



Ways to increase the efficiency of formation of vocal skills in school students

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ABSTRACT

This article provides detailed information by music teachers on how to nurture a perfect person by forming a music culture in school students, increasing students interest in the lesson through a variety of methods in music lessons.

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Maktab o'quvchilarida vokal ko'nikmalarini shakllantirish samaradorligini oshirish yo'llari

ANNOTATSIYA

Kalit so'zlar:

musiqa,
madaniyat,
o'qituvchi,
maktab,
malaka,
vokal,
talaffuz,
dars,

Ushbu maqolada musiqa o'qituvchilari tomonidan maktab o'quvchilarida musiqa madaniyatini shakllantirish orqali komil insonni tarbiyalash, musiqa darslarida turli xil metodlar orqali o'quvchilarning darsga bo'lgan qiziqishini oshirish haqida batafsil ma'lumot berilgan.

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an'ana,
metod,
qiziqish,
jamoa,
o'quvchi.

Пути повышения эффективности формирования вокальных навыков у школьников

АННОТАЦИЯ

Ключевые слова:

музыка,
культура,
учитель,
школа,
мастерство,
вокал,
произношение,
урок,
традиция,
метод,
интерес,
сообщество,
ученик.

В данной статье дана подробная информация о том, как учителя музыки могут воспитывать всесторонне развитых школьников, формируя у них музыкальную культуру, и как повысить интерес учащихся к урокам с помощью различных методов на уроках музыки.

After gaining independence, the Republic of Uzbekistan has been implementing a number of major projects to restore and study the rich cultural heritage of our people. In particular, the Center of Islamic Culture of Uzbekistan is being built in Tashkent, and the International Research Center named after Imam Bukhari is being built in Samarkand. The Uzbek Center for the Study of Cultural Heritage Abroad and the Center for New History of Uzbekistan are being set up. Great attention is paid to the development of reading culture, culture and art, and creative schools and centers named after our great artists are being established in the regions. Systematic measures are being taken to further popularize folklore and amateur arts, and to develop innovative areas of culture and the arts. In this regard, President Shavkat Mirziyoev said, "If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace" [1]. Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD-3391 of November 17, 2017 "On measures to further develop the art of the Uzbek national maqom", August 26, 2018 Resolution No. PD-3920 "On measures for innovative development of the arts", Resolution No. PD-4038 of November 28, 2018 "On approval of the Concept of further development of national culture in the Republic of Uzbekistan", 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 "On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021", November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 "On approval of the activities of the Erkin Vahidov Memorial Museum and

the Treasury House-Museum ” Resolution of the Cabinet of Ministers No. 630 [2] of May 30, 2019 “On the organization of the activities of the state museum-reserves Sarmishsay”, “Shahrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [3], 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD-4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [4], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Martyrs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD-112 of the President of the Republic of Kazakhstan [5] are becoming increasingly important. Adoption of the above-mentioned normative legal acts is a complex measure to raise the spiritual and educational level of the people in the Republic of Uzbekistan, to strengthen the material and technical base of cultural and art institutions, to support the industry.

The attention paid at the state level to the development of national culture in the construction of a new Uzbekistan is of great importance. In this regard, the President of the Republic of Uzbekistan Sh. According to Mirziyoyev, “The level of development of our people is assessed primarily by our national culture. In this sense, culture is the image of our people, our society. As we begin to create a new image of Uzbekistan, we must begin with the development of our national culture” [6].

Vocal skills play an important role in a music culture lesson. Especially in group singing lessons, students' attention, awareness and activity increase, musical memory develops well, and a sense of enjoyment arises when performing the songs they have learned. When the song is sung, the creative collaboration intensifies and unites in a friendly team. With the help of vocal skills, they have a deep understanding of the meaning of the song and the tone of the music, and learn about life through the content of the work. In order to achieve the above results, it is necessary to develop the following vocal skills and adhere to them when singing as a group. Because it is the vocal skill, the instrument that can achieve a pleasant sound. Vocal skills are divided into 6 types. Singing status in class;

- Singing breath;
- Sound generation;
- Adjustable;
- Ensemble;
- Pronunciation;

Singing. Singing mode refers to the position of students sitting and standing in class. It consists of explaining to students how to hold the head, arms and legs when singing while sitting or standing, and constantly monitoring and reminding them. The rules of this skill are not to bend the body, to stand up straight, not to lean on the back of the desk while sitting, to lightly shrug the shoulders, not to lift the chin too much, to hold the neck and head correctly, to lower the arms freely. lowering the palms lightly on the knees, sitting without bending, and singing freely with the feet shoulder-width apart.

Respiratory tract. Proper breathing (work) plays an important role in the singer's singing, that is, in the formation of sound. The phrase “the art of singing is the art of using the breath correctly” is a classic phrase. There is a certain difference between singing breathing and physiological breathing. In physiological respiration, breathing occurs in a

certain rhythm and at certain intervals. Breathing during singing occurs quickly, in a short period of time, and exhalation lasts for some time. The rhythm of the breath is a deeper breath than a physiological breath, depending on the nature of the work being performed. There are several types of breathing in singing: Breathing extending to the lower ribs; Shoulder extension breathing; Abdominal breathing; Chest breathing; When singing, it is recommended to use the types of breathing in which the lower ribs expand and breathe in the abdomen. Diaphragm – separates the chest and abdomen in the human body. Inhalation and exhalation through the lower ribs and diaphragm are regulated by the diaphragm. How does this happen? The singer breathes as if she smells a flower. The lungs dilate, pushing the lower ribs outward and the diaphragm lowers. As a result, the abdominal wall swells forward. In this case, the upper part of the shoulders and chest does not change. Breathing should be economical, long-lasting, smooth. Exhalation is controlled by the movement of the abdominal cortex and the air is directed upwards. As a result, the sound causes the curtains to vibrate. The lower ribs and diaphragm gradually return to their shell. Sound generation. As mentioned above, sound is formed as a result of the movement of the respiratory and vocal cords. Sound occurs when air passes through a closed hole in the air, when the sound curtains vibrate. The time at which the sound appears is called the Sound Attack.

Depending on the strength and nature of the vocal cords, a sound attack can be a hard, soft, and post-breathing attack. In a gentle attack of sound, the vocal cords open with the onset of exhalation. In this case, the outgoing air hits the sound curtains with great pressure. In a post-exhalation attack, the vocal cords contract after breathing begins. As a result, a silent “X” is heard when exhaling before the sound. Due to the additional sounds, the sound loses its purity. The sound curtains become loose. Singers need to know practically all types of sound attack. However, the preferred “soft sound attack” is. Adjustment. Adjustment means that each child clearly understands the sound of a given piece of music and sings his or her own voice accordingly. In other words, tuning means singing a precise intonation of a sound at a certain pitch. This is an important skill. Because one of the main goals of vocal work in elementary school is to achieve pure unison (singing in a pure voice). Therefore, from the first lesson, systematic work is carried out on the development of tuning skills in children. Particular attention will be paid to children with learning disabilities. They are encouraged to join the teacher's voice to the sound of musical instruments and the voice of gifted children, and to equalize the volume, that is, to achieve a pure intonation, and this is done through exercises that are sung at the same pitch.

Ensemble. Ensemble is a French word meaning together. It is called an ensemble, a joint performance of the laws of music, ballet, architecture. For example: Uzbek folk instruments, dance instruments, vocal ensemble and others. The ensemble is divided into private and public types. When singing as a group, all the performers are in unison, all in unison, and in two or three voices. The sound and ensemble of each sound separately is called a private ensemble. The harmony of the word and the ensemble requires a long process of work, and only then can we achieve a pure unison, which is the main goal.

Pronunciation. The pronunciation in singing is different from the pronunciation of speech. As a result of active coordination of articulatory organs (lips, tongue, jaw), ambiguity, squeezing of the vocal apparatus, there are defects in singing. Such children need to be given more attention and encouraged to work with them alone for long

periods of time, to speak freely and to sing slowly. It is necessary to learn to breathe correctly and to finish the sentence, to stretch the vowels, to sing the consonant sounds burro, piece by piece. At the same time, great attention should be paid to the shape of the mouth, the movements of the tongue, changes. Most importantly, children should be taught to practice and pronounce the lyrics in accordance with the vocal style.

Vocal exercises. Exercises are performed slowly, long, in one breath. The last sound is prolonged in a convulsive breath and stopped at the teacher's signal. It is necessary to observe that the syllables consisting of different vowels sound in the same and higher position. Exercises designed to improve the accuracy of musical pronunciation from one sound provide the sound length and lightness. Exercises to create a chain breathing pattern. The exercises are performed with closed and different vocal sounds. The teacher can change the volume at will. For example: Exercises for the development of broad breathing exercises for the correct formation of vowels such as the letters "I", "ya" Exercises for the development of broad breathing. Play the major gamma from top to bottom. Basically, replacing the "Do: tone with a new sound will help the teacher to teach high-level skills. A high sound, in turn, is not performed in one breath, as a low sound. In this case, the sound from the lower register should be played with musical pronunciation in the upper position. This ensures that the lower curtain is executed in the upper position. The exchange of skills during singing, fluency of singers, helps to combine mobility and agility. When performing octave notes with staccato skills, the breath should be flat. Exercises to develop broad breathing and improve the purity of musical pronunciation. A two-part exercise. Ma, Mo, Mi, and Me, Mu, Ma are performed in one breath. The exercise should first be performed at a slow tempo. When the performance is independent, the tempo can be gradually accelerated. Exercises should be performed in the staccato style of musical pronunciation (in one breath) to make the chorus sound lighter. Exercises to develop musical pronunciation.

Exercises to improve the purity of the interval in small seconds. This exercise should be performed in one breath in a high position. Exercises to increase volume. This exercise is performed in a high position in one breath. Exercises to relax the muscles of the articulatory apparatus and increase the activity of the singer's lips. Experiment – to determine the results and effectiveness of test work After the declaration of the Republic of Uzbekistan as an independent state, great attention is paid to the process of reviving the rich national musical history of our people, as well as in many other areas. In particular, through the art of music, various contests are held to take care of the spiritual upbringing of the younger generation, to lead them to maturity, to assimilate the national idea and expand their thinking.

These performances, in turn, discover new performers. In order to improve the quality and effectiveness of sound in music culture lessons, it is important that each student is familiar with the sound system, which is a tool of labor, and feels it at all times. It is also difficult to impart vocal skills to a student, as it is not enough to just show it. In this case, the student must not only hear or see the ideas, but also physically perceive them in terms of his body, sensory organs, biological structure and physiology. Therefore, special attention should be paid to the student to absorb the physiological and acoustic bases of sound production. With this in mind, we will talk below about the initial work to be done with students in this regard.

Lung and respiratory exercises. The human lung is located on the inside of the thorax and consists of two leaf-shaped wings. This leaves the breath from the nose, which enters the cells in the form of bubbles and “supplies” the blood vessels that pass through it with fresh oxygen. At the same time, it is important to be able to differentiate between the breaths taken in the course of our daily lives and the breaths taken to sing. Three important conditions can be observed during normal breathing. Breathing in, breathing out, and stopping before breathing, that is, preparing to breathe. When you breathe in to sing, you get more air. Some of it is used to support the lungs, while the rest is concentrated in the abdominal cavity. Once the breath has been collected, special care must be taken to maintain it. Before using it, it is necessary to stop breathing and create a base point. The starting point is based on a pause of one second, after which the use of breathing begins. It is difficult for a student to become accustomed to this process unless he or she can feel the base and the respiratory reserve.

When you feel it, singing is much easier. According to F. Lamperti, one of the founders of the Italian school, “The art of singing is the art of breathing”. Breath is the basis of any singing. So, it is not wrong to call it the foundation of singing, and perhaps the wall of the building of singing. Vocal experts have found that there are different types of breathing in the importance of singing. Determining which of them is correct is one of the factors that ensure effective student singing. We consider it necessary to briefly dwell on the types of breathing. **Chest breathing.** The breath is taken mainly from the chest. “A student can never sing correctly without relying on one of his characters”. Therefore, the first thing a student is taught is to be able to accumulate the respiratory reserve for singing and to maintain the pause before spending it.

To clearly imagine the state of accumulation of respiratory reserves, it is necessary to place the thumbs on the waist and palms on the abdomen. In order to strengthen the state of respiration, it is necessary to take several breaths and feel the state of preservation of the reserve. The concentration of the breath made it possible to feel it through the palms of the hands, to see how perfect it was. The next important process is to breathe in moderation. This should be practiced in the same way. It is necessary to get used to holding the breath as long as possible and to use it sparingly.

Chest breathing – in which the breath is taken mainly in the upper and middle part of the lungs. During breathing, chest breathing often rises and falls, and therefore this leads to rapid fatigue of the singer. In this case, the lower part of the lungs is almost not used, which limits the ability to perform. At the same time, it is necessary to show and inform students about breathing, as well as to explain that their practical use does not allow them to perform. This breath is more common in girls and boys. Subcostal breathing is mainly characteristic of men, which in turn has a much wider range of possibilities than the above two types of breathing. Students will need to be informed that this can be used whenever possible. Diaphragmatic breathing – the volume of respiration is the breath taken around the umbilicus with full use of the lungs. [7]

Such breathing corresponds to the breathing state of skilled singers. At the same time, the ability to breathe is significantly expanded, and the ability to accumulate respiratory reserves in the abdominal cavity is also expanded. The breath is deep and weighty, and it is possible to sing large phrases. Costo-abdominal breathing – Costa-rib and afdomene – abdominal breathing is the most accurate method of singing. Full breathing into the abdomen with the feeling of the lower ribs plays a key role. Although

this is a kind of “joint” breathing, the main thing is to breathe freely into the abdomen and sing. Costoabdominal breathing is the most convenient for singing, which allows you to accumulate a very large respiratory reserve in the abdominal cavity. This allows all the respiratory organs to participate freely. In determining the correctness of the costoabdominal breathing position, as mentioned above, it is observed by holding the abdomen with the palms of the hands with the thumb on the waist and feeling the breath. The activation of the diaphragm plays an important role in such breathing. The diaphragm is a round area formed between the lower ribs. The diaphragm includes organs such as the liver, kidneys, abdomen, intestines, and esophagus, which are located in the abdominal cavity. In the process of breathing, students should be focused on one breath and accustomed to the fact that it is necessary to avoid excessive breathing and congestion.

It is necessary to breathe in such a way that it is possible to adjust the nafs and activate it. It is reminiscent of a person who suffers from overeating and indigestion, in both cases it is necessary not to lose the ability to control breathing. After a good breath, the second important task begins, that is, the process of sound production begins by directing the breath through the bronchi, airways to the sound-producing apparatus in the human throat. In this process, the vocal apparatus of the throat plays a key role. It has vocal cords, which are not used in normal breathing. In order to produce sound, these vocal cords are tightened, and the air coming through the airways vibrates them, and as a result, sound is produced in the tense vocal cords [8].

In addition to informing students about this, it is important to note that these vocal cords are extremely delicate and that their delicate membranes can be taught under a stronger strain. Particular attention should be paid to the smooth movement of the muscles in the throat without straining them so that the sound is freely formed. Students should always be reminded that the formation of sound in the throat, or singing with force to the vocal cords, can quickly exhaust the singer and gradually lead to difficulty in the production of sound in the throat. The third important aspect of sound production is to make the sound echo in the palate, and the breath is to make the sound echo in the palate by striking the upper palate. It is important to remind students that the sound of the breath hitting the vocal cords after the sound has been formed and the base point is formed is an integral process that is interconnected. Special attention will be paid to the development of students' skills and regular work. Finally, the fourth important task is to shape the resulting sound, to express it with the help of different vowels, and to ensure that the sound is expressive through the pronunciation of consonants. In this case, it is important to pay attention to the correct pronunciation of the voice through the tongue, teeth, lips. Thus the sound becomes an expressive pronunciation and the melody a song. Vocal choir skills have been used in singing in Uzbek schools since entering Uzbekistan [9].

Today, vocal and choral skills are used in classes for each class. Love for Uzbekistan, its land, nature, the peoples living here, the desire to learn more about the history, culture and traditions of the country, to be proud of the strength and achievements of the republic, to care for the hardships of our people are multinational. is an important unifying basis of Uzbek society. The desire for manhood, the need to live freely, is a human emotion. Only in one's homeland can one live freely and freely. That is why the struggle for the freedom of the homeland has long been the main theme of the works of scholars and doctrines that express noble ideas. For example, Hadith Sharif

states that loving one's country is a matter of faith. In the country where he was born and raised, a person is surrounded by people who are close to him with their dreams, aspirations, life aspirations, live a life that he is accustomed to, from childhood. zi participates in the process of accustomed social relations, speaks a language that has become a part of his life, and he feels free only in this environment. In a foreign land, he can't find the environment he's used to. So even though he has traveled to an economically developed country, he quickly misses his homeland.

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