

REQUIREMENTS FOR MUSICAL AND THEORETICAL KNOWLEDGE OF A MUSIC TEACHER

Ibraximjanova Gavxar Amanbaevna

Acting Associate Professor of the Department of Music Education, International Nordic
University

<https://doi.org/10.5281/zenodo.10731274>

Abstract. *This article outlines the requirements for the musical theoretical knowledge of a future music teacher, the importance of musical theoretical knowledge in preparing for the profession, the solution of professional knowledge, and provides some methodological recommendations for teaching musical theoretical knowledge.*

Keywords: *music, art, profession, professional music, knowledge, musical theoretical knowledge, academic mobility, credit modular system.*

Introduction: It is known that in recent years, the leadership of our country has paid great attention to the field of music education and art. In the Republic of Uzbekistan, adopted under the direct initiative and leadership of President Shavkat Mirziyoyev and consistently implemented, the action strategy for the five priority directions of the development of the Republic of Uzbekistan for 2017-2021 and for the next 2022-2026 The development strategy of the new Uzbekistan initiated a new stage of reforms taking place in our country. The practical results, signs and characteristics of this process are clearly visible today in all aspects of our life, most importantly, in the thinking, aspirations and actions of our people. In this sense, it is true that the Strategy of Actions is an important program for a new era of development, which defines the scientific-theoretical, practical-constructive foundations of the rapid development of Uzbekistan based on the requirements of the rapidly changing times [1].

At this point, it is worth to say that a period of great changes has begun in the music education system of our Republic, starting from 2020, all higher education institutions will be taught in the credit-model system, the academic mobility of professors and students will be strengthened, higher education to ensure the fulfillment of the students defined in the concept of development of the education system until 2030, to increase the quality and mobility of competitive personnel training in the higher education system of the Republic of Uzbekistan, to increase the weight of non-governmental higher education organizations, to educate students under the slogan of lifelong education improving the concept of independent research, etc. [1]. In the process of such responsible education, there are a number of tasks, such as training future music teachers, ensuring that they have their place and position in the branches of the republic's economy, and ensuring their appropriate mobilization in the social life conditions of our people. it is reflected that the professors-teachers of the field have great importance in the implementation of responsible tasks.

Main part. Music is art - life, reality around us, man and his inner world - thoughts, feelings. Art absorbs reality based on the creation of artistic images through sound, more than other types of human activity. He supposedly creates the world anew with the help of a form that directly affects the feelings and consciousness of a person [7]. However, the artist does not copy life, events or things. He selects the most common, typical characteristics of an image, understands all of them, changes the appearance of the image, and then embodies it in the form of a painting,

poem, or piece of music. Of course, the work of any artist shows his personal ability while keeping it [4]. Because the objective material of the external world is reworked separately in the mind of the artist and re-emerges as an original, unique creation. At the same time, it is possible to say that each work is a creative product of public consciousness. After all, it is related to a certain social psychology, mood, Motherland, country, historical events. The social side of artistic creativity is manifested in the way that a person feels the connection with his contemporaries and his people with the past and humanity through artistic images. True art, while creating eternal artistic values, also realizes the continuous connection of generations.

Thus, works of art are a reflection of both life and creativity. But not all types of art are able to depict different aspects of life at the same level. Each type of art is distinguished by its own means and principles of expression. So, what is the art of music? What are its goals and tasks? It is natural that the question arises. So, let's go to the explanation. Music (derived from the word muse and called the art of fairies) is the art of tone (intonation) from a professional point of view, an artistic reflection of reality expressed in sounds. It reflects existence in its own way, enriches it, and helps to understand and change it. It is known that music plays an important role in the life of society. Music is a unique tool that serves as a sign that is definitely present in a person's lifestyle and social life, during work and rest, and helps a person achieve spiritual values. It is rightfully considered an effective tool of aesthetic education that shapes the spiritual world and moral goals of a person [4]. Music itself, its creators, performers, listeners, music culture is an important area of society's culture.

There is no doubt that music has a close relationship with other forms of art. His live connections are seen in the closeness of the musical intonation base with literature, the similarity of rhythmic organization to poetry and dance art, and the harmony of the proportional structure of his works with architectural forms. It should be added that works of literature, fine art, and sculpture often serve as a basis for musical works [2].

Music has one or another content that is revealed through musical images. These are natural landscapes, events and situations in social life, and the inner spiritual world of a person. Music is a tool capable of expressing a person's feelings and mood through its colorful harmonious sounds. At the same time, it is a combination of harmonious sounds that have the power to depict natural scenes, embody images of movement, and imitate the sincere sounds of life (chirping of birds, rumbling of thunder).

The state educational standards developed on the basis of the Law of the Republic of Uzbekistan "On Education" and other regulatory documents related to education require us to teach musical subjects along with all the subjects taught in the educational system based on the requirements of modern development [2].

Currently, the State Educational Standard and model curricula have been developed for all stages of the educational system regarding the teaching of musical subjects. A music teacher is a person of special importance in the implementation of important tasks of musical education, formation of a high musical and aesthetic taste of the young generation, development of creative ability, creation of performance skills.

Taking into account the responsibility of the teacher, it is important to realize that it is a vital necessity to improve the professional education of future music teachers and undergraduate students, especially to improve their singing skills. Learning a song and singing it according to the standards of the types of activities performed by students in music-theoretical lessons gives them

special emotional upliftment and pleasure. After all, according to D.B. Kabalevsky, "Each class is a choir! It is an ideal." Because, in the process of singing in the choir, all students can openly demonstrate their voice, singing ability, and their attitude to life. In the same way, it is necessary to pay serious attention to this issue when singing musical works as solfeggio[3].

In the preparation of bachelors who are considered to be future music teachers in higher musical educational institutions, it is necessary to achieve the formation of all their skills related to singing. Solo singers and choir leaders who teach singing should look for each of the students tomorrow and imagine them as a teacher who will teach them the secrets of vocals, and equip them with the most important secrets of the art of singing. It is natural for a future music teacher to ask, "How should a future music teacher learn musical theory and how should his voice be in solfeggio?".

Among the primary requirements for the teacher's voice, the following can be included:

1. The teacher should not only master the singing technique, but his voice should be pleasant and attractive to the students, moreover, he should sing the notes correctly and without going out of the prescribed rhythmic measure;

2. The teacher should be able to sing along to himself on any instrument (piano, rubob, dutor, etc.);

3. Being able to sing in a beautiful, pleasant timbre even without the music of an instrument;

4. Being able to sing in all registers of his voice range (middle, low and high) without losing his voice timbre, while pronouncing the notes correctly;

5. Being able to sing the piece in a shrill note or in a falsetto voice;

6. Being able to pronounce the intervals correctly while singing;

7. Skillful solfeggio of various rhymes and ornaments in folk songs;

8. To have the ability to sing in different dynamic situations;

9. While doing solfeggio with students, he should be able to choose the tone of his voice correctly [4].

The above-mentioned features show how well the music teacher has mastered the technique of singing. The skills of singing various pieces of music are acquired by a music teacher, first of all, in the process of learning from professional teachers. In particular, careful preparation for the process of solfeggio reading of vocal, classical music, choral and folk songs, mastering all the knowledge of music theory, is an important factor in organizing this process at a high level. Our observations for many years, in particular, by the professors and teachers of the "Music Education" department of the International Nordic University, in improving the musical-theoretical knowledge of music education students, solfeggio, harmony and the analysis of musical works is known from many years of experience.

Firstly, the students' knowledge of solfeggio singing is not yet at a professional level, and one of the reasons for this is the fact that solfeggio is taught as a module within music theory and despite the extremely small number of hours allocated to this module. to work more on oneself;

- in the fact that the students' acquired knowledge is limited only to the knowledge acquired during the course of the lesson, acquired skills and qualifications. In order to master the technique of singing solfeggio, although the students use the prescribed independent work efficiently, it is necessary to develop more working mechanisms;

- to master the technique of singing solfeggio works, to find effective ways of the students' desire to do this, to take into account the specific features of music education in the development of relevant regulatory and legal documents.

At the same time, it should be emphasized that no matter how well professional knowledge and skills are provided to students in musical-theoretical knowledge in higher education institutions, a good teacher it is not enough to be. He should systematically work on himself. It will be difficult for him to achieve and maintain a professional level.

In the field of music education of higher educational institutions, it is not possible to achieve effective indicators of further improvement of musical-theoretical knowledge of students with the science of solfeggio alone. For this purpose, all work carried out on mastering the technique of singing in vocal-choir skills is a special foundation for a music teacher, it serves as a special direction for a young specialist to become a professional singer.

Vocal specialists note that there are three periods in the development of professional skills in students:

The first period is the period of the initial formation of the skills of making the right sound, and it is the period when the student has just learned how to make a sound.

The second period is to preserve the formed correct way of singing, to introduce it to all registers of the voice range, to correct some shortcomings and to strengthen the acquired initial skills.

The third period is to bring the newly formed skills of sound production to the automatic level, to completely eliminate the shortcomings, to teach to use various options for the use of sound production devices.

For students practicing traditional singing skills, there will be more to do, especially in the third period. To be able to use the national ornaments typical of singing: new efforts to find ways to use new options for using complex ornaments such as wailing, khochirim, spreading the sound, vibrating, strumming, balancing, etc., the singer's own independent style can also lead to creation. A singer or a singer who stops working on himself stops growing. A vocal or singing performance requires constant work on training his voice.

At this point, it is appropriate to mention the famous singer F. Shalyapin's important prediction of the Khanna voice. According to his opinion, every singer should feel as if he is divided into two people while singing. As a first singer, he sings at a professional level, as a second singer, he should regularly monitor his performance, identify his achievements and shortcomings, and think of ways to correct it. This gives the singer a greater responsibility [3].

A vocal or classical singer, teacher should follow a number of important recommendations for professional training of music bachelors and improving their singing skills. Let's talk about the most important elements among them.

Voice training. Before each session, it is recommended that the teacher independently perform several necessary exercises and adjust his voice within 10-15 minutes. Such exercises activate the passive state of the body, eliminate inhibitions in the body and nerves, and bring it to a working state.

Exercises performed should not exceed 4-5 and should be of different nature. Each exercise should be based on a certain pace and rhythm. Such exercises allow the vocal apparatus to warm up, regulate the teacher's sense of rhythm, and adapt to singing in rhythm. The exercises are mainly

based on vowel sounds. But it can also be aimed at the correct pronunciation of consonants, depending on the needs of the teacher.

The teacher should connect the exercises from the middle part of his voice, which is, from the "primary" zone, and then use the lowest and highest veils.

Systematic and continuous conducting of voice exercises is important for the teacher to prepare for the lesson, but also for the formation of the skills of regular use of the voice apparatus at a professional level.

Speech activity of the teacher. One of the most important professional elements for a music teacher is his ability to speak clearly, fluently and pleasantly. In order for the composer of the studied work, the author of the text, to express the ideological content of the work and artistic images in words, the teacher's speech culture. For meaningful and effective communication with the class or one-on-one, the teacher's speech culture is required to be highly developed.

Speech has mysterious properties, such as the ability to captivate a specific person, to bewitch, to attract thoughts, to interest them, to arouse emotional feelings. In particular, the fact that the teacher's speech matches his singing skills is considered his greatest achievement. In the group, free and easy movement of nerves and body muscles, articulation apparatus (tongue, soft palate, yawning position, throat muscles, free movement of the lower jaw when lying down, correct and balanced breathing). It is important not only in singing, but also in developing the teacher's speech. But both singing and speech have their place and their own skills.

Taking into account that there is no special subject in the teacher's speech formation curriculum, it is necessary to devote special time to the development of speech based on the symphonic features of the lesson in each music subject.

Working optimally. It is known that the teacher is scheduled to work with each student for 45 minutes. During the lesson, he has to conduct a lesson with at least 3-4 students, and sometimes with 5-6 students. Taking this into account, the teacher should pay special attention to the ability to properly distribute his strength, taking into account his physical capabilities [6].

In the process of work, giving power to the voice apparatus continuously, not using it logically, leads to severe fatigue of the voice apparatus, the appearance of hoarseness in the throat, and this, in turn, causes a violation of the coordination of hearing and movement of the voice. As a result, the singer loses the ability to control his voice.

Taking this into account, the teacher is recommended to pay special attention to maintaining the optimal order. Adherence to the optimal arrangement includes the following requirements:

1. To achieve that the teacher can conduct the lesson with moderate effort (exerting his own effort makes the lesson process loose, and spending a lot of effort quickly tires the teacher).
2. Getting used to the process of singing - replacing it with speech, explaining it in a short and concise way.
3. The turn of the teacher and the student to sing is often changed. In this, the singing process of the singer is divided into phrases.
4. Getting used to managing emotional situations during the work process through the activity of the head and cerebral hemispheres.
5. Practicing singing less in the lower end of the vocal range.
6. To calm the nerves and rest the vocal apparatus by giving occasional pauses.
7. Broadcasting of works through music recordings.

8. To be able to sing in different dynamic tones and to use different options for creating sound.

Acting skills. When the teacher sings, they should also use different options of hand, body, foot, face, eye, and head movements.

Depending on the content, character of the song, it is recommended that the teacher use some acting actions.

In the process of singing in music lessons, the teacher requires the teachers to perform actions corresponding to the content of the piece, and this ensures that the lesson will be more interesting and meaningful.

Inculcating the elements of stage culture to the future music teachers who are studying singing will only have an effect on the passing of the lesson in a professional spirit, and will also increase the professional level of preparing bachelors for the profession allows.

If the bachelors acquire certain knowledge and skills from stage culture, they will be able to teach their students the ways of acting in the future.

Inculcating the elements of stage culture to the future music teachers who are studying singing will only have an effect on the successful passing of the lesson in a professional spirit.

If the bachelors acquire certain knowledge and skills from stage culture, they will be able to teach their students the ways of acting in the future.

Teacher's adherence to voice hygiene and prevention. Young people, who usually have strong and bright voices, dream of singing on stage, and they look for ways to develop their professional singing skills.

In order to become a music teacher, it is not necessary to have a special vocal talent, a naturally bright, strong voice. As a result, most students do not fully understand the need to pay attention to voice hygiene and prevention.

Conclusion. However, a music teacher should first of all feel himself as a performing singer, work tirelessly to improve his performance skills, burn his soul to enrich his singing repertoire, and develop himself as a performing singer. This, in turn, requires him to spend a lot of effort, effort, enthusiasm, and a lot of emotional energy.

A music teacher is trained not only as a singer-singer, but also as a speaker. It is natural that such constant work exhausts him and has a negative effect on his vocal apparatus.

In order to always be ready for the lesson, it is recommended to protect the voice apparatus from mixing hot and cold, to pay special attention to not tiring the voice and oneself, and to use the supervision of a laryngologist [5].

Based on the above, it can be concluded that the teacher's constant work on the formation of singing skills and careful maintenance of his voice apparatus can be the basis for his successful performance.

REFERENCES

1. Decree of the President of the Republic of Uzbekistan on October 8, 2019 No. PF-5847 "On the concept of development of the higher education system of the Republic of Uzbekistan until 2030"
2. Panjiyev Q.B. Improvement of professional training of future music teachers by means of Uzbek folk songs. Monograph. Tashkent. 2022. B. 202.

3. Ibrahimjanova G.A., Urmanova L.A., Khodjayeva M.Kh., Khalilov F.N.. "Elementary theory of music. Harmony". Study guide. Tashkent: "National Society of Philosophers of Uzbekistan", 2017.
4. Muslimov N.A. Theoretical and methodological foundations of professional training of a teacher of vocational education: Ped. science. doc. ...dis. autoref. - T.: 2007. - 47b.
5. Nurmanov A.T. Pedagogicheskie vozmojnosti podgotovki studentov k tekhnologii i tekhnike effektivnogo obshcheniya (na primere vneauditornyx zanyatij). Ped. science. doc. ... diss. - T., 2017. B. -278.
6. Koysinov O.A. Technologies for the development of professional and pedagogical creativity of future teachers based on a competent approach. Ped. science. doc. ... diss. -T., 2019. -237 p.
7. Salimova, D. I., & Ibromhimjanova, G. A. (2021). Formirovanie u studentov navykov vocalnogo ispolneniya. Journal of Science, 3(4), 46-50.
8. Rozimurodov, I. (2024). Povyshenie muzykalno-ispolnitelskoy kompetentnosti budushchikh uchiteley music. Nordic_Press, 1 (0001).
9. Ibrahimjanova, G. A. (2023). Independent work of students with academic literature. Education of science and innovative ideas in the world, 18(5), 168-172.