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SPEAKING CULTURE OF A MUSIC TEACHER

Submission Date: December 06, 2023, **Accepted Date:** December 11, 2023,

Published Date: December 16, 2023

Crossref doi: <https://doi.org/10.37547/ijp/Volume03Issue12-26>

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ABSTRACT

This article examines the role of the music teacher's speech culture in the lesson process.

KEYWORDS

Music, speech, ethics, aesthetics, intellectual, manipulation, biology, social, orientation.

INTRODUCTION

A teacher's ability to talk clearly, appropriately, and pleasantly is very important while teaching and educating a student. In order to guarantee each child's best possible development, music teachers must instill moral principles in their students. That's his primary goal.

Speech in music lessons. Thus, speaking with those who are close to a person is a major part of the teacher's job. The proficiency with speaking aids is correlated with the quality of the reading process. Speaking manners and conduct culture are intimately linked to communication, speaking culture, and speaking abilities. A person's deeds and way of life make up his conduct. It pertains to the moral stance and comes in two flavors: actual and rhetorical.

Etiquette norms were formed over thousands of years ago and governed behavior. This is seen in a number of our behavioral traits. Respect for people is the primary objective of etiquette. Moral, intellectual, and memory-related emotions are raised in their intimate relationships with the approximate intention of teaching someone to regulate their own impulses and instill decent human wants in themselves. Human conduct and etiquette are connected. The foundation of behavior is etiquette. The roles that are required to speak in a person's moral attitude are cyclical. The ideal form of conduct is for a person to be aware of and abide by social norms while also being mindful of their inner selves and conscience. A man's dishonesty is glaringly clear and only serves to turn others off.[1]

Human existence is mostly accomplished through communication. It fulfills the essential function of encouraging interpersonal communication and teamwork. People learn dating programs from the very beginning of their lives, but not everyone is ready to apply their acquired knowledge in a daily life. It is imperative that the chain below remain intact when communicating:

Speaking - listening – hearing. Differentiating between the ordinary and scientific levels of consciousness is essential to comprehending communication processes. In everyday life, common sense reigns supreme, whereas scientific theory is reinforced and expanded upon by highly qualified individuals who carry out scientific investigations across diverse domains of awareness. They make up the psychological machinery that underlies human thought, as well as how information from the outside world is absorbed and processed. Three types of communication levels are identified based on how important a particular level of consciousness is.

1. Manipulation
2. Competition
3. Cooperation

Communication is divided into:

- by purpose: biological and social
- with tools: indirect (indirect) direct (communication)
verbal (speech) non-verbal (signs, facial expressions)
written communication
- by type: business, private

Interest should be the main topic of communication. The people involved in the communication must make an effort to empathize with and comprehend one another.[2]

The use of argumentation in communication has many benefits. Our ideas clashing is the only way we can define the new, assess it against the old, and determine how to escape the existing situation. The finest type of argument is typically a discussion, which is an analysis of the topic conducted in groups in which each side presents its case, disproves the other's viewpoints, and ascertains the truth. A few generally accepted conversation guidelines are as follows:

1. The emergence of substitute concepts.
2. A "soulless" fear of cooperation, that is, a preference for caution above the state
3. "Constructive" criticism's guiding principles.
4. Independent security principles.

A conflict is typically an expressive disagreement between two parties. Instead of opposing viewpoints, ambitions most commonly surfaced.

The debate's current psychological tenets are:

The fundamental principle of equal security is self-respect, which forbids disparaging and abusing the other party.

2. Decentralized orientation principles (a "from the back" problem analysis).
3. The ideas of thinking and speaking in unison (the capacity for active listening).

Learning is required because it is essential to draw lessons from the debate's failure. It's possible to improve your inner world more through a one-on-one conversation than by expressing it harshly. Fear of not being able to come to an agreement with the people involved in the talk is unfounded. Honoring the perspectives of one's interlocutors is more important than having a single viewpoint. Try making fun of the person who disagrees with you or insulting their ability to reason, think, and listen critically if their opinion is incorrect. On the other hand, you must kindly and mindfully rely on your opinion.[3]

In contemporary music education, the instructor must be able to speak fluently and perform musical instruments, describe rhythmic movements, and discuss the composers of music. Comments regarding the musical compositions' content as well as the songwriters' lives and inventiveness were made during the pedagogical discussion with the pupils on the "Word" coast. As a result, unique classes have been developed for the classroom, including "Expressive reading," "Fundamentals of Poetry," "Conversation with Words," and "Speaking culture of a music teacher." Therefore, in addition to being specialists who have realized the substance and musicality of the word, future music teachers must also be master performers and pedagogues with knowledge and experience in the fields of education and training. They must also have mastered the techniques of positively influencing schoolchildren. Skills ought to be kept up to date enough.[4]

Then we will succeed in having the students accurately assess musical compositions and songs, thoroughly grasp music literacy, speak the words with clarity, and develop a devout and courteous response to the lyrics in both the general lesson and the tenth time.

Assignments from the teacher should generally be designed to support the students' growth in eloquence and enable them to excel in music as well. This entails giving the student the chance to write and speak correctly, to convey his ideas clearly, elegantly, carefully, and meaningfully, and to accurately comprehend the ideas of others in order to move in that direction. [5]

It's true that vocabulary and speaking abilities are primarily taught in literature and mother tongue classes at the secondary school, thus one could wonder if these subjects are required for music instruction. However, given the extensive use of language in "explaining" music from teacher to student, one of the approaches that constitute the national foundation of music education is that in Muslim madrasas and schools, music is taught as a divine power, particularly in conjunction with literature instruction. If we comprehend, we'll realize that these abilities are required there.[6] We are completely aware of the worth of "word," as well as its significance and role in the storytelling of promises and gifts in epic poetry. Thus, the ideas of "words in music" and "words about music" are dispersed; nevertheless, as the music progresses, a cohesive whole emerges, and the "Words and music" and "Conversation with music" unit directs the listeners to artistic and musical works. The necessity of complaining is a historical fact. Since Karakalpak film pays close attention to word choice, it is possible to maintain a clean language.[7]

They receive attention in the field of music pedagogy. "Communication with music" is generally used as a teaching tool. The teacher who teaches him is an educator. Because of this, future music teachers need to be well-versed in literary language, have experience,

and be able to help kids connect with music on an emotional and mental level.

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