



Methodological Competence of a Music Teacher and Competences Demonstrated on its Basis

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Abstract: The pedagogical competence of teachers is important for the successful organization of professional activities and increasing its effectiveness. Pedagogical competence is based on a number of structural foundations. Methodological competence is one of the important structural foundations of pedagogical competence acquired by a teacher. This competence serves for the rational organization of the educational process. In addition, the methodological competence of the teacher allows you to choose organizational forms, methods, means and technologies of training in harmony with each other, as well as to use them effectively in practice. The article deals with the competencies reflected in the methodological competence of a music teacher, and the didactic significance of their presence.

Key words: music, teacher, music teacher, competence, methodological competence, methodological competence.

One of the main factors in ensuring the success of pedagogical activity is the methodological competence of teachers working at various stages of the republic's continuous education system. If the teacher has thoroughly mastered the basics of specialized subjects, but does not have the qualities of methodical competence, then it is impossible to organize the teaching process effectively. Therefore, methodological competence has a practical character.

Every practical action organized by the teacher leads to effective or ineffective, successful or unsuccessful pedagogical activity. For this reason, it is necessary to ensure that students have the qualities of methodical competence in the training of future teachers, including music teachers, and to pay serious attention to its development.

As a future music teacher in Higher Education Institutions, the students' methodological competence prepares them for the purposeful use of their existing opportunities, in particular, the proper organization of educational activities, the factors that ensure the quality and efficiency of education.

Methodological competence is one of the important elements of special (professional) competence, which is among the important structural bases of pedagogical competence (social, personal, technological and extreme competence). According to M.H.Usmonboeva, special (professional) competence consists of the following main elements: psychological, methodical, informational, creative, innovative, communicative, etc. [5, - 6 p.].

Along with all pedagogues, a music teacher should be able to master the qualities of special competence while having the qualities of general pedagogical competence. E.L. Kisakhanova notes the following among the special competence qualities of a music teacher:

musical-theoretical competence - ability to analyze harmony and solve tasks; be able to prepare an annotation (brief information about the work) on musical works; to be able to analyze musical works

in terms of artistic type, genre, idea; to have the experience of reconstructing musical-historical processes;

choir and vocal conducting competence - for choirs conducting and directing the vocal ensemble; be able to read choral scores; having experience in vocal performance and ensuring that its tone is correct;

musical performance competence - the ability to perform an artistic-interpretive analysis of musical material and an emotional-image performance of a musical work; to achieve concertmastership and artistic-creative nature of the performance (perform the piece with the help of a musical instrument; be able to read a piece of music from paper, choose music by listening, change musical performance from one tone to another);

methodical competence - proper organization of the musical-educational process based on psychological, musical knowledge and general pedagogical theories; to have the experience of forming musical-aesthetic culture of students as a whole [2].

Based on the opinion of the author, it can be said that based on the methodical competence of the music teacher, he is able to apply the acquired theoretical knowledge in practice, organize the music education process in an organizationally correct way, to choose the organizational forms of teaching, educational methods, tools and technologies in accordance with the type, genre and priority ideas of the studied musical work, to increase the learning and learning activity of students, to control and rationally evaluate their activities, as well as if students face certain difficulties in mastering a musical work, it Competencies aimed at effective implementation of correction work are visible.

In order to methodically organize the educational process, a music teacher should be able to use modern pedagogical technologies purposefully and appropriately, along with choosing the organizational form, methods and tools of training sessions that are used in traditional education. Its action in this regard can be divided into two groups from the point of view of the chosen technologies:

1. selection of pedagogical technologies, in particular, innovative forms of teaching, interactive methods, modern tools and educational technologies that help to increase the activity of learning and learning of students;
2. Use of functional capabilities of information and communication technologies in organizing the educational process.

Modern education requires teachers and students to achieve high efficiency in teaching with less effort and less time. This, in turn, requires the music teacher to be aware of innovative organizational forms, methods, and tools for teaching.

Development of methodological competence of students of Higher Education Institutions

It is desirable to inform about innovative forms, methods and tools of education that are effective in teaching music sciences in modern conditions. For example, as a future music teacher, students need to be able to master the competence of vocal performance.

Innovative methods that help students develop vocal performance skills include Seth Riggs' Speech Level Singing (SLS), Joe Estill's Estill Voice Training (EVT), and Catherine Sadolin's It is useful to familiarize with information about Complete Vocal Technique (CVT), to form and develop competences in using these methods. Brief information about these methods is given here.

1. Seth Riggs' "Speech Level Singing" (SLS) method. This method consists of a set of exercises that ensure high efficiency when performed correctly by the vocalist. By using it, the vocalist avoids the rhythm of the voice during the transition from note to note, the distortion of the tone, as well as dissatisfaction with the voice level when rising to the top pitch. A vocalist needs to know: all the secret is hidden in the way the voice is chosen when the khiklyk is still in a state of speech. In this case, the voice can be used easily and conveniently while singing, just like during a conversation. After all, at this time, regardless of the voice's register, the position of the mouth and throat is the same, the tone of the voice and the pronunciation of words (articulation) will be natural.

According to the author Seth Riggs, the main goal of the method is to have a mixed (lat. "mixtus" - "mixed" voice that sounds equally well in all registers; the voice register resonates in the chest and head). In a word, "Singing at the speech level" (Speech Level Singing (SLS) method requires singing based on the singer's physiological capabilities [11].

Before starting to sing, the lips are free, pushing the body a little forward, gradually working with the following sounds:

Stage 1: bu-bu

Stage 2: buv-buv

Stage 3: buvib-buvib-buvib

Stage 4: buvib-buvib-buvib- buvib-buvib-buvib (in this case, when the voice is uttered, the voice register sounds in the chest and head; the voice seems to rise up).

The general essence of the method is as follows: singing begins in a soft voice and a close position - behind the teeth, that is, the voice concentration is heard behind the teeth; the initial way of putting the voice is to leave the body empty, to sing in a soft, soft, even a little wailing tone. The main emphasis is on singing in a "crying tone" [9].

2. "Estill voice training" (EOT; Estill Voice Training (EVT) method [9]. This method was developed by the American musician Joe Estill in the 1980s. Joe Estill conducted a systematic study of the voice at the Medical Center in Colton, USA, along with many other medical professionals and scientists.

In the research, for the first time in the history of music, technical devices such as electroglottography, video stroboscopy and electromyography [11] were used. With the help of these devices, it was possible to observe and study the sound output, the condition of the vocal cords during singing. The results of this research served as a scientific-theoretical basis for the "Estill's voice education" method.

It should also be mentioned here that even after the death of Joe Estill, the research started by him was continued and practical research in this direction is still being conducted today. Foreign scientists Franco Fussi (Franco Fussi; Italy) and Frank Musarra (Frank Musarra; Belgium) conducted research in the direction of Joe Estill's research, that is, in order to increase the performance and efficiency of the diaphragm during singing.

The method aims to consciously control the structures [3] involved in the singing process in order to obtain the desired sound using safe means.

"Estill's voice training" (EOT; Estill Voice Training (EVT) method is a method for training the voice [10]; it is a basic, basic system for training the voice, from which singers, actors, singers, as well as a profession that constantly works with the voice owners - pedagogues can also use it. According to him, the understanding of the essence of the vocal work is clear, the situation that allows to achieve the desired result is realized - from the general to the specific, in other words, from the "general voice post" to the control of the structure of the individual vocal organs, through strengthening the muscle activity (anchoring).

Today, this method is recognized as the most effective among the methods that work with voice.

The described method puts forward the following idea: all organs in the human body participate in the formation of the voice mechanism, but each of them performs certain functions in the formation of the voice to a different degree.

The Estill Voice Training (EVT) method is based on this logic. It has two main components:

- 1) thirteen vocal exercises for different "figures" - organs;
- 2) six "vocal qualities", i.e. vocal type: speech, falsetto (subtone),

wail, twang (imitation; the sound of an animal, for example, the meow of a cat, imitating the bleating of a goose), belting (a high-pitched sound made in the chest), opera (a song sung based on dramatic actions and theater - scene setting) exercises designed for.

It is not so important, on the contrary, squeezing the abdominal muscles is even dangerous, rather than applying pressure to the abdominal muscles, it is advisable to use other muscles involved in breathing - the body, the back surface of the neck, the larynx" [9].

3. "Complete Vocal Technique" (TVT; Complete Vocal Technique (CVT) method [7]. Founded in 1992 by Danish singer and researcher Katherine Sadolin, this method describes a unique singing technique. In the research carried out by the author, the relationship between human body physiology and vocal and related issues were studied, and the strengthening of vocal ability was studied using methods other than those known for music theory.

The main goal of the Complete Vocal Technique (CVT) method by Catherine Sadolin is to express the voice in a simple and understandable way and to achieve the necessary sounds in a completely natural way. Similar to the Estill Voice Training (EVT) method.

Catherine Sadolin, having studied the anatomical and physiological capabilities of singers of all types (women - soprano (high), mezzo-soprano (middle), contralto (low); men - tenor (high), baritone (middle), bass (low) comes to the following conclusion: they all have the same common ground.

According to the results of the study, four different modes covering all human voices were distinguished: neutral (average), moderate, noisy and unpleasant voice [8]. They are discussed in detail in the work "Complete Vocal Technique" by Catherine Sadolin as an alternative textbook.

Complete Vocal Technique (CVT) method is a technique designed for all styles of singing and is based on three basic principles aimed at correct production of the voice. They are:

- 1) vocal basis;
- 2) forced twang (imitation; imitating the sound of an animal, for example, the meow of a cat, the quacking of a goose);
- 3) the correct position of the jaw and lips [8].

The results of the theoretical analysis show that in modern conditions, music teachers need to have information competence as well as all pedagogues. Informational competence of a music teacher is methodical in nature. After all, the music teacher's awareness of information and communication technologies, their functional capabilities, purposeful, appropriate and effective use of modern gadgets in the educational process: mobile devices, computer technology, the Internet information network means that he is aware of the teaching methodology

In this regard, N.S. Kolpakova [4] and K.S. Degtereva [1] believe that a music teacher should be able to demonstrate the following competencies in the process of using modern gadgets: Ability to freely use the resources of the Internet network (access to the library of musical resources or the competence to participate in online trainings; edit text, graphics, music, audio and video materials and other types of information in digital form - using professional audio editors, as well as special computer programs related to professional activities awareness and competence to work with them [4]; creation of audio files from raw sounds and their editing, analysis and editing of audio materials (competency in using trimming, filters and effects; performing digital sound cleaning (remastering), multimedia files and a set of master discs (Sony Sound Forge, Ocenaudio, etc.) competence to create [1, - p. 248].

Thus, methodical competence is one of the important structural bases of pedagogical competence mastered by teachers. This competence serves to rationally organize the educational process. The methodical competence of the teacher makes it possible to choose the organizational forms, methods, tools and technologies of education in harmony with each other, to use them effectively in practical activities. For this reason, it is required to pay special attention to mastering methodical competence

by students in higher education institutions operating in relevant directions. Students' awareness of innovative methods will help them organize music education effectively.

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