

## **BUILDING VOCAL SKILLS IN A MUSIC TEACHER**

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### **ANNOTATION**

This article discusses the skills that a music teacher develops. There are also comments on ways to develop vocal skills.

**Key words:** vocal, skill, art, music, education, culture, choir, works.

### **INTRODUCTION**

The first President of our republic, I.A. Karimov, while thinking about the national traditions that show the pride and pride of our nation, he paid special attention to the powerful power of music: "In the years of independence, - he writes, - we continued such traditions of our great grandfathers. programs and plans aimed at wide development of music art are being implemented in our country. In particular, in order to preserve and study our classical musical heritage, and pass it on to younger generations, many competitions and prestigious international music conferences are held regularly... The most important thing is that today the art of music has a greater and stronger influence than other types of art in the development of our modern generation in the spirit of high culture.

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 such responsibility of the teacher, it is important to realize that it is a vital necessity to improve the professional training of future music teachers and bachelor students, especially to improve their singing skills. Among the types of activities performed by students in the "Music Culture" classes, learning a song and singing it to the standard gives them a 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. While preparing the future bachelors for the profession at the institution of higher musical education, it is necessary to achieve the formation of all their skills related to singing.

A soloist, a choir leader who teaches singing should imagine each of the students as a teacher who will teach the students the secrets of vocals, and equip them with the most important secrets of the art of singing. It is natural to ask, "What should be the voice of a future music teacher?"

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

The teacher is able to sing along to an instrument (piano, rubob, dutor, etc.). Being able to sing in a beautiful, pleasant timbre even without playing an instrument. Being able to sing simultaneously in all registers of his voice range (middle, low and high) without losing his voice timbre.

Able to sing in a shrill or falsetto voice. Being able to pronounce the intervals correctly while singing. Ability to sing vocal works skillfully. To have the ability to sing in different dynamic tones. He should be able to choose the tone of his voice correctly when communicating with students.

The above-mentioned features show how well the music teacher has mastered the singing technique. Various vocal skills are achieved by a music teacher, first of all, in the process of learning from professional teachers. In particular, students who have received thorough knowledge from vocal, classical singing, choir and x singing lessons spend hours learning the skills of singing without fear, i.e. endurance.

As a result of our observations over many years, in particular, as a result of our work of referring the students of the "Music" department of the "Arts" faculty of the Nizamiy TDPU to the supervision of the graduation attestation commission for vocal and choral subjects, we came to the following conclusion:

First of all, students' knowledge of vocal and choral singing has not yet reached a professional level, and one of the reasons for this is that the number of hours allocated to these subjects is extremely low;

Secondly, the knowledge gained by the students is limited to the knowledge, acquired skills and qualifications acquired during the course of the lesson. In order to master the vocal technique, the students are making good use of the specified independent works;

Thirdly, the lack of students' desire to master the singing technique;

At the same time, it should be emphasized that no matter how good the professional knowledge and skills are given to students in higher music schools, it is not enough to become a good teacher. .

He should systematically work on himself. It will be very difficult for him to achieve and maintain a professional level. All the work carried out on the acquisition of singing skills in higher educational institutions is a special foundation, a foundation for a music teacher, and it is a special way for a young professional to become a professional singer. it only serves as a complaint.

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 mistakes 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 who are engaged in classical singing, there will be more work to be done, especially in the third period.

To be able to use the national decorations typical for singing: new movements in the search for ways to use new options for using complex decorations such as wailing, singing, spreading the sound, shaking, strumming, balancing, and the singer's own independent style. can also lead to creation.

A singer who stops working on himself stops growing. A vocal or classical singer is also required to work tirelessly on training his voice. At this point, it is appropriate to mention the famous singer Shampin's important prediction for the song. In 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 them. This gives the singer a greater responsibility.

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

Practice your voice. Before each session, it is recommended that the teacher independently performs several necessary exercises and adjusts his voice within 10-15 minutes. Such exercises activate the passive state in 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. However, it can also be aimed at the correct pronunciation of consonants based on the needs of the teacher.

The teacher should connect the exercises in the middle part of his voice, that is, from the "primary" zone, and then use the lowest and highest curtains. 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 tune smoothly, fluently and pleasantly. The composer, the author of the text of the work being studied, the teacher's speech culture must be highly developed in order to express the ideological content of the work, artistic images in words, and for meaningful and effective communication with the class or one-on-one. will be done.

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. Free and easy movement of nerves and muscles of the body in the class of the articulatory apparatus (tongue, soft palate, yawning position, throat muscles, free movement in opening and closing of the lower jaw, ability to take breath correctly and distribute it evenly). It is important not only in singing, but also in developing the teacher's speech.

But both singing and speech have their place and specific skills. Taking into account the fact that there is no special subject in the curriculum for the formation of the teacher's speech, it is necessary to allocate time for 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.

Continuously giving power to the voice apparatus during the work, not using it in a logical and rational way, leads to strong fatigue of the voice apparatus, throat growling, choking, and this in turn causes the voice to be heard, moved, and

coordinated. . 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.

Adhering to the optimal order includes the following requirements: To achieve that the teacher can conduct the lesson with moderate effort. (spending little effort will slow down the course of the lesson, and spending a lot of effort will quickly tire the teacher). Changing the process of singing with speech, getting used to short and concise explanations.

The turn of the teacher and the student to sing is often changed. It is important to sing the song in phrases. Getting used to managing emotions during the work process through the activity of the head and cerebral hemispheres. Practicing singing less in the lower end of the vocal range. Calming the nerves and giving rest to the vocal apparatus by giving occasional pauses. Broadcasting of works through music recordings. Variety - to be able to sing in different dynamic tones and to use different options of sound creation.

There is a lot of literature on the theory of singing, but it has little effect on the practice of vocal work: the life of a singer goes on its own way, almost without it. Singing training mainly uses the experience of pedagogues, masters of vocal work.

There is no general method of training a singer and his voice, similar to K.S. Stanislavsky's method of working with an actor. Neither a spoon maker, nor a writer, nor an instrument player, nor a brush owner can be asked to create a theory, even if he has great talent and experience. This situation gives rise to opinions about the expediency of developing a "single method" of training singers.

**Summary.** A useful, therefore, acceptable method of teaching singing can be created only as a result of a deep, comprehensive generalization of the education and practice of the best vocal pedagogues and accomplished performers. Such generalization should be based on scientific data. Today, neither science nor pedagogues have an excellent musical hearing ability that allows the student to understand the objective reasons for good or bad sound. Moreover, the subjective feelings of a master pedagogue and a student often do not match. It is very difficult to express feelings in words. Modern vocal terminology sometimes confuses the reader more than helping him. The pedagogue tries to evoke similar feelings in the student by explaining his feelings while showing the appropriate sound.

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