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FACTORS FOR IMPROVING THE THEORETICAL KNOWLEDGE OF FUTURE MUSIC TEACHERS

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Abstract

The propose of the research: To study sources of development of theoretical knowledge of future music teachers in the process of higher pedagogical education, to recommend general conclusions on this issue to future teachers.

Research methods: The research was conducted based on the results of the last 30 years of the educational system. Mainly, the method of comparing and analyzing the knowledge of future music teachers obtained as a result of different years and different educational systems was used.

Research results: During the research, it was found that the students of different periods do not use modern pedagogic methods in the results of the practical period, and the author's personal advice was presented in the concluding part of the article.

Practical application: In order to apply the results of the research in practice, it is included in the practical training part of the science program created for the subject of music teaching methodology in the curriculum of the Department of Music Education of the Faculty of Pedagogy and Art Science of Andijan State University and is in the process of being applied in practice.

Keywords: *higher education, education system, teaching, theory, music and education, teacher and profession, theory and knowledge, source and basis, development and mechanisms*

Introduction

In the "Uzbekistan-2030" strategy, one of the important foundations for revitalizing the social sphere is the task of achieving quality indicators of music education and art (Marufjon, R., 2022. 4). In this regard, the training of highly educated and professional music teachers in the subject "Musical Culture" is considered as

a factor in ensuring the implementation of the tasks defined in this Strategy.

"Musical culture" is one of the main specialized subjects of preschool, secondary schools, secondary specialized educational institutions and children's music schools and art schools. In this regard, the task of training music teachers in higher educational

institutions (universities and institutes) in the subject “Musical Culture” is one of the goals of this Strategy. In this regard, we draw your attention to the analysis of the sources of development of theoretical knowledge of future music teachers in higher educational institutions.

Methods

Sources of oriental music that shape the theoretical knowledge of future music teachers. Our country has important musical resources for training music teachers and developing their theoretical knowledge. The most important part of such sources are sources of oriental music.

Sources of oriental music are written in Arabic, Persian and Turkic (Uzbek) languages (Ma'rufjon Mamirjon O'g'li Rasulov, & S.M. Begmatov 2022. P. 6–7). However, here we are interested in important sources of training and professional development for music teachers with higher education and professional performance skills. In this regard, when developing the theoretical knowledge of future music teachers, it is important to develop their knowledge of the following sources of Eastern music:

- 1) providing information about the most important sources of oriental music;
- 2) providing knowledge about the sources of music, which are the basis for the development of professional and theoretical knowledge of future music teachers;
- 3) providing information that is the basis for the development of theoretical knowledge of future music teachers.

The main sources of these sources are “The Big Book of Music” by Abu Nas Farabi, “Sharafiyya” by Safiddin Urmavi, “Durratu ul-Taj” by Qutbiddin Shirozi, “Risalai Music” by Darwesh Ali Changi and “Sawodi Music” by Moyiddin Mojizi (Marufjon, R., & Begmatov, S. M., 2023. P. 41–42). These major works of music make theoretical arguments that music is based on pitch, rhythm, and method. In this regard, future music teachers should know these three principles and be able to explain to students their features and significance in the art of music. Because every piece of music is composed based on pitch, rhythm and method and is presented as a single melody.

These basic musical works define song as an important component of the art of music, and also provide general theoretical knowledge about the composition of basic songs: saromad (beginning), awj (highest point) and income (end). In this sense, music teachers should teach students how to properly and collect their breath at the beginning of singing a song, express the most important content of the song in the climax, and effectively conclude the song in the final part. Through this, students will gain theoretical knowledge about the skills of listening to a song and singing it.

In these primary sources, the art of dance is shown as an integral part of music, and the meanings of each movement in dance are given. For example, the movement of the eyebrows is said to indicate aesthetic taste, and the movement of the face indicates pleasure. In this regard, such information forms the basis of students' knowledge of the basics of dance art and its correct execution, as well as the ability to understand dance.

In addition, these major music sources also contain important theoretical knowledge about the fundamentals of performance. According to him, there is musical performance, musical accompaniment in song performance and musical accompaniment in dance performance. For this reason, musical performance plays a central role in the performance of all musical arts.

This main source of oriental music specifically mentions theoretical knowledge about more than 20 instruments, their types, manufacturing technology, capabilities and sound features. It is important for a music teacher to give students theoretical knowledge about it and introduce them to the skills of playing historical instruments.

Additionally, these primary musical sources lay out the rules of the Master-Apprentice tradition. At the same time, the teacher taught the student the skills of performing traditional music and introduced him to the stage culture of his time. Therefore, in the history of our national musical art, the teacher-student tradition has always manifested itself as an enviable ethic.

Focused on the key resources of Eastern music, it equips future music teachers with

the necessary professional knowledge, skills and competencies in the field of music theory.

1. Western resources for improving the theoretical knowledge of future music teachers. Today in the art of music, the musical heritage of countries located in Europe, Asia and America is considered as Western sources (URL: https://scholar.google.ru/citations?view_op=view_citation&hl=ru&user=UZ7Sh6oAAAAJ&citation_for_view=UZ7Sh6oAAAAJ:Y0pCki6q_DkC/180-181). In this regard, the national musical values of peoples are expressed in Western musical sources and provide important theoretical knowledge about the creation of music, its performance at a high level, and the acquisition of a culture of listening to music. In this regard, it is advisable for future music teachers in higher pedagogical educational institutions to acquire theoretical knowledge about the following characteristics of Western musical sources:

- 1) have knowledge of the main works of Western music;
- 2) acquiring skills in mastering genres of Western music;
- 3) study of Western music performance styles;
- 4) Mastering the basics of Western musical culture.

Results

It should be noted that the main sources of Western music are musical theoretical knowledge contained in the works of Aristotle, Plato and Pythagoras. For example, in Aristotle's work "Poetics" musical creativity is shown as a characteristic of human talent, in Plato's work "The State" the principle "What kind of music sounds in the state is how it develops" is defined. Pythagoras was the first to write down musical works using mathematical numbers. Western music sources focus on such information. Also, starting from the 17th century, works of special genres were created by Mozart and Beethoven, and their performance styles were determined at a professional level. Prospective music teachers are required to acquire such theoretical knowledge about Western music. Because the 7th grade textbook "Musical Culture" of secondary schools includes topics on studying examples of Western musical works and

getting to know their performance. Prospective music teachers should also have knowledge of the major genres of Western music sources. In this case, it is necessary to pay attention to the predominance of such genres as oratorio, aria, ballet. Given that today's students will work internationally in the future, it is necessary to instill in them the skills to work in these genres.

Also worth noting is the emphasis on polyphonic musical performance in Western musical sources and theoretical knowledge. Therefore, it should be noted that orchestral and ensemble performances are widespread in foreign countries. Future music teachers should have theoretical knowledge on this matter.

Note that Western music sources have their own characteristics. During the period of new development of our country, it should be noted that possessing complete information about them is part of the professional competence of the future music teacher.

Discussion

The need for future music teachers to have theoretical knowledge in the field of children's music. One of the most important components of musical art is musical art. Future music teachers will be involved in music education and preparing children for future professional activities. In this regard, they are required to have important theoretical knowledge in the field of children's music. It should be noted that in musical art there are the following types of children's music:

- 1) children's musical works;
- 2) children's songs;
- 3) children's dances.

Children's musical works are characterized by light features, easy and simple techniques of performance (Ma'rufjon Mamirjon O'g'li Rasulov, 2023. P. 58-60). In this regard, children's music has the features of melody, content and cheerful sound. Old music books present children's music in 2- and 4-beat styles. This style showed feelings of enthusiasm, pleasure and joy when performing children's music. Because children's music is created and performed taking into account their mental, spiritual, aesthetic and physical capabilities. Therefore, future music teachers should shape students' musical

taste and understanding based on such theoretical information.

Children's songs are also characterized by a light tone, weight and strength. A big role in this is played by the harmony and harmony of sounds in the lyrics of the song. For example, consider the chorus of a children's song popularized by Oybek's poem in the 1960s:

"Oymomojon pilla,
Qanotlari tilla"

In this chorus, the moon is called momo, its appearance is likened to gold, and the two edges of the new moon are compared to a wing, and its light is called gold, which increases the meaning of the song. Melody, harmony and ease of pronunciation of words are also suitable for children. It is important and necessary for future music teachers to teach children songs based on such analysis.

Children's dances are characterized by a wealth of light movements, active movements of the arms, legs and body, gaiety and fun. Future music teachers must acquire such theoretical knowledge about children's dances, know the methods of teaching them to students, and have the skills to guide talented children into the art of dance.

All this shows the need for future music teachers to have theoretical knowledge in the field of children's music. When the time comes, it is worth mentioning the following problem: in connection with the development of status art in our country, children's interest in performing status songs is increasing. Students try to perform status songs that do not correspond to their physical and age characteristics, and participate in competitions with them. However, maqam songs have a lot of weight, climax and content, and negatively affect the sound range and sound structure of students. Singing maqam songs, especially among teenage students, is known to have serious negative effects on their health. For this reason, future music teachers should know the methodology for selecting, teaching and developing students' performance of maqam songs. According to our approach, the songs "Ufor", "Savt" of Shashmakom and Khorezm makams are suitable for students to perform. Also, the songs of Shakhnozi-Gulnoz of the maqam roads of Tashkent-Fergana are suitable for the students' abilities. With the help of such theoretical knowledge, a music teacher

needs to know how to properly guide students to perform.

Particular attention is paid to children's choral performance in secondary schools, children's music schools and art schools. Therefore, in the process of higher pedagogical education, future music teachers need to have theoretical knowledge of children's choral performance.

At the initiative of the President of the Republic of Uzbekistan, about ten folk instruments are provided by the state to secondary schools. In addition, students must be able to play melodies on at least two instruments, and music teachers must be able to play melodies on at least three instruments. For this reason, music teachers must master the methodology for solving these issues and acquire theoretical knowledge about playing folk instruments.

Conclusion

Musical resources play an important role in improving the theoretical and professional knowledge of future music teachers. In this regard, oriental musical resources are aimed at disseminating professional knowledge in all areas of musical art. In this sense, it is important for future music teachers to impart professional knowledge in the fields of musical performance, song performance and dance performance. At the same time, there is very little information about the ensemble's performance in Eastern musical sources. Because in our musical art there is a tradition of joint performance of music by 2–3 people, and there are relatively few groups in the form of the current ensemble. In this regard, the priority in oriental music is the single-voice style.

It is worth noting that Western musical sources focus on ensemble performance. Particular attention is paid to the transfer of professional and theoretical knowledge about the fundamentals of instrumental performance, vocal performance and ensemble performance. For this reason, polyphonic performance style is a priority in Western music.

Children's musical heritage has recommendations that take into account the physical, aesthetic and mental capabilities of students. There is a common approach in the East and West. Consequently, samples of

both musical arts can be equally used in the study of children's musical heritage.

It is worth noting the following recommendations for improving the professional and theoretical knowledge of future music teachers:

- 1) study of types of Uzbek folk instruments, their features and performance styles;
- 2) acquiring the ability to teach musical instruments provided by the state in secondary schools;
- 3) mastering many works of children's musical heritage;
- 4) mastery by the future music teacher of an individual technique of instrumental or vocal performance.

The implementation of these recommendations will improve the professional training of future music teachers. Therefore, it is recommended to carefully consider these issues.

Thus, these important sources form the basis of the theoretical knowledge of future music teachers. It is worth noting that a music teacher cannot become a mature professional without mastering these resources. For this reason, it is important to emphasize that the publication of the most important musical works and sources in the Uzbek language is relevant today. In this regard, it would be advisable to establish broad cooperation between musicologists, practicing performers, ensembles and specialists.

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