

## Didactic Principles of Organizing Music Literacy Activities in Music Classes of General Education Schools

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**Abstract:** In primary grades, children's singing in a soft tone ensures gentle and pleasant sounding of the voice. The use of hard ataka puts strain on children's voices. This interferes with the normal formation of singing skills. It has a negative effect on the development of voices.

The article describes the didactic principles of organizing music literacy classes in music classes of general education schools.

**Keywords:** music lessons, music literacy, music training, song, teacher, based on singing, range, resonance, singing style.

### Introduction

Being able to make students interested in singing depends in many ways on the beautiful singing of each lesson or song by the teacher. Because singing with young children is mainly based on singing, imitating the teacher's voice. Therefore, it is necessary for the teacher to be able to sing well and encourage the students to do so. First of all, it starts with teaching them to sing a single sound in a soft voice. Especially showing this softness through the expression of hand movements, like pulling a violin or a violin bow, allows children to more clearly reveal the character of the performance.

### The main part.

In order to sing without straining the voices, it is necessary to follow the rules of singing in accordance with the rules of prime sound and general ranges. Children sing in a voice close to falsetto based on the head resonator.

When working on vocalization, we must not forget that this is their only singing style. When teaching students how to sing, it is recommended that the teacher himself try to

sing in this voice, especially male teachers should demonstrate this through falsetto.

In primary grades, children's singing in soft ataka ensures gentle and pleasant sounding of the voice. The use of harsh words leads to forcing (roughness, rudeness, excessive tension) in children's voices. This interferes with the normal formation of singing skills. It has a negative effect on the development of voices.

The formation and development of students' singing talent is primarily based on the development of the ability to listen carefully to musical sounds and sing them at a precise pitch. In young children, it is possible to observe the tendency to use more speech sounds when laughing to a song. That is why it is necessary to start with teaching children to sing softly (legotoga) in one sound.

In these exercises, the teacher looks at the hand and sings the sound "Sol" calmly, but quickly, breathing in and letting it out straight. The quality of the voice depends on the calmness of the breath.

An important condition for the art of vocal-choir singing is to achieve music and ensemble. Soz and har are based on the child's ability to accurately sing the pitch of musical sounds. The fact that all children have the same musicality allows them to harmonize in the choir from an intonation point of view. Therefore, starting from the first lesson, this is done on the music, especially the attention is paid to children who are slow to learn music. After reaching the rhythm, the intonation, dynamic, tempo and rhythm ensembles are carefully worked on. Only then will it be possible to achieve pure unison. As we said above, the teacher's conducting gestures play an important role in achieving the ensemble.

Good development of pronunciation (diction) is important in vocal-choir work. In this case, it is necessary to achieve harmony in the active movement of the organs of articulation (lips, tongue, jaw, etc.), by means of which the poetic word should be pronounced clearly, melodious, and meaningfully expressive from the phonetic vocal point of view.

In children's speech, there are defects such as weakness, vagueness, straining of the vocal apparatus. It is necessary to pay attention to such children and conduct individual (single) work with them, communicate with the group teacher and parents, and conduct practical work.

Most importantly, it is necessary to teach children vocal pronunciation of the text of exercises and songs.

For example, in the text of the song, this verse is written as follows, and in the speech it is read as follows: "We said goodbye to the kindergarten"

In the hymn it is sung as follows: "We said goodbye to the kindergarten"

It is important to be able to form vowels correctly in singing. This work is improved in the process of learning and singing vocal-choir materials, vocal exercises, practice songs and songs. It should be noted that consonants are

used more than vowels in our native speech. Therefore, the task of teachers is to achieve short and clear pronunciation of consonant sounds instead of singing and lengthening many vowel sounds. In this case, it is necessary to try to sing the speech pronunciation of the sounds closer to the singing pronunciation. It helps to pronounce the sounds close, soft and "low" while singing while preserving the national pronunciation color.

The sound "I" is pronounced before the tongue, in a short, sometimes tight voice. It should be sung only with the freedom of the vocal apparatus and bringing it closer to "it" with a light breath.

Especially the free and soft singing of the sounds "a", "e", and "i" is important for the positive formation of vocal pronunciation skills. It is useful to sing them with syllables like "Da, De, Di, Ma, Me, Mi" in vocal exercises. The sounds "U" and "YU" are good for sweet and soft singing. That is why practicing singing words and syllables such as "flower", "Du", "Lyu" in one sound plays an important role in softening their voices and bringing them into common harmony.

Among vocal-choir exercises, simple and small songs or easy-to-sing pieces are given as practice songs. This is the continuity and system of transition from simple to complex in the work of the vocal choir. Specially selected short and easy practice songs help to form vocal and choral skills. By positively shaping the unique features of the national pronunciation, the harmony of the national singing style with the elements of the world vocal school is achieved.

The ability to feel two voices is developed from the first grade. Its basis is to achieve pure unison. Accompanying the tunes, the teacher joining in two voices while the students are singing, playing the national tunes in unison first on the folk instrument, then on the grand piano, creates conditions for the good development of harmonic learning in children.

. Especially unaccompanied singing develops

independence skills in students.

In order to acquire skills related to vocal and choral skills, teaching singing in the class is carried out in several stages. These steps can be:

- attracting children's attention to the song;
- a short introduction by the teacher about the song (brief description of the authors of the song, some historical features, vital importance, etc. through a story, conversation) and listening to the song by playing or recording it ;
- determining the musical character of the song, its means of expression and content, and determining some performance methods through conversation;
- teaching the song into phrases (sentences), working on performance qualities;
- performing the song and conducting a short conversation about the children's impressions of the song (i.e. summarizing)

Especially when analyzing the song from an artistic-ideal point of view, it is necessary to pay special attention to the purpose of the theme of the song from the content point of view and to educate children through its artistic idea.

The teacher must thoroughly prepare in advance to perform and teach the song, as well as to inculcate its ideological and artistic content in the children's minds. For this purpose, you can use colorful photos and pictures related to the content of the song.

To get children interested in the song in advance, you can use the "skip forward and back" method. For example, N. Norkho'jaev's song "Salom bergan boyar" is played to the children in the previous two lessons, preparing them for learning, and then some time is spent learning this song. It is also sung periodically throughout the year.

In some cases, the study of the song begins with introductory conversations that reveal its ideological and moral content, and sometimes it begins with singing the song or broadcasting it with the help of technical videos. If the song

is familiar to the children, its character and content will be determined in a short conversation. The main goal is to make students more interested in the studied song and to develop their ability to think independently.

Conversations about singing should be interesting and lively, attract children to actively participate in it, create the necessary emotional state in them, and be able to arouse enthusiasm for learning singing.

When introducing a song, it is important to note that broadcasting the work through technical channels can never replace a live performance. That is why the teacher must be able to sing the song in a pleasant way. Because the teacher's impressive voice, familiar to children, is considered a living tool in making children interested in the work.

The words of the song along with the melody are memorized during several lessons. After each sentence is repeated, the teacher sings it beautifully, and the students return it with a chorus. If the sentences are long and difficult to sing, it is recommended to teach it in pairs. Varying the teaching methods of singing will prevent boredom in the classroom. For example, it is possible to sing a song in groups, and sing some parts with "solos". Also, children divide into groups and sing in a question-and-answer manner. For example, the game song "Nightingale" by M. Nasimov in the 4th grade.

The teacher shows the characterization of the melody using visual aids, various graphic images or hand gestures, and then notes, which allows children to better imagine the melody, learn it quickly, and remember it for a long time. Stepping while singing, performing dance elements, etc. play an important role in creating a good rhythm of the song and in its artistic performance. At the same time, it helps to consolidate the knowledge gained in musical literacy.

Based on the ideological content of the poetic text, it is recommended that the teacher

tell the children about the unique singing of each phrase and work tirelessly on its implementation. After the children have learned the song to a certain level, there is ample space to work on achieving expressiveness and expressiveness in singing.

All elements of vocal-choir work (tuning voices, teaching songs, performance) should become a component in terms of content and purpose. For this purpose, the process of tuning the voice and learning a song is connected with all the other types of music activities in the lesson (listening to music, reading music, performing musical movements and playing musical instruments).

Singing in a choir. Singing in a choir is a complex psychological and physiological process. Singing in the choir is considered the most active form of education for children's psychological and physiological development and moral-aesthetic education.

First of all, when singing in a choir, a child listens carefully to the melody and words of the song, listens to the voices of his friends around him and to the accompaniment of the choir, tunes his voice to them and sings and directs his performance. follows the teacher's conducting cues. As a result, the child's musical learning ability and singing skills actively develop and his artistic level matures. Children's attention and consciousness are active during choir practice. Especially children's musical and artistic memory develops well, and the feeling of pleasure is at a high level when they perform artistically the songs they have learned.

Secondly, the physiological development process of the child is positive. In particular, the respiratory tract expands and breathing deepens; the figure is straight and straight; the voice and speech apparatus develops well and some speech defects are corrected; in teenagers, the mutation period is light and smooth.

Thirdly, children's creative performance cooperation in the choir increases and they

unite into a friendly team. They deeply understand the meaning of the song and the melody of the song and learn about life through the artistic aesthetic content of the work. This is very important for the student's mental development through music lessons.

### Summary.

In order to achieve the above-mentioned positive results, it is necessary to develop the following vocal-choir skills and strictly adhere to them when singing and leading the choir. It is only with the help of vocal and choral skills that it is possible to have a pleasant and melodious sound of the choir and to be able to manage the choir positively.

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