

MUSIQA O’QITUVCHISINING VOKAL TAYYORGARLIGI BA’ZI MUAMMOLARI

Djasur Narbayevich Tallibayev

Ingliz filologiyasi va tarjimashunoslik fakulteti tyutori

One of the big problems is to teach the singing art of the growing young generation thoroughly, to inculcate the traditions of the national singing school, which have been forgotten for a long time, and to be able to explain it to the students. is drinking.

In order to carry out such auspicious and difficult tasks, a music teacher needs to build the voice support and be ready to sing. School music teachers sometimes suffer from voice disorders. One of the main reasons for this is that they cannot use their voice capabilities properly. This situation, which sometimes seems simple, causes the school music teacher to change his profession and move to other jobs.

That's why in elementary vocal classes, each student's voice is carefully checked, and based on this check, it is planned in which direction to work. It should not be overlooked that many vocal class teachers describe the characteristics of the voices of first-level students. they make some mistakes when they give. These initial mistakes lead to ugly consequences throughout the study. For example: the timbre of the student's voice is typical of a tenor voice, but the veils of his voice in the lower register sound easily in small octave or lya notes. .The teacher thinks that the student's voice is baritone and starts giving him works suitable for this voice. After half a year or a year, the student's voice begins to lose that initial sonority. The voice stops when he says why. The reason for this is that it is necessary to divide the sound into one or another type depending on its range.

For this reason, the tasks to be performed in the direction of professional voice development are planned in advance for each of the students.

A list of vocal works to be performed in the first half and second half of each academic year should be compiled. Sometimes we face such a situation. We believe in these possibilities and give students a complex work of artistic performance.

From this point of view, the student memorizes the work quickly, all the dynamic characters, the lower and uppermost notes in the work are sung as in the book, but there is something missing in the student's performance. This is the thing that is missing to fully deliver the artistic meaning of the work to the listener. Each piece to be sung must be studied very carefully before it is included in the student's repertoire. Otherwise, the expected results will not be achieved, and the performer will sometimes become discouraged from training.

Many music teachers lack proper training in vocal technique, which hinders their ability to teach and master vocal skills. Without a solid foundation in vocal technique, teachers may struggle to effectively demonstrate and explain concepts to their students.

Music teachers often face limitations in terms of time and resources devoted to vocal training. The demands of their teaching schedule can make it difficult to seek additional training or hire vocal coaches. These problems, such as vocal strain or inflammation, can have a negative impact on their teaching quality and overall vocal skills.

Music teachers, especially those without extensive vocal training, may experience insecurities in their own singing abilities. In turn, this may affect their ability to effectively guide and motivate their students in vocal practice.

Continuing education opportunities tailored specifically to vocal training for music teachers may be limited. Without regular access to seminars or courses, teachers may struggle to keep up with the latest techniques and teaching methods.

Addressing the challenges music teachers face in vocal training is critical to ongoing professional development. By investing in proper vocal technique, devoting adequate time and resources, prioritizing vocal health, building self-confidence, and providing appropriate continuing education opportunities, music teachers can they can improve their teaching and performance skills.

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