
**PROFESSIONAL GUIDELINES FOR THE FUTURE MUSIC TEACHER IN TEACHING
TRADITIONAL SINGING**

Jorayeva Sitora Nizomiddinovna

Termiz State Pedagogical Institute

2nd stage graduate student of music education and art specialty

The history of singing has a long history. Music of the peoples of Central Asia ancient written sources on the history of culture, archeological findings shows that the performance of music is extremely well developed. Central Asia written sources on the history of the last thousand years of music culture of their peoples that has reached us, carefully preserving the musical heritage from generation to generation, is a vivid example of the inheritance from teacher to student. Long Studying the musical heritage that has come down to us from the past is a perfect science the services of Abu Nasr Muhammad al-Farabi in bringing him to the level of is incomparable. Al-Farabi is great at performing and analyzing samples of ancient music has given importance. As a result of research, he created the science of music theory. "Kitabul al-kabr" (Big Book of Music), "Kilamu fil-musiqi" (Music a book about styles), treatises such as Kitabul-musiqi (Music Kits) directly is devoted to the analysis of music performance.

One of the scholars who continued the tradition of Al-Farabi in this regard is Abu Ali ibn Sina was His "Kitabush-shifa-" (Book of Healing), "Doiishnoma" (Book of Knowledge), The works of Risolatun fi ilmil muzik (Treatise on the science of music) are directly music It is about science, performance styles, analysis of existing tunes and songs. In the history of musical culture of the 9th-10th centuries, it came from Central Asia In the part of the great scientist Abu Abdullah Muhammad ibn Yusuf al-Katib al-Khorazmi's encyclopedia "Mafatikhul-ulum" (The Key of Sciences) dedicated to the theory of music, he paid great attention to the analysis of folk singing creations along with melodies. Scientists who lived and worked later - Safauddin Abdulmo'min, Mahmud bin Mas'ud ash-SHerozi (XSH-X1L0 Khuja Abdulqadir Marog'i (XIV, author of treatises "Jamiul-alkhan" "Maqasidul-alkhan"), Al Husayni, Abdurakhman Jami (XV) and was further developed in the treatises of many scholars of musicology. The role of folk songs in the creation of the theory of musicology is incomparable. Musicologists of the past of Central Asia conducted analytical discussions on the problems of singing along with melodies.

The most important thing is that today the art of music is the highest of our modern generation more than other types of art in spiritual development has a stronger effect." It is known that large-scale work is being carried out in the educational institutions of our country in order to raise a mature generation. Today, the Motherland entrusts music teachers with the task of raising young people to adulthood in the spirit of high spirituality.

Musical education is of particular importance in bringing up the growing young generation to become mature in all aspects. In this regard, it is one of the important tasks

to pay attention to their spiritual and educational maturity in the training of music teachers, especially in the process of teaching music and folk singing, to train specialists who are able to educate artistic creativity. focus is one of the most important tasks is considered to be.

We will rely on the laws of the secrets of music

In the process of training music teachers, the main focus is on them we consider it one of the important tasks to focus on spiritual and educational education. It is gratifying that today, in our music performance, attention is being paid to restoring, learning and developing the age-old values, our musical heritage.

Performance style, performance school in the traditional singing of the Uzbek people created It has been passed down from generation to generation through the traditions of "Teacher and Disciple". This the style is close to the academic style of performance, and the singer sings the song in the "Ishkami" style sings That is, the payment necessary for singing; breath into the abdomen it is taken and distributed depending on the performance of the song. The only difference between the traditional performance method and the academic performance is that the khafiz should perform the song with the help of "laments" for each syllable and words. In academic performance, these ornamental laments are performed in a limited manner.

"Binnigi" and "Gulligi" styles are especially necessary in traditional performance.

"Binnigi" - in the performance, the pronunciation is performed through the ear canal, and the song becomes a painful, sad and pleasant performance.

"Gulligi" style is said to give decorations by using the throat. In this case, the words are heard painfully, melodiously. But the complexity of this method is that the voice gets tired quickly during performance, loses its color and timbre, the vocal chords are strained and the voice becomes sick. In high climaxes, there is a physical tension in the throat. This leads to internal physiological changes in the singer. Increase in blood pressure, damage to the vocal cords, increase in blood pressure in the brain, causes "disability" (grija) in the vocal cords and muscles. This, in turn, can lead to a reduction in the performance of the singer.

In the process of training, the most optimal method is to sing in the "Binnigi" style without straining the voice. The reason is that the sound comes out of the membrane and touches the upper palate, passes through the upper jaw to the nose, and the quality of the sound increases execution is achieved. The throat is also not affected.

It is better for boys than for girls to learn to place in the traditional style of performance we can quickly reach the desired goal. The reason is traditional for young men there is a wide opportunity to sing both for performance and for academic performance.

The difference is that in the traditional style of performance, the use of breath by young men is pronounced and necessary focus on "nolas". A big problem remains with our girls. One of the main reasons is that in "Vocal" lessons, girls have to switch from open

voice to "closed" voice. It takes 5-10 years to sing in "Academic performance". Singing in the voice of girls formed in the style of academic performance, transitioning to traditional performance it causes a little difficulty. That's why we train our girls.

Master artists during traditional singing lessons and training Dozens like S. Qabilova, B. Davidova, K. Ismailova, Sh. Rahimova, S. Rahimova using the performance samples of the voice actresses in the past, they show the ways of performance listen to audio tape recordings and sing according to the recording it is effective for both the teacher and the learner to act.

In traditional singing, the role of words and pronunciation, which are important in national performance, is incomparable in instilling examples of folk songs in young people. It requires full mastery of the following theoretical and practical skills that should be understood in the art of traditional singing. These are tradition and heritage, breathing style, poetry and pronunciation, and relational practices. It should not be forgotten that these factors are necessary conditions to be sharpened and mastered in singing practice. simultaneously acquiring the skills of singing in both traditional performance and academic performance we pay attention to the skills of going, that is, the singer can sing in two directions takes over the style.

Word and pronunciation skills are one of the main problems in the formation of performance. It is known that poetry and music have been formed, developed, and respected as art forms that accompany each other since time immemorial. The effect of poetry, that is, words, becomes more vivid, impressive and pleasant in the bosom of melodies. Therefore, every young singer engaged in performance should be aware of poetry.

Nowadays, there is little attention paid to the correct pronunciation of poems and ghazals performed by performers. It is possible to admit that this can harm the traditional process, which has been studied and performed correctly since time immemorial. Otherwise, it will lead to sloppy and imprecise execution of execution patterns. "Usually, in practice, our teachers paid great attention to this practice. Currently, the reasons for the increase in such defects can be explained as follows:

- ☒ incorrect division of syllables into tones and beats;
- ☒ incorrect pronunciation of vowels and consonants;
- ☒ change the accent of the words and perform in a vague dialect.

It is not wrong to say that all three cases are the result of indifferent attitude to the song-poem or ghazal and their interpretation in harmony with the melody.

We can achieve this goal only if we always follow the rules of correct use of the voice while singing. For this, singing in binni style without straining the voice is the most optimal method during training. The sound comes out of the membrane and goes to the nose, and the power of the sound increases and it goes to the "Resonance" state. When each performer sings, we should direct the sound to the upper jaw and monitor the release through the mouth.

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METHODS AND MEANS OF PREPARING A MUSIC TEACHER FOR MODERN EDUCATIONAL PROCESS AND TEACHING ACTIVITY

Normurodova is the daughter of Mavluda Ahmed

Termiz State Pedagogical Institute

2nd stage graduate student of music education and art specialty

Musical education is a tool that leads a person to beauty. It forms the aesthetic and emotional characteristics of a person. Real musical works summarize the aesthetic, moral and political ideas of the time. Human life cannot be imagined without the art of music. Art not only gives people spiritual food, but also physical it also plays an important role in their maturation. The art of music correctly feeling its role in moral-aesthetic education, its young generation it is necessary not to forget the importance of education. Musical beauty is an important factor in the formation of a person's spiritual image. Music is not an innate desire for beauty, an aesthetic need. It appeared in man under the influence of work and the world around him.

With the change of the external world, the person himself also changed, in which he not only progressed physically, but also spiritually. A person's spiritual ability and, first of all, his aesthetic sense gradually developed and was educated. The art of music is a powerful tool for learning about life and educating people. But the level of his service in knowledge and education depends on the power of affecting a person aesthetically and artistically.

To educate students in an aesthetic spirit, and to develop their artistic taste the role of literature and art in cultivation is extremely large. Because the possibilities of music art are very wide in shaping children's moral standards and strengthening such characteristics as having an active attitude to life. While art increases students' feelings of high humanity, it is also spiritual. Effectively affects the rise.

Student-teacher interaction in music class the process is based on personal contact. All without exception in music lessons Directs and supervises musical activities of students. It also promotes interaction and peer supervision among students. The work of the teacher in the lesson creates the ground for all students to acquire the basics of knowledge studied in the lesson itself, to develop the necessary skills and competences.

The classroom is an organizational form of educational work in the school, in which The teacher is constantly teaching the students within a certain time frame He works with the group-class according to a strict schedule, knowing the team guides his activities and determines according to the curriculum from various methods to achieve didactic and educational tasks uses Each music lesson enriches the student with new knowledge, ulram's expansion of consciousness, musical skills and should build their skills or improve what they have learned before. Students progress from lesson to lesson as if stepping up a never-ending ladder of knowledge. In music lessons, students are expected to develop in