proper breathing and adding vowels to consonants will give good results. When breathing, it is important to "...like smelling a flower" (N. Grodzenskaya). Students should be able to hear not only themselves, but also their classmates singing[1]. The process of singing is the same as the process of listening to music.

Now let's briefly touch on the process of teaching songs. Uzbek folk songs are resounding, meaningful and danceable, as well as many features that are not similar to the music of other nations. During the professional training, the future teacher will be able to acquire excellent performance skills on a musical instrument, be able to sing at a high level in one of the singing genres, and to know music-theoretical sciences and apply them in practice. In the process of teaching them to the students, the future music teacher should also form feelings of respect and love for this musical heritage in the young generation. First of all, the teacher himself will demonstrate the performance of the song by singing. It is necessary to get acquainted with the song to be studied, the history of its creation and the content of the song. The future teacher will perform this song himself. His performance should be artistically bright and expressive. If the teacher is not able to perform it himself, it is necessary to learn the song on an audio-video tape or through other computer tools. Therefore, no matter how small and simple the song is, it is important for the future music teacher to perform it at a high level.

The future graduates of the music education department will teach a number of folk songs such as "Oymomotilla", "Almajon", "Zuv-zuv boraghai", "Kichkinajon khizin", etc. "Oshkhorakamkaptar", "Beshtosh", "Oynalikomon", "This garden is beautiful", "Aqsholi, koksholi", "Dasta-dasta", "Boychechak", "Swallow", "Ko It is recommended to study musical folklore songs such as "sh haidash", "Lola sayli", "Ormak", "Lola-lola, lolajon" throughout the year. In the practical activity of the future music teacher, in the selective study of folk songs, it is necessary to properly educate the voice characteristics, level of musical ability, as well as artistic taste, which are now developing or in the period of mutation, and to satisfy their needs for music. need to be taken into account [4]. Fast and high-quality learning of songs depends on the future music teacher's right choice of song learning method. Depending on the level of preparation, this method may be different. The following steps are usually followed in teaching singing:

a) Introductory talk is a "small talk" given to students before starting to learn a song. In this introductory interview, they should know the content of the song to be studied in advance, and focus on the topic of the interview. In such a process, students can: "Listen to the song and understand its content", "Know what the song is about", "What is the main song being sung" or "Listen to the song and determine how many couplets it consists of" and answers to tasks should be carefully considered.

b) introducing undergraduate students to the song - teaching samples of Uzbek folk songs is one of the main activities of the future music teacher, and the work should leave a vivid

impression on them the first time they get acquainted with the work. If they like a song, they will be interested in it and learn it easily. When singing a song, a music teacher should feel like an artist singing in a concert hall, not in an audience, and approach this work seriously. In this, the future teacher and students will have the opportunity to immediately notice any fakeness and correct it.

c) conversation about the song listened to - the future music teacher conducts the second "conversation" after listening to the song. In this conversation, the song will be analyzed in full, and the unique aspects of its structure will be explained within the theoretical knowledge of the students.

g) learning the melody of a song - a future music teacher first needs to read the text of a song with full expression and understand the meaning of the melody of a song that is unfamiliar to them. While learning the melody, they are required to listen carefully and learn on that basis. As an example, we cite an Uzbek folk song performed in free measure below:

Том устидан тош отдим

Том ус-ти-дан тош от-ди-мо пи-ё-ла-ни ўх-шат-дим

пи-ё-ла-ни гу-ли-ни-ё ас-кар бо-лам-га ўх-шат-дим.

This song is sung in free time. As you can see from the notation, the piece is played in the range of fourths and fifths, and the singing begins with the light first octave of *lya* and rises to the second octave of *do*, which means that the stone is being thrown (first octave (*lya*)) and it is high rose (first octave *do*) circled over the roof, climbed to a high peak, fell down and hit the bowl (first octave (*re*)).

Tom – us – ti – dan tosh – ot – di – mo = 8

Pi – yo – la – ni o‘x – shat – dim = 7

In this case, it is as if throwing a stone over the to with a higher sound (*lya*), that is, the stone rolled high over the roof, went over, and the first octave fell from *lya* to *re*. A stone thrown with any force, after reaching its culminating point, loses its momentum and falls downwards with a speed equal to its weight. The melody of the song is like a stone going uphill with force and "pouring" down with the speed of its own weight, hitting the bowl at the last stop.

d) work on the melody performance of the song - the work of improving the artistic performance of the song begins at the time of teaching the song. Forming a tone, breathing and exhaling, a good ensemble, clear pronunciation are the elements of artistic performance of a song [2].

Hearing the song performed by the music teacher himself leaves a good impression. The teacher must perform any folk song with his voice with warm feelings. Correct pronunciation of the text in folk songs is a guarantee of meaningful singing. Clear and fluent pronunciation of the words is the main requirement for the performance of each song, and the correct pronunciation of the text plays an important role in revealing the artistic image of the song.

It is appropriate to start studying the creation of folk music with folk songs. That is:

a) First, it is necessary to teach undergraduate students small-scale folk tunes, national musical instruments and folk songs related to the social lifestyle of the population.

b) In order to develop the skills of understanding Uzbek folk tunes, there should be a live performance of the national musical instrument, a picture of the musical instrument, a picture of the performers, visual illustrations corresponding to the content of the melody, and materials corresponding to the content of the work.

v) In order for the future music teachers to understand the melody correctly, it is necessary to tell a short, meaningful and concise story about the piece, and then the teacher should analyze it together with them.

g) It is necessary to feel the musical rhythmic movements corresponding to the content of the work, to perform it in practice, to understand the artistic, ideological and educational aspects of the song, to use methods of mutual discussion from the pedagogical point of view, to develop a creative attitude towards the work. It should also be noted that the future music teacher plans his work, it is important to clearly define the educational, moral, and spiritual goals of each musical material. The existing tunes and songs of Uzbek folk music, in addition to arousing sophisticated pleasure in students, teach them moral education and a deeper sense of human qualities. In addition, national melody and national musical color are brought up on the basis of colors.

The creation of Uzbek folk music has its own semantic rules, and it can be seen that the brightest examples of national musical art are reflected in it. That is why musical education is an inexhaustible source of national awareness, because it is a fascinating world that directly conquers the human heart and mind.

It was found that the works selected for learning in activities outside the auditorium correspond to the demands and wishes of students to obtain independent knowledge in the field of [5] folk singing art, musical folklore. This pedagogic condition meant consistent and purposeful training of students to reveal their musical talents and abilities. In addition, the involvement of future music teachers in the auditorium or outside the auditorium training as widely as possible, individually, in ensembles and in mass, served to improve their professional training.

Uzbek folk songs begin with simple, small songs and gradually become more complex. This includes "Chamandagul", "Boychechak", "Lola", "Lola-lola, lolajon", "Lola sayli", "Ramazan", "Navroz", "Sumalak", "Double driving", "Choriychambar"., we can cite a number of songs such as "Yamgyryogaalok", "Yalamayorim", "Non Yapkhanda", "Ak Terakmi Kok Terak", "Daryo Toshkin".

The compositions for listening to music also start with simple small pieces and then gradually become more complex. For example, "Hawthorn", "Dutorbayoti", "Andijan polka", "Lolaraksi", "Karinavo", "Ferganacha", "Navrozi ajam", "Munojot", "Chakira- Chaki", "Koshchinar", "Sharob" are among them. Students listen to meaningful and cheerful music with pleasure and perform music and dances enthusiastically, in this they arouse interest in Uzbek folk songs, gain their love, and create a basis for the formation of moral education in social pedagogy. That is why music serves as an effective tool for the comprehensive formation of the spiritual and moral world of undergraduate students. In order for students of music education to understand what they have heard, to express their thoughts and impressions, an interview (question-answer) and analysis of the work will be held with them. Then the piece is listened to again. If possible, the future music teacher should first perform the piece on the national instrument (doira, rubob, dutor, nay, badakhshon rubob (Afghan rubob), gijjak, strings in some local styles or on the piano,

then audio-video or vice versa), they will have a deeper understanding and appreciation of the musical work. It is necessary to divide the performance into parts, and show that the musical movement of the sounds in each measure reveals the full text of the poem. If the listened musical piece is performed with the help of various musical movements, or if it is shown how to perform it on dutor, rubob, circle, gizjak and other instruments by imitation, or if they make up a story and draw pictures corresponding to the content of this tune, the effect of the work will remain in the memories for a long time. This will help them enjoy music and get cultural nourishment. It is necessary to carefully consider each studied song or tune and create a motivational atmosphere for students. It is a practical and effective tool for future music teachers to learn to sing, perceive music, and develop musical aptitude. By singing and listening carefully to each piece of music, students learn to vividly imagine images and correctly evaluate music through musical sounds. In the curriculum of music education, the works performed in the "Creation of Uzbek folk music" classes should have educational value. A work that is listened to or sung according to the age of students should be close to their inner world and affect their morals. They should listen carefully to both happy and sad music, solemn upbeat and comic music. The musical works that are listened to and sung every school year become more complex in terms of form and content. Modern music culture should be armed with various forms and information media, handouts and lessons in non-traditional style, visual aids, audio-video, internet network tools and other technical tools.

Since the students have acquired their knowledge, skills, skills and professional competences for the characteristics of singing genres, they should first of all learn the main features of the art of music, internal and external laws, performance styles, as well as the most basic and public features. gives an understanding of folk music and understands the difference between professional (professional) music created by composers, that the genre of folk music has a long history of development, like artistic folklore works, and sounds in a simple, smooth, bright tone, in a melodious and cheerful way. In addition to this, meetings with famous folk hafis, artistic and creative evenings with students create a foundation for mastering examples of Uzbek folk music. Therefore, music lessons should be conducted on a perceptive, deliberative, strong emotional-will basis based on various methods and pedagogical technologies. These aspects make it possible to familiarize them with Uzbek folk songs in detail. That is, each theme and all the musical works covering it belong to the creation of Uzbek folk music, that is, it is composed of folk sayings and instruments, festive and ceremonial songs, and seasonal songs. For example, learning the song "Yomghir - yogalok", which is considered one of the folk songs. Mastery of brief information about the song is demonstrated through the practical method, that is, the music is played and performed by students.

Undoubtedly, the use of the following methods and techniques is of great importance when singing a work as an ensemble. As an example, divide students into three groups to perform using the "Chain" method. In this case, the beginning of the song is performed by the 1st group, the chorus by the 2nd group, the next section by the 3rd group, and the last chorus by all groups in a sequence, in the form of a chain, gives importance to tone, metro-rhythmics. Musical rhythmic movements can also be harmonized in the performance of a song.

The future music teacher will improve his/her professional competence by showing the movements corresponding to the words and melody of the songs, combining listening, singing and rhythmic movements. The most important thing is to introduce them to the world of musical art, to educate the younger generation ethically and aesthetically through the means of folk songs, as

well as enjoying music, as Uzbek folk music is very rich in genres, meaningful and meaningful. . In addition, if this process is organized theatrically, the poetic and melodic content of the song will quickly sink into their minds and consciousness. This is another improvisational method to achieve the desired goal.

Conversation and question-and-answer methods in studying the work strengthen the students' creative attitude towards the work [6]. Folk music is a window of time. Therefore, he reflects the essence of the era he created, the suffering of that people, the history of the struggle for freedom, the dreams and desires for happiness, the most advanced human qualities[7]. That is, folk music has its own artistic language. People's mashshaks created simple, concise and deep-thinking folk epics and ghazals with tunes corresponding to the artistic, ideological and poetic tone. That's why connecting folk music creations with materials studied in literature and pedagogy classes, especially folk oral artistic creations, is given a wide place. It is desirable for students to learn subjects related to folk music creation in the first semester, and it is necessary to make good use of this convenient opportunity in professional training. It should also be emphasized that subjects must clearly define their interrelated goals in the materials of the programs and take into account every possibility. In the following semesters, the creation of folk music is studied in a more serious way, and listening to music takes the main place in it.

The students were told that the study of musical works in the program "Creation of Uzbek folk music" is connected with the conversation about Uzbek folk music, that Uzbek folk music is rich in means of expression and is the national pride of our people. It is very useful to explain that throughout the works, it has been a source of inspiration for people in work, struggle and creativity, and that events in the history of our nation have been reflected to a certain extent in various genres of tunes and songs. Students will listen to examples of songs of sister nations based on the experience gained in understanding Uzbek folk songs.

Conclusion. Uzbek folk songs should be taken as the main foundation in the teaching of subjects taught in the field of music education, and teaching should be organized on this basis. Regularly studying folk tunes and students' songs from the science program, understanding Uzbek folk music, understanding the music of sister nations on the basis of professional skills, teaching students the musical tone of the song and the meaning of the poem. To learn to understand and perceive, you can use artistic pictures typical of the art of singing. In learning Uzbek folk music, it is necessary to apply various pedagogical methods, conversation, story, question-answer, small talk, writing essays, work with textbooks, and make good use of additional literature. It is known that especially prospective music teachers have a strong appetite for information, and they are interested in understanding the nature of new issues. Therefore, in studying each work, it is very important for the reader to have a brief and interesting information about the musical culture of the nation that is the owner of this work, the characteristics, artistic and ideological content of the work.

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