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## Issues Of Professional Training Of Future Music Teachers In Working With The Choir

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### ABSTRACT

This article describes the future pedagogical activities of future music teachers studying in the higher education system, the qualifications and skills necessary for them to work with choirs. Also, today there are a lot of shortcomings in the teaching process, introducing students to the art of vocal and choral. In addition to the concluding remarks of the article, the authors gave a number of effective methods and recommendations.

### KEYWORDS

Vocal apparatus, vocal range, vocal intonation, word pronunciation, nuance, chest, articulation, cantilena, choral chapel, choral ensemble.

### INTRODUCTION

The poetry of any nation cannot be fully imagined without songs. The song is as sacred as the language of the people, and it is impossible to imagine a nation without its own melody. The head of state of Uzbekistan Sh. According to the decree "On measures to further enhance the role and influence of culture and art in society" signed by Mirziyoyev on May 26, 2020, he set even greater tasks for teachers of music, one of the main branches of

our spirituality. teaching and singing it to the norm gives them a special emotional uplifting mood and pleasure. After all, according to D.V. Kabalevsky, "Every class is a choir! This is an ideal."

In the process of singing in the choir, all students can openly express their voice, their ability to sing, their attitude to life. As the university prepares future teachers for the profession, it is necessary to ensure that they

develop all their singing skills. What should be the voice of a future music teacher in the formation of vocal and choral skills in students?

There are many requirements for a teacher's voice:

1. The teacher not only masters the technique of singing, but his voice is pleasant and engaging to the students
2. The teacher can sing in unison on any musical instrument (piano, rubab, dutar, etc.)
3. To be able to sing in all registers of his vocal range (medium, low and high) without losing the same timbre
4. Be able to sing hymns or falcet
5. Ability to skillfully use different accents, dynamic tones, ornaments in folk songs
6. Must be able to choose the right tone of voice when communicating with students. An indicator of how well a music teacher has mastered the singing technique is in the presence of the features listed above. Different vocal skills are acquired by a music teacher primarily in the process of learning from professional teachers.

In particular, students who have mastered the lessons of vocal, classical singing, choir and folk singing will spend hours studying singing skills, ie endurance. Choir experts point out that there are three periods in the development of students' skills:

The first period is the period of the first formation of correct sound formation skills, when the student has just learned to form sound.

The second stage is to preserve the correct way of singing, to introduce it in all registers of the sound range, to correct some shortcomings and to strengthen the initial skills acquired;

The third stage is the period of bringing the newly formed skills of sound generation to the level of automation, the complete elimination

of shortcomings, the training to use different options for the operation of sound generation devices. It is significant for students to successfully go through these periods to develop their vocal and choral skills. In addition, a number of prerequisites are required for professional development. These include: 1. Practice the voice 2. Teacher's speech activity 3. Work in optimal order 4. Teacher's acting skills 5. Recommendations such as the teacher's adherence to sound hygiene and prevention. As long as words and music are connected in a choir, serious work must be done on both and their harmony. Accurate and correct pronunciation of a word has a positive effect on the intonation and quality of the sound. The famous singer F.I. Shalyapin once said, "A well-spoken word is half-sung."

However, firstly a music teacher has to feel like a performer, work tirelessly to improve his performance skills, enrich his singing repertoire, and shape himself as a performer-singer. This, in turn, demands him to expend a great deal of energy, effort, enthusiasm, and great emotional strength. An expert teacher should create an atmosphere of close cooperation with students as they teach them the secrets of choir-vocal. They should be taught that a well-timed voice is one of the means of artistic performance and that they should work harder to improve sound quality. Based on the above, it can be concluded that the teacher's careful work on the maintenance of his vocal apparatus, the formation of singing skills can be the basis for his successful work. Getting the sound right is a difficult process and involves important processes such as the sound apparatus being in the right position and making a sound, being able to stretch the sound, reaching the breathing base. The main means of artistic expression of the choir is the disclosure of the ideological content of the work. If the choir performers have good intonation and vocals, ensemble and word pronunciation, vocal-choral technique, and its performance does

not have an artistic expression, then the ideological and artistic content of the work performed does not reach the audience. The artistic expression in the performance excites the audience, provides spiritual nourishment and helps to imagine the problems of the work. Regardless of the chorus achieving good wording, pure intonation, and ensemble, its performance will not be lively, emotional, or interesting if it lacks performance tools such as nuances, dynamics, and sentences. All work in the choir should be closely related to the artistic performance. The creative environment is created in collaboration between the leader and the choir. The strong will and perseverance of the choir leader, the conductor play an important role in the establishment of creative work, discipline, and the achievement of the set goal. When musicians perform on an inanimate object, and its performance depends on the quality of the instrument as well as their skill, the conductor works with many different people. He has to gather the choir performers in front of him in a team and unite them in such a way that this team should sound like a well-tuned musical instrument under his direction. It is advisable to know the characters of the team executors, to behave individually when dealing with them, to set the same requirements for everyone in the performance of the assigned tasks. For the successful formation of adolescent voice characteristics, professional guidance in the formation of choral and vocal skills has to be sought directly. An important way to develop vocal skills starts with getting the right breath for this singing. Students usually think that the right way to breathe is to lift their shoulders and chest high to sing. They also quickly exhale the breath they take in and become accustomed to singing loudly through the rest of the breath. The first task of a music teacher will be to get the students to take the breath they take to sing correctly. From the above, it can be concluded that a teacher's constant work on the maintenance of his vocal apparatus, the formation of singing skills can be the basis for his successful work. Singing as

a team, which is one of the activities typical of music lessons, plays an important role in developing students' singing skills. During the group singing process, all students will have the opportunity to sing at once. This will give students a world of pleasure. As they sing in unison with all their classmates, the students deeply feel how much power there is in this union. After all, singing in a choir can be a pleasure for people of all ages. Unfortunately, adults are deprived of the happiness of feeling such happiness. Because choirs that unite adults have not been a habit for our people.

In particular, the pensioners' choir, which unites the majority, or the choir of the elderly, is almost non-existent. However, in choirs composed of European elders, even the elderly sing with boundless joy and feel lonely. Singing in a choir is a lot of fun for teenagers and it makes students not feel tired in other subjects. At the same time, it should be noted that in music lessons, children spend more time on other activities. This is not something that students can enjoy as a group singing. It also hurts students to be reprimanded a lot when they sing in a choir, to stop them from singing. It is also not good to be dissatisfied with some of the shortcomings that are allowed by all the students in the class, feeling that they do not have the same ability to sing. Choir experts with many years of experience have proven that it is necessary to use certain intonational features to pronounce intervals correctly. In the auditions, some school leaders argue that any song performed by four people is a quartet. However, the song, performed by four people, turns out to be a one- or two-voice vocal ensemble. When four people sing a song, it becomes a quartet only if they sing some parts of the song in four voices. Also, even when he sings as a quartet, he does not sing in four voices from beginning to end. Sometimes chords can sing with one voice, sometimes with two voices, sometimes with three voices, only some lines with four voices. It has become customary to call it a quartet, given the division of these four voices. In order to increase the

effectiveness of teaching, it is important to use advanced and modern teaching methods, the introduction of appropriate information and pedagogical technologies. The use of textbooks, teaching aids, lecture notes, visual aids, methods such as "mono-themed conference", audio and video equipment, computer equipment, plates. The list of repertoires of the program includes works of different complexity, taking into account the differences in the vocal abilities and vocal-choral preparation of students at the Faculty of Music. Listed works should be transposed into a tone appropriate to the student's sound range. Participation in regular academic concerts, various competitions, such as "Uzbekistan is my homeland", "Republican Song Festival" and other vocal-choir competitions, helps students to master their skills. It is necessary to study the methods of performing arias from romances or musical dramas, operas, to ensure that they go from simple to complex, in a continuous sequence. Romances can be written for a single voice, a vocal-choral chamber work of different themes, characters and structures. This genre is well developed in the works of world and Uzbek composers. Uzbek composers have further enriched the genre by creating romances in the melody of popular songs. They are mainly composed of Navoi, Furkat, Muqimighazals by S.Yudakov, M.Burhanov, M.Ashrafiy, T.Sadikov and other composers. These works provide students with a deeper understanding of vocal and choral technical knowledge, work on the costal-abdominal, ie mixed breathing, soft attack exercise, clear intonation, articulation, legato, staccato, mobility, cantilena, arpeggio, philology, perfect study of the artistic aspects of the work. is of great importance and enhances the skill of singing.

There are a number of shortcomings in vocal and choral sciences in educational institutions today: - First, the knowledge of students in vocal and choral singing has not yet reached a professional level, and one of the reasons for

this is the extremely low number of hours devoted to these subjects;

- When the knowledge acquired by students is limited only by the knowledge, skills and abilities acquired during the course. When students do not effectively use the assigned independent work to master the choral technique;
- The lack of desire of students to master the technique of singing. Today's demand is to provide students with knowledge through explanation, eloquence, narration, as well as to increase their demand for knowledge and to enable them to acquire knowledge independently.

In the process of teaching vocal and choral sciences, the use of modern teaching methods, pedagogical and information and communication technologies is provided: - The use of samples of electronic textbooks on the sites of modern computer technology in the theoretical knowledge of conducting;

- Musical floppy disks, CDs, DVDs, MP3s and tape recorders with the performance of the studied works;
- Documentary discs with music films; - Use of samples of works performed by chamber choir, choir acappella, choirs stored on the radio of Uzbekistan;
- It is the basis for the formation of artistic performance in students, the expansion of musical taste and knowledge.

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