

METHODOLOGY OF SINGING MULTIPLE VOICES IN MUSIC SCHOOLS

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Annotation: This article describes the methods used by music teachers in secondary schools to increase students' interest in music, directions on teacher skills in capacity building. There is detailed information on the organization of vocal choirs and the need to encourage them.

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Music education is a tool that leads to beauty, which shapes a person's aesthetic and emotional characteristics. Real music generalizes the aesthetic, moral and political ideas of the time. Human life is unimaginable without the art of music. Art not only nourishes people spiritually, but also plays an important role in their physical development. It is important to understand the role of music in moral and aesthetic education and its role in educating the younger generation. Musical beauty is an important factor in shaping a person's spiritual image.

Today, a number of changes and reforms are being carried out in the field of music in our country. President of the Republic of Uzbekistan Sh. Mirziyoyev's Resolution No. PD-112 of February 2, 2022 "On Additional Measures for the Further Development of Culture and Arts" [1]

Training in the performance of melodies on the Uzbek national musical instruments is carried out within the framework of the system of continuous professional development of public educators. Representatives of culture and arts will be involved in retraining courses on a contract basis. The role of education in the implementation of radical reforms in the field of music and art is invaluable, and its prelude to general secondary education. It is necessary to raise the level of knowledge of teachers and students in general secondary schools. Any science consists of the conclusion, the summation, the system of reliable and generalized knowledge about the objective laws of nature, society, and the development of thought. Methods of music education have a special place in the system of pedagogical sciences. The issues of music education in modern pedagogy are considered in connection with the general problems of education. The development of musical perception and taste, the development of musical abilities always interacts with mental and moral education. In addition to the specific tasks of music education and training, modern music lessons should also set themselves a number of tasks. The system of music education in the school consists of many elements: music lessons, music education in the classroom and out of school, the organization of vocal and choral groups, as well as the organization of studios, clubs, vocal ensembles, etc. The media plays a very important role in this system. All educational and developmental tools create a musical-aesthetic environment in which students' interests and needs in the field of music are formed.[2]

A lesson is an organizational form of school work in which the teacher works with a regular group of students, a class, according to a strict schedule for a specified period of time. Leads team activities and uses a variety of methods to achieve the didactic and educational tasks he or she sets in accordance with the curriculum.

Each music lesson should enrich students with new knowledge, broaden their horizons, broaden their horizons, shape their musical skills and abilities, or improve what they have already learned. Students move up and down the endless ladder of knowledge, as if they were stepping from class to class.[3].

Currently, the requirements for music lessons are:

1. Music lessons are a complex way of teaching, developing and educating. Influences all aspects of the formation of the student: along with increasing the musical knowledge of the student, develops his mental strength and abilities, shapes his worldview, moral, aesthetic, volitional qualities, attitude to work.

2. The lesson is conducted according to a strict system according to the form of teaching: it consists of a specific beginning, setting the goals and objectives of the lesson, explaining, reinforcing and repeating the musical materials, giving homework. The types of musical activities should be interconnected and complementary.

3. The lesson is in accordance with the principles of teaching: it has an educational effect, is suitable for scientific explanation, allows the careful and conscious mastery of musical works, the formation of musical skills and abilities.

4. The content of the lesson is in accordance with the curriculum and covers the links in the system of other lessons. It is important to keep in mind what has been studied in the past and what school teachers need to learn after this lesson. Not only sound education but his alertness and dedication too are most required.

5. Teaching and educating on the basis of new pedagogical technologies, modern psychological-pedagogical and methodological approach are taken into account in the preparation and transition to music lessons. The methodology of teaching music is based on the results of research in such disciplines as pedagogy, psychology, aesthetics and art criticism. The methodology of teaching music incorporates the content of methods of working with students in the educational process. [4]

Along with the methods that have been tried and tested in a number of experiments and are widely used in the implementation of the tasks of music teaching methodology, special methods that have emerged in terms of the specificity of music education play an important role. The research of a number of leading scholars has scientifically described the specific features of music teaching, the methods applied to the professional skills of a music teacher and the tasks to be solved by them.

Here we will focus on specific methods of teaching music

1. The method of musical generalization of the lesson. In this case, the teacher systematizes the issues that need to be addressed in the lesson.

- * the teacher and the student must be able to study the topic;

- * Each component of the lesson is relevant to the content.

2. The method of “running” in advance to the topics to be covered and returning to the previous ones.

- * Achieving new material using previously learned material, or applying rules on a topic that has not yet been covered.

3. The method of emotional drama of the lesson. The teacher should make the lesson interesting, involve the students actively in the lesson, and have an emotional impact.

4. The method of pedagogical observation of the lesson and assessment of knowledge.

- * monitor students’ knowledge and learning;

- * encouragement and reprimand of educational activities;

Along with these methods in teaching music, the general methods of pedagogy include: oral methods of music transfer (story, conversation, explanation), demonstration teaching methods,

practical teaching methods, comparison methods, music teaching techniques such as working with vacant children are widely used.

In order to impart the necessary knowledge to children, a music teacher must first have a high level of musical literacy. It is necessary to create and organize choirs in music clubs in schools. Choirs are very rare in secondary schools. If we identify talented children today, form a team, organize competitions and festivals in this choir, we will achieve our goal with the appropriate incentives. Teaching children to sing from an early age is not only an effective way to develop their musical and creative skills, but also to strengthen their vocal apparatus and preserve their voice. Students' voices also differ in timbre, strength, range, and other characteristics. Singing voices in bass, baritone, tenor in boys; in women it is divided into alto, mezzo soprano and in children alto, soprano and discants.

Although the type of human voice, including the type of singing voice, is innate by nature, it is often difficult to determine the type of child's voice. And for some as a baby gets older, he or she will outgrow this. Accurately identifying the type of sound and learning to sing and speak accordingly is important for sound formation and the maintenance of a sound apparatus

A music teacher who can correctly identify sound types can form a multi-voiced choir. When a multi-voiced choir sings, the melody is very attractive, aesthetically pleasing, and pleasant to the ear. Students' knowledge and skills will also increase.

The basis of music education for students is to sing in a choir. Because the task of developing the ability to music, to increase the love and interest in the art of music is successfully fulfilled by students in the course of their activities. The vocal and choral skills that students acquire in the lower grades will be improved, which will ensure that the song is sung correctly and effectively, and that the children's voices will be improved and nurtured. The clarity and clarity of the diction helps to make the song understandable and helps it to be performed clearly and meaningfully with an artistic image.

Children's hearing aids grow with age. Therefore, the skills of singing, the basic elements of sound: breath planning, sound formation, diction, word ensemble are given separately for each academic year. In the process of learning, all of these elements are inextricably linked. Each of the above elements is part of the singing work of all classes and gradually strengthens, changes in quality, and develops into complex singing repertoires. Particular attention should be paid to seventh graders, as at this age most boys and girls have a period of mutation (voice changes). At this point, the voices of 13-14 year old boys change dramatically. Boys' voices, in particular, are declining. Even after the sound has changed, that is, in the initial period after the mutation, the range of sound is limited, and the timbre of the sound is unclear. This makes it necessary to limit their repertoire and choose carefully. More two-voice repertoires are recommended at this time. Boys can repeat a soprano or a low-pitched song in an octave low [5]

Singing without accompaniment (acapella) helps to develop musical reading by singing polyphonic songs in unison, to the melody, and to increase attention. When a musical instrument sings in unaccompanied chorus, both the teacher and the students are well aware of all the inaccuracies in the singing. That's why it's important to learn to sing without accompaniment. In addition to the songs shown in the program, the teacher can choose from new songs published in the press, radio or television. You also have the right to move some songs from quarter to quarter or from class to class. It is important that children understand the songs they have learned in the classroom and perform them artistically. It depends on how the song is learned and how convincingly the teacher is able to reveal the artistic image of the song. Children's choral performance skills include sound tuning and ensemble, as well as interaction. Students should be taught to listen to the song as they sing and to control their pronunciation

at all times. Otherwise, well-educated children become addicted to melody, lose control of pronunciation, and start singing fake songs. Achieving a stable performance intonation and maintaining a clear balance of all sounds according to their pitch is important when singing as a group. If students don't sing cleanly, it's hard to talk about an expressive, thoughtful performance. In the early stages of music education, a teacher tries to form a melodic word, that is, a good unison. It's a preparatory process, and in the early school years, depending on how the work is done, an attempt is made to move from a one-song song to a two-voice and three-voice. Most children with average musical ability sing well in a choir (singing as a group), but if they are not taken care of, they lose their independence and start singing fake songs. Therefore, children who are well-educated and can confidently sing in a choir should be transferred to children who are not well-educated.

This will help you to quickly master the pronunciation of the sounds in the study. In the first and second grades, songs should be diatonic, fluent, and in a range appropriate to the age of the children. In the third and fourth grades, the melody can be very complex. But these songs also need to be able to be performed by children. If a song is a burden to children in this sense, no matter how hard the teacher tries, it will not help, because the children's musical reading is not sufficiently prepared to master this kind of work. Only children who are very good at reading music can do it. It should also be noted that often inexperienced teachers are afraid to leave children helpless, but they always join in or play the piano (or other musical instruments). stand. It's especially bad when a teacher sings with children all the time. As a result, he can't hear the children well, and sometimes he can't hear at all, because the power of his voice overwhelms the children's voices. Therefore, children should always be taught to perform independently [6].

When choirs are formed, the interaction between the children and the teacher, and the children's solidarity with each other, changes for the better. We will also have high qualities such as friendliness and cohesiveness. Based on theory and practice, it can be said that the problem of musical abilities and their development is one of the current problems of pedagogy and psychology. The development of these skills is a social environment, a natural talent. It also depends on a person's willpower, activity, and physical and mental processes. So, taking into account the early manifestation of musical abilities in children, as well as the fact that their abilities are formed under the influence of education and the environment, we came to the following conclusion. This means that musical skills are an important factor in the development of performance skills in music lessons in the education system, and it is important to develop children's musical perception by listening to music.

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