

Methods of Developing Children's Choir Skills in Music Culture Classes

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Annotation: This article provides detailed information on teaching children the skills of choir performance, tuning, ensemble composition, and developing skills in improving children's musical knowledge in music culture classes.

Keywords: music, student, music culture, performance, sound, vocal, ensemble, music, class, lesson, performance, teacher, voice.

Children's choral performance skills consist of voice tuning and joining together as an ensemble. This requires tuning and ensemble skills while learning to sing as a choir in music class.

Law of the Republic of Uzbekistan PD-637 No. 637 of September 23, 2020 [1], PF of the President of the Republic of Uzbekistan dated January 28, 2022 of the Resident of the Republic of Uzbekistan - No. 60 "On the development strategy of New Uzbekistan for 2022-2026" [2], No. PD-5712 of April 29, 2019 "On the public education system of the Republic of Uzbekistan Decrees on approving the concept of development until 2030" [3], PD-4307 dated May 3, 2019 "Additional measures to increase the effectiveness of spiritual and educational work until about" [4], No. PD-5040 dated March 26, 2021 "On measures to radically improve the system of spiritual and educational affairs" [5], March 22, 2022 Decisions PD-112 of February "On additional measures to further develop the sphere of culture and art" [6], Cabinet of Ministers No. 1059 of December 31, 2019 "Continuous spiritual It serves to a certain extent the implementation of the tasks defined in the Resolution" [7]

Setup. Tuning is the process by which each child accurately perceives the sound of a given piece of music and adapts his voice to it. Pure intonation can be achieved by uniformly tuning the students in the class to the exact sound of the music. This is considered an important issue, and one of the specific goals of vocal-choir work in the classroom is to achieve pure unison. Achieving a stable performance intonation, maintaining a precise balance between all pitches is of great importance in group singing. This is the only way to achieve spiritual maturity and a rich cultural and spiritual heritage.[8] It is difficult to talk about an expressive, thoughtful performance of a piece if the students do not sing at a pure level. The well-tunedness of the students depends on the musical development of the teacher, first of all, on the children's music learning and how much they have mastered the skills of singing (breathing, sound generation, correct pronunciation).

In addition, the physical and emotional state of the ulama (fatigue, excitement) and also the complexity of the performed poem (tessitura, etc.) also play an important role. In the early stages of musical education, the teacher tries to create a melodious tone, that is, a good unison. This is a preparatory process, and depending on how this work was carried out in the first school years, an attempt is made to move from one-voice to two-voice and three-voice singing. Achieving good tuning means learning to memorize certain sounds of a melody with your voice and remember the melody in its entirety. Another important feature of this style is distinguished by many nationalities of these regions, including uzbek, tadjik and Jews. [9] Pronunciation with pure intonation is one of the most important elements of singing. Work on sound is directly related to work on sound.

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The positive result here also applies to the way in which children are taught vocal education. Usually, the teacher works with children of different musical and vocal abilities in each class. In this area, he should focus his work method primarily on children of average ability. In order to teach a child to sing in a pure voice, the teacher must have a good musical education and try to develop this education as much as possible. Children should try to develop intonation sensitivity by developing their reading in various ways. Therefore, starting from the first lesson, systematic work is carried out on the development of children's tuning skills, especially the attention is paid to children with slow development of music learning.

They are encouraged and encouraged to tune in to the teacher's voice, to the sounds of musical instruments, and to the voices of gifted children. Students should be trained to listen to the song they are singing and to constantly monitor their pronunciation. Otherwise, children who are good at reading get carried away by the melody, do not check the pronunciation and begin to sing falsely. Most of my children with average musical ability sing in choirs (singing as a group) quite well, but if they are ignored, they lose independence and begin to fake singing. Therefore, children with good hearing and confident singing in the choir should be placed in the middle of children with less developed hearing. This helps to quickly master the pronunciation of the sounds in the studied work.

In the first and second grades, diatonic, fluent, age-appropriate songs should be taken. In the third and fourth grades, there may be songs that are melodically complex, but these songs should also be something that children can do. If the song is burdensome for the children in this sense, no matter how much the teacher tries, it will not help, because my child's musical education is not prepared enough to master this kind of work. Only children with very good musical skills can do this. Achieving good tuning in instrumental pieces is a bit easier, and group intonation makes it easier. In addition to working on good vocal delivery, it is also necessary to learn to sing without the accompaniment of an instrument. Achieving clear tuning when playing unaccompanied is very difficult, as each singer tunes based on his own harmonic sense.

Unaccompanied performance requires the student to pay attention to the purity of his intonation, especially advanced harmonic study. At the same time, especially in unaccompanied performance, it develops the child's sense of rhythm and harmony, makes it possible to develop melodic and harmonic reading. It should also be mentioned that often less experienced teachers are afraid to leave a child without help, but they always join in or play the piano (or other musical instrument). they did.[10] It is especially bad if the teacher sings along with the children all the time. As a result, he can't hear the children very well, and sometimes he can't hear them at all, because the power of his voice drowns out the children's voices. In such cases, children sing the song very coldly without control, they listen to the teacher's song, not their own. They regularly get used to such "leading" by the teacher. If my child is always helped to sing, they will not be able to learn to sing independently. Memorized novel from the first grade, the teacher should teach to perform without an instrument, without his own accompaniment. This helps to pronounce the sound correctly.

During song learning, it is necessary to alternate the method of working with a musical instrument with the method of working without a musical instrument. That's the only way the teacher can officially observe how the children are pronouncing sounds and achieve success. Ensemble. This word is a French word that means "together". The ensemble is one of the common principles of music, ballet, and architectural arts. In music, the mutual performance of several performers is called an ensemble. For example, Uzbek folk musical instruments ensemble, etc. When students sing as a choir in a music class, all children's musical unity, performance tempo (pace), rhythm-method and dynamic harmony are called a vocal-choir ensemble. In this, we understand the ability of children to find their proper place when singing in a choir. In order to achieve a pleasant ensemble in each class, first of all, it is necessary to teach the child to sing without shouting, listening to his own voice and that of his friends, and not separating from the general chorus. It is necessary for every child to understand that singing in a choir means tuning in to a common tune.[11] It is known from experience that most of the time my active child shouts the sound to make his voice louder than others. When this happens, it is not possible to create a good ensemble, or even a satisfactory ensemble. Thus, it can be concluded that



one of the important conditions for creating a choral ensemble is that the children should be able to sing the song without straining.

Every student must have a permanent seat in music lessons. Children should be seated in such a way that this will help the work to be successful. This is an important condition for creating an ensemble. If the ensemble in the choir is good, the children will “grow” quickly. At the beginning, the teacher should teach the child to listen to the voices of his friends, and thus not to separate his voice from the voices of his friends, but to add them to each other as much as possible. This requires a lot of attention from the singing child. It can be seen from the face of the mother that the child is listening attentively: the face of the mother is serious, and they seem to turn to their friend who is sitting next to them. In the early stages of work in this field, it is possible to achieve some degree of unity of timbres. This is partly due to the fact that the average child's voice does not have a single, unique timbre, their voice has the ability to blend into the general timbre. Addition of voices according to the strength of sound, rhythmic unity of performance, addition of voices according to timbre, unity of pace of performance, chord of voice, balanced sound in harmony, consistent pronunciation of literary text, accurate pronunciation of volume, vocal-chorus is the basis of the ensemble. Disruption of one of these will lead to a disruption of the ensemble. Achieving a single artistic performance ensemble is one of the most difficult tasks of a teacher. One of the important conditions for the creation of a real artistic performance ensemble is the uniformity of vocal technical methods and skills, the unity of the composition of the performance of the entire work, the disclosure of the content and ideological intention of the work. It is of great importance that each choir performer in the class has a well-developed sense of ensemble, only then can high results be achieved in the choral ensemble.

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