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The Goals and Tasks of Music Literacy Classes in General Education Schools

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Abstract: in the lesson "Musical tradition and culture" all activities are logically interconnected under a certain topic, as a result of which the unity of the lesson is created. Music literacy is important as a theoretical unifying activity of all activities.

Keywords: vocal-choral exercises, vocal-choral tunes, singing by singing, learning songs, singing songs, listening to music, perception of music, music literacy to have knowledge, skills, and abilities about students and listeners.

Introduction.

The subject of music art and culture is a complex (integral-mixed) type of lesson, and the following musical activities subordinate to the general theme of the lesson and logically connected with it are followed: music perception (listening), singing, music literacy, dance and rhythmic movements, clapping and playing instruments, and music making.

The main part.

Music perception plays an important role as a leading activity in lessons. It takes place in two cases: in the first case, a certain work is listened to and perceived, and its artistic descriptions are analyzed in a musical and pedagogical way related to the subject of the lesson. Through listening, one acquires certain knowledge about the understanding and conscious perception of the work, the musical features of the work (genre, structure, means of expression, performance) and artistic content. In the second case, musical works are first listened to (perceived), and then this or that activity is studied more by singing, the features of its artistic content are expressed in practical activities.

For example, the song to be studied is first listened to by the teacher (also on the tape) a couple of times, after the description of the melody is understood, the dance movements are learned. Often, the work is studied in combination of several activities (listening, singing, dance movements, etc.). This method of training provides an opportunity for thorough study of the same and development of complex skills. In the "Art and Culture of Music" lesson, all activities are logically interconnected on the basis of a specific topic, as a result of which the unity of the lesson is created. Music literacy is important as a theoretical unifying activity of all activities. No matter which activity (listening, singing, dancing, etc.) is used in the lesson, the work used in its practice is studied and new concepts are formed about its features (genre, structure, performance, etc.). Therefore, musical literacy does not consist only of musical notation methods, but also consists in inculcating students' general musical knowledge-concepts (musical forms, genres, instrumentalists' performance, folk, composer's music, their differences, etc.).

It is necessary to pay special attention to the fact that the activities of music perception (listening) and music literacy lead to the practice of all other activities with an integral connection. Singing activity is necessary for the development of students' music-learning ability

and performance skills. In the process of group singing in the class, the student controls his voice performance, hears and observes the performance of his friends and tries to sing along with them.

After all, listening and singing educational materials constitute the educational content. Along with learning them through listening and singing activities, it creates opportunities for comprehensive mastery and expression of musical descriptions through musical activities and creative activities.

Dance and musical movement activities are important for the development of students' musical abilities, in particular, the sense of rhythm and the ability to express the artistry of the work, as well as for their physical development. This is especially important for elementary school students. It is appropriate that the dances and movements learned in the lesson are widely used during other lessons (in physical education, breaks).

It should be noted that the Uzbek people spread fame to the world with their national dance art. But if we take into account that dance lessons are almost non-existent in school education, it becomes clear how necessary it is to teach children national dance methods from a young age in the context of music lessons.

Therefore, it is a requirement of the time for a music teacher to know (perform) the simple movements of our national dance art and master the methods of using them in class. The activity of playing instruments and playing musical instruments is useful for the development of students' musical (learning skills) and performance skills, as well as dance and musical movements. It is necessary to carry out this activity in the primary classes in connection with getting acquainted with national musical instruments and understanding their sound timbres. In this, the skills of following the tunes played by the teacher on tape recorders, modern music recordings are developed using percussion instruments such as a circle, a spoon, a spoon, and a small ceramic.

The activity of musical creativity is of great importance in developing the skills of musical thinking, research and creativity in children. This activity is carried out by such creative practices as accompanying the teacher by tapping the circle, "conducting" the class performance, finding movements (in particular, dance) that match the melody, "composing" a melody to a piece of poetry. Wide use of game methods is recommended in the implementation of musical activities, playing instruments and creative activities.

In fact, these activities are more related to game features. In the program of the comprehensive school, the works for listening and singing are given more than the required level. This gives the teacher the opportunity to select and teach works in accordance with the capabilities of the class and important dates of the academic year. At the same time, the program gives the teacher the right to widely use new works that are not included in the program, but are artistically high, educationally important, and suitable for students' perception and practice.

Notation, musical instruments, dance and movements, as well as works classified in the activity content of music creation are conditionally given. Depending on the conditions of the lesson, they can be replaced. This suggests a creative approach to lesson planning and preparation. In this case, it is necessary to pay attention to the fact that, although the contents of the works and activities are shown separately for each type of activity, in the planning of lessons and their passing, musical activities should arise from the content of the lesson and reveal its essence. it will be necessary. Thus, musical activities in the lesson are logically combined and form a whole in terms of content.

The subject of musical art and culture, along with other subjects in general secondary schools, serves to educate students in a comprehensive way and make them well-rounded people.

A piece of music figuratively expresses a person's inner mental experiences, state, imagination, mood and natural beauty through various sounds. Victor Hugo said that "music begins where the

word ends", that is, music helps to express complex feelings that are difficult to express through words.

The teacher uses the effective educational power of music to develop the spiritual, moral and artistic culture of students, and achieves the goal set by various content, methods, forms and means.

Today, the interest and attention to the use of interactive methods, innovative technologies, pedagogical and information technologies in the educational process is increasing day by day. One of the reasons for this is that, if they have been taught until now, modern technologies teach them to search for their own knowledge, to study and analyze it independently, and even to draw their own conclusions.

Each teacher can adopt the teaching method using new pedagogical technologies based on the conditions of his subject (study subject) and the opportunities and needs of the students. In the process of teaching, he can create his own technologies.

The use of a number of recommended new technologies and interactive methods requires the teacher to first thoroughly familiarize himself with the features, content, methods of application, and conditions of these technologies. may not achieve any results.

The specific characteristics of each educational subject are related to the following activities:

- ✓ acquisition of singing skills by singing vocal-choir training tunes;
- ✓ learning and singing songs;
- ✓ listening and perceiving a piece of music;
- ✓ musical literacy (reading sheet music and identifying simple melodies);
- ✓ performing dance and rhythmic movements according to the description of the musical piece;
- ✓ acquiring knowledge, skills and abilities about music, its creators, performers and listeners.

Most of these musical activities, which are components of the lesson process, are performed on the basis of familiarization (listening) with musical works and their practical performance. It can be seen that listening to music, practicing and singing songs, performing dances and rhythmic movements according to the description of the music tone are performed simultaneously with the participation of all students in the class. When a piece of music is playing, everyone's attention is focused on it, it is occupied with emotional feeling, perception and aesthetic enjoyment of it. Consequently, there is little opportunity to work in groups during the processes. When explaining topics such as musical literacy, i.e. elements of notation, soloism, soloism, accompaniment, ensemble, the "Boomerang" technology, ("Bliss-game", "Networks" method (Cluster)), the principles of "Skarabey" technology ("Mental attack") and other interactive methods can be used.

The student looks for ways, methods and tools that are convenient (optimal) for performing the tasks planned for the musical activities of the lesson. Based on the analysis and generalization of the experiences gathered in the process of organizing non-traditional and traditional lessons based on innovative pedagogical technologies, the simplified procedure for their use can be explained as follows.

In order to strengthen the students' musical memory, they can be shown pictures of the works they have chosen and asked which piece of music has been chosen according to the picture. In this process, the student performs useful practices such as logical thinking, comparison, as well as familiarization with a work of visual art.

"Methods of teaching singing in general education schools"

1. A music teacher in the process of teaching songs in music lessons

2. Song teaching process:

- a) The teacher's performance of the song;
- b) Conversation;
- c) Teaching the text of the song;

3. Methods of teaching sheep singing

4. Performing artistic performance of Ashulan

I. The program includes songs with different vocal and musical characteristics. Each of them serves to develop certain skills in the context of vocal-choir work. Taking into account the class's capabilities, the teacher chooses 10-12 songs to teach throughout the year, and their vocal performance level and artistic content are suitable for school life. takes them and arranges them in a certain order.

Singing in the choir is the basis of musical education for students, because the task of developing musical ability, increasing love and interest in the art of music is successfully fulfilled in the course of the students' activities. The vocal and choral skills of students in the lower grades are improved, these skills ensure the correct and effective singing of the song, help children's voice to improve and take care of it.

Clarity and clarity of diction helps the song to be understood, and helps to perform it clearly and meaningfully with an artistic image.

Children's voice apparatus and music education grow with age. That is why singing skills, the main elements of the voice: planning the breath, creating a sound, diction, word ensemble are taught separately for each school year. In the process of education, all these elements are connected to each other. Each of the above-mentioned elements is included in the content of singing in all classes and gradually strengthens, changes in quality, and develops into a complex repertoire of singing.

Special attention should be paid to students of the 7th grade, because at this age, the period of mutation (voice changes) is in full swing in most boys and girls. At this time, the voice of 13-14-year-old boys changes dramatically. In particular, boys' voices decrease and their vocal range decreases. Even after the change of the voice, i.e., in the initial period after the mutation (called the 2nd conditional male voice), the voice range is often limited, and the timbre characteristics of this voice are unclear. These lead to the need to limit the repertoire at an appropriate rate and carefully select it. At this time, more two-voice repertoire is recommended. Boys can repeat a soprano or alto chant an octave lower. Some boys of this age still sing with a child's voice, that is, with a voice that corresponds to the soprano and alto voices. However, the range of singers with children's voices, as well as the range of singers with male voices, can be limited (at some fifth-sixth level, in the range of Do1-lya bemol 1, - 1ya1). Therefore, boys should not sing parts of a song that are not within their range. Chanting is a complex psychophysiological process. Almost all the organs of the child's body, especially the articulation that produces sound, respiratory organs and nervous tissue (nervous system) are actively involved in singing. If one of these organs malfunctions during singing, the vocal apparatus and voice production may be damaged.

Therefore, in the formation of vocal skills, it is necessary for these organs to simultaneously interact and achieve normal functioning. These activities greatly help the smooth, calm, wavy breathing and the good development of speech pronunciation. Special vocal exercises for the development of music education, voice maintenance and vocal choir skills, that is, singing between tritones, low-level or high-level sounds and its parts of the fifth or octave scale, mainly in unison, yallas or It is important to "tune the voice" by singing excerpts from songs.

The ability to sing according to the note is also formed by practicing in this way. 3-6 minutes are

allocated in each lesson for this type of exercises. The program envisages singing accompanied and unaccompanied by a musical instrument.

Singing without accompaniment (a cappella) helps to improve music reading, to sing multi-voiced songs in harmony, to improve harmony, and to increase concentration. When a musical instrument is sung by an unaccompanied choir, both the teacher and the students are aware of all the mistakes in the song. That is the importance of learning to sing without accompaniment.

In addition to the songs shown in the program, the teacher can also choose from new songs announced by the press, radio or television. Also, the right to move some songs from quarter to quarter or from class to class is also given. It is necessary to strive for this, so that the children will be able to understand and perform effectively the songs they learn in the classroom. It depends on how the song was learned, how convincingly the teacher was able to reveal the artistic image in the song. A good preparation of the teacher for the lesson is an important condition for successful teaching of the song. He should know very well the song that is learned with the children for the first time, sing it correctly and effectively. It can be taught to children only after the teacher has thoroughly studied the song. It is necessary to analyze each song, even the simplest one, very carefully, to find out its ideological content and to find out what means of expression this content is reflected in music. The plan for performing the whole song is determined in advance, and the content of the teacher's conversations in the lesson, that is, the main tempo of the song and deviations from it, colors, and sound characteristics are thought out. If it is possible to add variety to the sound of the song with performance methods such as mouth-singing, chorus and solo - alternating front singers, the teacher should determine where these methods are used and which of the children should be the soloist. yadi It determines which words of the song should be highlighted and skipped to enhance the impact of the text. Also, it is necessary to thoroughly learn the technique of playing the song, in which places you can use breathing, which parts of the song are complicated, why it is difficult for children to master and which parts are easy to master. After identifying the complex parts of the song, the teacher can find tools that make learning them easier. For example, if these tests consist of intonation difficulties, auxiliary exercises are created.

II. There are several key moments in the process of teaching singing:

1. The teacher's performance of the song;
2. Interview;
3. Teaching lyrics;
4. Teaching singing sheep;
5. Strengthening the learned song;
6. Work on the artistic performance of the song

It is necessary to observe such times when teaching any song. The consistency of doing this depends on the nature of the song being studied.

The teacher's performance of the song - the teacher's performance of the song is considered an important moment in the process of teaching it. If the teacher sings the song in a clear and impressive manner, the song will be so understandable to the students that it will be easy for them to learn the song. As children listen to the song with a strong impression, they want to learn this song quickly. Thus, it is necessary to accustom children to sit quietly and listen to songs with great attention.

Summary.

The teacher can play the song from the beginning to the end or partially. If the song depicts natural scenes, expresses the seasons, and expresses some general content and mood, then it is enough to play one part of the song, and the other parts are read without playing. But if the

general path of the song's development is clearly known, as in the case of songs and chants about certain heroes and historical events, it is preferable to perform the song in its entirety in order to create an impression of a holistic artistic image in children.

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