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TECHNIQUES FOR IMPROVING THE METHODOLOGY OF WORKING ON VOICE DEVELOPMENT OF FUTURE MUSIC TEACHERS

BO‘LAJAK MUSIQA O‘QITUVCHILARINING OVOZ POSTANOVKASI USTIDA ISHLASH METODIKASINI TAKOMILLASHTIRISH TEXNIKALARI

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Abstract: This article provides analytical information on techniques for improving the methodology of future music teachers working on voice production, working on voice capabilities, and mastering voice production so that students have their own voice register in singing performance.

Keywords: voice, voice production, work on voice production, method, technique, technology, register, voice capabilities, professional training, instrumental, singing, performance.

Annotatsiya. Mazkur maqolada bo‘lajak musiqa o‘qituvchilarining ovoz postanovkasi ustida ishlash metodikasini takomillashtirish texnikalari, xonandalik ijrochiligida talabalarning o‘z ovoz registri bo‘lishi uchun, ovoz imkoniyatlari ustida ishlash va ovoz postanovkalarini egallashlari xususida tahliliy ma’lumotlar keltitib o‘tilgan.

Tayanch iboralar: ovoz, ovoz postanovkasi, ovoz postanovkasi ustida ishlash, usul, metod, texnolgiya, registr, ovoz imkoniyatlari, kasbiy tayyorgarlik, cholg‘u, xonandalik, ijrochilik.

Kirish. Based on the conclusions obtained from the research work on improving the methodology for working on voice production for future music teachers, summarizing the research works of various scholars and the perspectives of vocal performers and practitioners, we considered the concept of working on voice production in vocal performance as an important and meaningful characteristic, including the ability to emotionally perceive traditional music, understand its artistic-figurative content, and evaluate it as a professional-natural phenomenon as a set of personal qualities. In fact, such processes are aimed at the conscious mastery of singing technique in the process of singing performance activities.

Asosiy qism. The professional qualification characteristics of the professional mastery structure of a singing performer are fully described in the "Professional Qualification Requirement for a Singer Performer" developed by us, which is explained by identifying four main blocks in performing activities. These are: mastering voice production as a singer; knowledge, skills, and professional qualities.

The connection between traditional music performance and the need for the musical and aesthetic education of future music education teachers was primarily implemented in the process of achieving three hierarchically high goals. These are:

1) emotional influence on listeners related to the regulation of their emotional states and the

development of adequate emotional reactions;

2) developing the ability of listeners to perceive emotional images based on vocal performance;

3) improving the emotional-volitional characteristics of listeners based on vocal performance.

In our view, students of music education, who are considered performing singers, need two blocks that they must know. These are: general (general musical education and general cultural education) and special (musical-historical, musical-theoretical, singing-performance, musical-psychological) professional performance. [5].

In the course of our research, the singing skills of a musical performer were analyzed by dividing them into three groups: communicative (artistic), gnostic (perceptual), and motor (practical).

The structure of professionally significant qualities in this research work is divided into two sub-structures - general musical (perception, memory, thinking, imagination, emotions, attention, will, motivation) and directly performing qualities (psychomotor qualities, artistry, concert reliability, vulnerability, communicative and voluntary qualities). In professional mastery, an important role is played by moral qualities that determine the direction of repertoire policy and the overall image of a musical performer as a representative and promoter of musical art. [1].

A comparative analysis of the professional qualification requirements for the pedagogical activity of a future music teacher and the performance of their own voice production as a singer-performer showed that these requirements have common characteristics. In our opinion, this explanation also demonstrates the connection between the pedagogical and performance functions of the future music teacher.

Thus, we see that the profession of a future music teacher is complex and multifaceted, requiring many personal qualities necessary for both the future teacher and the future singer-songwriter. In other words, a future music teacher is a creative, emotional, artistic, creative, and strong-willed person, possessing professional and pedagogical thinking and self-awareness, general cultural and professional knowledge, skills, and abilities, and possessing a personal professional pedagogical position.

It can be noted that the development of work on voice production in vocal performance as an important component of the professional and pedagogical culture of a future music teacher is linked not only to professional knowledge, skills, and abilities, but also to the mastery of the student's individual personality traits, priority professional and general cultural qualities, and the mastery of the repertoire as a solo singer possessing their own vocal tonalities.

Thus, the theoretical research we conducted during this research work and the analysis of singing performance practice in the educational process of future music teachers allowed for the identification of the following qualities characterizing the structure of work on voice production in her singing performance:

musicality is a quality of a person whose singing is expressed in communication with music, the development of emotional sensitivity, musical hearing, memory, thinking, musical needs, feeling one's own voice, working on it, finding its supporting layer, achieving success in mastering

various areas of one's musical activity;

musical consciousness must assimilate the content of a vocal work in such a way that this performance, in any case, forces the listener to recall something based on its stable sounds;

musical memory is the student's ability to memorize, retain in mind, and subsequently repeat musical material. For him, as a future music teacher, the development of musical memory is of great importance both for the vivid reflection of the artistic image of the performed work and for the effective development of the student's personality, knowledge, and thinking; let it serve to understand that this process largely depends on the number of works stored in memory.

The musicality of a vocal work also plays an important role in improving the methodology for future music teachers working on voice production. In this case, we consider the experience of music as an expression of some content as the main characteristic. Studies show that there are two sides to the musicality of the vocal possibilities of a vocal work - the emotional and auditory sides. In this case, the more a student hears human sounds, the more musical characteristics they exhibit. The experience of music shows that it is essentially an emotional experience, otherwise it is impossible to understand the content of music emotionally. Therefore, we believe that the ability to emotionally relate to singing music should be the center of musicality. [2].

Of course, singing performance or singing voice demonstrates a set of abilities that are uniquely manifested in various types of musical activity in terms of its musicality; that is, it is characterized as general, musical-aesthetic, and specific. [4].

It is natural that singing shows musical memory in a unique way in the structure of the musical work. Because the student in his real voice shows the complex nature of musical memory and its emotional components in his natural, tonal voice. Furthermore, as a future music teacher, while possessing a vocal setup, they consider the structure of musicality and feel the need to incorporate cognitive musical abilities such as musical thinking and musical imagination into its structure.

The art of vocal performance is the art of the embodiment and reincarnation of voice actors, based on extensive experience in developing this type of creativity in the best possible way. The artistry of the future music teacher, viewed as pedagogical artistry and the artistry of the pedagogical musician's personality, consists of the ability to convey emotional-aesthetic and spiritual energy to music education students through bright, creative performance. The artistic style of performing a vocal musical work is of great importance, through which students develop their musical and, at the same time, their own feelings; year after year, thanks to the exemplary performance of the vocal performance teacher, they acquire an increasingly emotional-performing musical taste. [2].

The clear artistry of the future music teacher helps to increase the interest of students in the performance of singing and in the lessons of musical-theoretical and performing disciplines. [1].

The foundations of singing creativity lie in the process of working with the future music teacher individually on voice production and learning to perform vocal works, but a high level is achieved under conditions of performance and pedagogical practice.

The professionally significant quality of the future music teacher is empathy, which requires the ability to understand and empathize with the feelings, thoughts, hopes, and aspirations of one's

partner, to establish a spiritual connection with people, to be sincere, to possess one's own performing voice, to know the methods of expressing emotions through the timbre of one's voice, to choose an adequate tone, to effectively use intonation, pauses, etc., and to have the competence to know the conditions for their application. [5].

The ability of a future music teacher to empathize in the process of communicating with music leads to the application of mechanisms for mastering voice production by students in the field of music education, the awakening of the voice, and its development. Especially when they perform music, they can reveal the most subtle emotions and images before the listeners. In our view, working on the sound design of a future music teacher's high vocal performance can awaken a spiritual attitude in students and awaken a desire to participate in the world of goodness and beauty. [5].

The successful development of empathy between the singing teacher and future music teachers is facilitated by the following methods: associative; role-determination with the image of a musical work; and the personal, subjective life of the music lesson. [1].

It consists of identifying the possibilities of applying the combination of professional thinking and self-awareness, the artistic and scientific aspects of thinking, and its musical, psychological, and pedagogical aspects to the didactic process. The essence of pedagogical thinking involves the design, implementation, and analysis of the musical and educational process. [3].

The direction of the future music teacher's personal professional position largely depends on the level of musical and pedagogical training, as well as an adequate self-assessment of abilities, knowledge, and skills. When developing the professional thinking of a future music teacher, it is necessary to focus on analyzing one's own pedagogical activity and developing professional self-awareness, which is based on reflective voice production—his musical-pedagogical and didactic activity reveals the ability to reflect, analyze, and evaluate the educational process and results. [1].

He provides the following definition of the future music teacher's reflection of voice production, which, in our opinion, sufficiently reflects the importance of this quality for improving work on voice production in their vocal performance: the reflection of the music teacher's voice production is characterized by the self-orientation of the individual's consciousness in determining voice tonality, theoretical thinking, spiritual and creative completeness, and the unity of emotional and logical components; objectively, it creates a foundation for the subjective character, dynamism, and value-filled nature of professional actions; it is a set norm of the student's voice dynamics, embodying the desire and ability for creative cognition and transformation of musical-pedagogical reality. [2].

The personal professional position of the future music teacher manifests in their attitude toward musical and pedagogical activity, students, musical art, and the process of teaching music while working on voice production in vocal performance, which influences the selection of the curriculum, the implementation of musical and pedagogical principles, and the determination of priority types of student activity.

Thus, we show that the future music teacher must acquire the following skills when staging their voice productions in relation to the acquisition of the structural and substantive characteristics of singing and performance culture. [4]:

musicality in working on a vocal production, including artistic expression, pure intonation, artistic taste, musical memory, musical thinking, imagination, emotions, etc.;

possess a combination of singing performance knowledge, skills, and abilities that contribute to achieving unity of intonational-figurative perception in accordance with the character, style, and genre of the performed song;

creativity - regarding singing as a creative process in achieving the performance of musical works, as a special ability to perform, interpret, experience music, and fill works with personal content;

the content and essence of a singing work, including figurative thinking, observation, the ability to control one's body in performance, and the expressiveness of speech;

empathy - the ability to evoke sympathy in the listener through their performance, knowledge of methods for expressing emotions through vocal timbre, and the acquisition of experience in creating dynamic shadows in accordance with the performed work;

the ability to reflect as a professional pedagogical thinking and self-awareness, to achieve the positioning of one's voice as a singer, to evaluate the quality of one's music based on one's own ideas about its beauty and the performance interpretation of the work;

it is necessary to develop the ability to form a clear and well-founded attitude toward the integrative nature of the personal professional position, singing performance, and pedagogical activity within the field of music education.

Conclusion. Thus, the activities of a future music teacher in the field of vocal performance involve continuous work on developing professional and personal qualities such as musicality, creativity, breadth of interests and knowledge of various musical directions, readiness to communicate with listeners and the ability to maintain their attention, and the ability to emotionally engage people. At the same time, it is necessary for a student of music education to have their own voice production, taking into account the breadth and dynamics of their vocal capabilities. The ability to maintain emotional tranquility in the process of singing and performance is of great importance when working with students' own voices, a sense of responsibility for their actions, and the understanding and recognition of each person's uniqueness.

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