

## METHODOLOGY OF IMPROVING CHILDREN'S CHORAL SKILLS THROUGH MUSIC CULTURE LESSONS

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*Annotation: This article provides detailed information about the reforms in the field of culture and art in our country, the methodology used by teachers to improve students' choral performance skills in music culture classes in secondary schools.*

*Keywords: lesson, music culture, skill, student choir, performance, interest, method, methodology, sound.*

## MUSIQA MADANIYATI DARSLARI ORQALI BOLALARNI XOR MALAKASINI OSHIRISH METODIKASI

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*Annotatsiya: Mazkur maqolada yurtimizdagi madaniyat, san'at sohasidagi islohotlar, umumta'lim maktablarida musiqa madaniyati darslarida o'quvchilarning xor ijrochilik mahoratini oshirishda o'qituvchilar tomonidan ishlatiladigan metodika haqida batafsil ma'lumot berilgan.*

*Kalit so'zlar: dars, musiqa madaniyati, malaka, o'quvchi xor, ijro, qiziqish, metod, metodika, tovush.*

## МЕТОДИКА СОВЕРШЕНСТВОВАНИЯ ХОРОВОГО МАСТЕРСТВА ДЕТЕЙ ЧЕРЕЗ УРОКИ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ

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*Аннотация: В данной статье представлена подробная информация о реформах в сфере культуры и искусства в нашей стране, методике, используемой педагогами для совершенствования хорового исполнительского мастерства учащихся на уроках музыкальной культуры в общеобразовательных школах.*

*Ключевые слова: урок, музыкальная культура, умение, студенческий хор, исполнение, интерес, метод, методика, звучание.*

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 developing the art of Uzbek national makom", 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", is becoming increasingly important.[1]

The question of what are the object, subject, goals and tasks of advanced pedagogical technologies and what results will their application in the educational process give and how will it affect the improvement of educational content? It is not for nothing that he is crying. The incredibly fast and intense development process of science, technology and information transmission and exchange technologies, in turn, requires the enrichment of traditional methods with new modern and interactive methods in the field of education. So, in what aspects are interactive, modeled methods gaining advantage? What are its types, structural structure, forms and means of organizing educational processes, how does it differ from previously existing teaching (Education) methods, what are its results, and what is its monitoring and evaluation system? Every student-coach and pedagogue should understand that it is the most important social order that is put before them and answer these questions.

Pedagogical training for pedagogical technology important situation and circumstances in determining

the process: the student or the tasks that the student faces in the process of learning preliminary determination, education at each stage of training content (curriculum, program, essence of the subject, educational – methodical availability of resources), determination of knowledge and concepts, then the level and size of complexity of the student’s knowledge and determining the level of compatibility with qualifications, forms of education and tools (additional resources, question-and-answer, discussion, test questions, demonstrations, hearing with the help of technical means, preparation of listening resources); the result of education and in accordance with the quality assessment criteria of mastery level objective assessment of the student’s acquired knowledge and skills which is given to the student in class and outside of class Pedagogical technologies such as task planning tasks. 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.

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 classroom 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.[2.P: 23] Achieving stable performance intonation, maintaining a precise balance between all pitches is of great importance in group singing. It is difficult to talk about an expressive, thoughtful performance if the students do not sing at a pure level. A well-tuned pupil depends on the musical development of the pupil, first of all, on the children’s music learning and how much they have mastered the skills of singing (breathing, sound production, correct pronunciation). In addition, the physical and emotional state of the ulama (fatigue, excitement) and also the complexity of the performed *asa* (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 early 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. Pronunciation with pure intonation is one of the most important elements of singing. Work on sound is directly related to work on sound.

The positive result here also applies to the way 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 also try to develop intonation sensitivity by developing their reading skills 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. Ulami is encouraged to join in with the teacher’s voice, musical instruments, and gifted children’s voices, and is encouraged to match the volume, and success is encouraged.

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 quite well in choirs (singing as a group), but if they are ignored, they lose independence and begin to fake singing. [3.P: 38] Therefore, it is necessary to transfer a child who has good learning and sings confidently in the choir with children who have not developed well. 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 themselves always join in or play the piano (or other musical instrument) to accompany them. They did. 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 Asami from the first grade, the teacher should teach to perform without an instrument, without his own accompaniment. This helps to pronounce the sound correctly. [4.P: 56] 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 laws of music, ballet, and architectural arts. In music, the mutual performance of several performers is called an ensemble.

For example, makomchilar ensemble, dutorchilar ensemble, 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.

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. It is necessary to train the child in such a way that it helps the work to be successful. This is an important condition for creating an ensemble. [5.P: 16] 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. [6.P: 43] 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.

The addition of voices according to the strength of the sound, the rhythmic unity of the performance, the addition of the voices according to the timbre, the unity of the speed of the performance, the chord of the voice, the balanced sound in harmony, the harmonious pronunciation of the literary text, the accurate pronunciation of the volume, are the basis of the vocal-choral ensemble. Disruption of one of these will lead to a disruption of the ensemble. [7.P: 55] Achieving a single artistic performance ensemble is one of the most difficult tasks of a teacher. One of the important conditions for creating a real artistic performing ensemble is the uniformity of vocal technical methods and qualifications, the unity of the performance of all the composition of the 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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