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Using Computer Programs to Improve Artistic and Performance Skills of 5-7th Grade Students

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Abstract: It is desirable to strengthen children's sense of dividing the musical period into stages, to move to music, to offer children to play musical instruments, to observe singing and pesas with music.

The article describes the methods of using computer programs to improve artistic and performance skills of 5-7th grade students.

Keywords: musical abilities, sequence, computer program, artistic performance, performance skills, musical education, school repertoire, works for listening, works for singing.

Introduction.

Although musical abilities develop as a whole process, we can still consider how each part is formed in sequence or as an example of a specific musical piece.

I. The sequence of the development of pitch perception and hearing. Understanding the essence of the expressiveness of registers while listening to the work (for example, "Bahor Valsi" and "Andijan Polka")

II. The sequence of development of the character of rhythm. To reproduce and listen to the regular distribution of meter parts in music (moving to music, playing on simple musical instruments).

III. The sequence of developing the quality of musical form (the quality of integrity). The quality of form here refers to the complex view of the formation of hearing music about elementary musical structures, and means of expression, parts are taken as a compositional whole.

The main part.

In this case, it is necessary to focus children's attention on the elements (pieces) of the musical language of the songs; at the same time, it is recommended to use simple movements of musical notes for children using musical instruments.

It is desirable to strengthen children's sense of dividing the musical period into stages, to move to music, to offer children to play musical instruments, to follow songs and pesas with music (for example, rhythmic stops, or to mark their beginning with clear sentences).

It is recommended to work on expressiveness when performing pesas for listening to students together with the teacher.

When performing and listening to the work, to develop their meaningful expression (repetition-repetition, variation, sharp contrast) and to carry out work on strengthening the feeling.

Forming impressions of the expressive content of intonation, its main role in the musical "statement".

Formation of consciousness, thinking about the expression of impressions about intonation (in the example of playing variations of a melody composed on a familiar song on simple musical instruments).

Forming a musical image, reflecting life scenes through musical means (for example, folk songs - jokes).

Forming ideas about the content and structure of musical works:

- one-part form showing one image (for example, the song "Pakhtaoy"), expressing one musical idea;
- a simple two-part form in the form of a tool for comparing different images (complementary and opposite); the second part is superior in terms of content by answering the question "what did the work end with" (for example, B. Umidjanov's "Okshomda");
- simple three-part form; the superiority of the last parts in terms of content; confirmation of the image in the first part in the 3rd part (for example, L. Beethoven's works "Happy", "Sad")
- repetition of a one-part or two-part musical structure many times; studying the form of the clause in the expressive performance of the song repertoire or in the process of learning; listening to tapes of choir performances;
- rondo, loading the referent with content, the principle of sharp opposition in the rondo; To reveal expressiveness of rondo forms on the example of the operas "Dilorom", "Ashiq Gharib and SHoksanam";
- form of variation; variability as a method that changes the subject; change genre features (for example, "Yallama yorim" Uzbek folk children's song, "Aq terakmi kok terak" song, etc.)

These methods help to better hear or compare themes to understand and feel the main idea of the work

Thus, the sequence of formation of musical abilities described above can be the basis for drawing the following conclusions:

- the sequence described above allows for the formation of a clear logical connection. This connection provides the basic requirements for maintaining the necessary stages of music performance.
- future music teachers will improve their creative musical literacy.
- allows the use of modern computers during music performance

In order to maximally activate the performance literacy of future music teachers, we need to consider the problem under consideration in the context of the general education school and in connection with it. Music lessons in general secondary schools are aimed at preparing a listener who loves music, feels the depth of thinking ideas, experiences and feels the best examples of folk, modern and classical works. The main task of musical education of students is to develop their musical awareness.

Sometimes, as senior students prepare to listen to a performance of a song, in addition to a one- or two-sentence description of the piece, include ways to focus students' attention on a deeper understanding of the musical imagery. can be used. For example, the song "Pakhtaoy" composed to the music of F. Nazarov (V-class). It is useful to ask students questions or tasks before listening to it. Such examples help to listen carefully to the work in its entirety with its features, arouse interest in students to work independently, encourage them to compose and study it.

Another step is to show the song. Its task is to create an atmosphere specific to the piece being listened to. In the process of listening to music in children, it is necessary to train their imagination, emotional response, figurative thinking and clear reasoning. Ashula demonstration

is a responsible act. The main requirement here is to show the work that the students should study in an expressive, expressive way, typical of artists. The performance should help the students to have an artistic impression, a desire to show one of the varieties of the work, and a desire to imitate some performances.

There are different ways to perform Ashula. The first is that the teacher himself performs the song. This is the most effective way to get kids interested in music.

The teacher carefully prepares for the performance of the song: he memorizes the song, chooses the verses for the first performance, determines the ways of explaining the musical content of the song. In addition, the teacher should pay attention to the tone of his voice.

Another way to get acquainted with a new piece is to have students who can sing well sing it. In such conditions, the teacher prepares their performance in advance.

Many teachers use a gramophone (soloist or children's choir). It is possible to use such a method, but it would be appropriate if it was listened to by a gramophone teacher. Then children will have the opportunity to independently compare the features of this or that performance, to choose the performance they liked, in a word, to deeply analyze what they heard (for example, to identify similarities and differences in the performances).

There is another way to introduce students to a new song, which is to observe the melody and words based on the notes during the performance of the piece. This technique works well for two- and three-part melodies. Sometimes the mentioned method is used in the process of working with younger children (classes). In this, the graphic recording of the melody is used as a visual aid.

In general, different forms of analysis are aimed at learning music, and at the same time, it shows how well the students listened to the music, how well they understood it, and how they were able to use it in their answers. students come with different preparations, so their musical impressions are also diverse. They sing the songs they heard from adults, movies they saw in kindergarten, radio.

In most cases, these works attract attention with their cheerful, life-giving music and poetry. Children's musical interests are not stable. This is due to imitation of rapidly changing adults. That is why the teacher has a big responsibility - to teach his students to take a guide in the impressions they have independently. stands

However, it is difficult for a child to understand different types of music. In order to understand music well, it is necessary to understand the properties of sounds and sound units, their changes, thoughts and qualities in music. The difficulty of understanding music is that the musical language of different composers has its own characteristics (individuality, nationalism, historicity). Children should be able to distinguish these features.

It is necessary to start forming an interest in music from the first lessons. In the process that started late, negative attitudes toward serious music may appear, and overcoming these attitudes can create difficulties for the teacher. they will distinguish.

A modern teacher uses various hearing-forming tools to learn artistically sung music.

The development of musical-auditory imagination, which is necessary for understanding music, is carried out not only when listening to it, but also in the vocal-instrumental performance of students. That is, when children try to express their feelings, intonation becomes more expressive, rhythmic harmony, timbre and dynamic unity arise.

Summary.

Purposeful development of high-pitched hearing does not ensure understanding of music. The compatibility of sounds can be distinguished by pitch, duration, timbre, dynamics, reading from paper, but nothing can be felt with this.

The best pedagogues develop musical skills in children, educate them not only to listen to music, but also to accept it with nature, to have experiences related to its content, and to perform them expressively.

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