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Didactic Principles of Teaching Musical Literacy Through Music Culture Classes.

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Abstract: Tuning is usually achieved when singing vocal-choir exercises, and performance techniques specific to the song being sung are used in it. The resulting tuning is achieved in the performance ensemble in the first instrument, and based on this experience, learning and artistic performance of the song becomes easier.

The article describes the didactic principles of teaching musical literacy through music culture lessons.

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

Introduction

From the first le) the sitting and standing postures of the students. That is, i f how to hold the head, hands and feet while singing while onstantly monitor it. The rules of this qualification are to h it (without leaning on the back of the desk), slightly shrugging the shoulders, without raising the chin too much, holding the neck and head correctly, freely lowering the hands or palms It consists of such positions as sitting with the knees lightly placed, without bending over, and placing the legs freely at shoulder width. These rules are repeated in each lesson and are monitored throughout the year. Only then can children develop permanent skills.

The main part.

Setup. Music is the ability of each child to accurately perceive the sound of the given music and adapt his voice to it. Pure intonation can be achieved by tuning all children to the exact same tune. This is considered an important skill because one of the main goals of first-grade vocal-choir work is to achieve pure unison. 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. They are encouraged to join the teacher's voice, from musical instruments to music, and to the voices of gifted children, and they are encouraged and encouraged by their achievements.

Exercises that are sung at the same pitch (for example, "The sun has risen to the world") are especially useful for achieving pure intonation.

Tuning is usually achieved by singing vocal-choir exercises, and performance techniques specific to the song being sung are used in it. The resulting tuning is achieved in the performance ensemble in the first instrument, and based on this experience, learning and artistic performance

of the song becomes easier.

Ensemble. Ensemble means "together". It is one of the common laws of music, ballet, and architectural arts. In music, the joint performance of several performers is called an ensemble. In the chorus, the harmony of all the singers, tempo (pace), rhythm and dynamic harmony is called a vocal-choir ensemble. Music and ensemble are divided into private and general types. It is common for all performers in the choir to tune in one voice and sing as an ensemble, and if it is sung in two or three voices, then the music and ensemble of one voice part of the choir is called special. Harmony of voice and ensemble requires a long process of work, and only then will it be possible to achieve pure unison, which is the main goal of the elementary school. For this, creating a small ensemble from among advanced children and following them with children who have no music education will be a good result.

Academician I. Pavlov's "Higher Nervous Systems and Conditioned Reflexes" shows that all organs in the human body are involved in the production of sound, as well as the central nervous system. Thus, singing is the most complex psychological and physiological process.

The human vocal apparatus is a complex "musical instrument" of its own kind, which surpasses all other musical instruments by its richness of colorful timbres and the ability to express extremely delicate music. Because the human voice reveals the true meaning of musical speech as a result of the organic fusion of melody and words. In this regard, there is no musical instrument equal to the human voice. That is why the human voice is often referred to as a "talking musical instrument". Every future music teacher must know and develop sound equipment. Sound production occurs as a result of the movement of the vocal apparatus. This apparatus consists of three parts:

1. Respiratory organs
2. Larynx (the part where the vocal cords are located)
3. Resonators (throat, mouth and nose)

The human lung occupies most of the chest breath, consisting of 2 pushers and a million cone-shaped alveoli, which provide the human body with the necessary oxygen. These alveoli begin with small channels and slowly develop to form the bronchial system. The internal structure of the lungs is made up of small arteries. The lung function consists of three parts:

1. Breathing
2. Exhalation
3. Rest before exhalation (pause)

II. The larynx acts as a voice-producing apparatus. It consists of long, shield-shaped and two horn-shaped (triangular) branches. They move back and forth with the help of certain muscles. The lower part of the calcaneal togai, the curtains above the neck part of the longitudinal togai are made of elastic fibers. The respiratory tract (after the nose) starts from the larynx walls of the throat and ends in the vocal folds. On both ends of the vocal folds are the vocal cords, which are made of very thin fibrous tissues. The human voice is formed by the combination of double and single vocal folds with the help of the musculature. The air coming out of the breath strikes the vocal cords between the larynx and vibrates and produces sound.

The high-low, thick-thinness of the sound depends on the size and smallness of the larynx, the tension of the membranes, their length and thickness, and the contraction of the tongue, laryngopharyngeal muscles. The vocal folds are called "lig vocale" in Latin. These membranes are located above and below, and the upper one is called the false vocal cord, and the lower one is called the true vocal cord. Women's hiccups are higher than men's, and children's are even higher.

The larynx of the elderly is lower than that of middle-aged people. That's why the votes

are high and low. It should also be said that no sound comes out when a person breathes in and out freely, because at this time the vocal folds are free, the vocal cords are not tensed, they are almost not in motion. The sound begins as the sound wave begins to narrow.

Resonators consist of upper and lower parts, which are located above and below the eardrums.

The upper voice resonators include the pharynx, mouth and nasal cavities, and the lower (chest) voice resonators include the trachea and bronchial cavity. The quality of the sound timbre depends on the vibration of the sound-absorbing vocal folds and the resonance spaces. The movement of the throat and vocal folds occurs as a result of the interaction of the muscles and the togais system. Some of the muscles contract and tighten the membranes, and some of them unite them. If the vocal folds vibrate with their entire mass, the sound is in the chest register, and if the vocal folds vibrate only with their edges, the sound in the upper register occurs. Honanda's voice is characterized not only by its volume, timbre and pitch, but also by its range. The volume range includes the volume from the lowest sound to the highest sound. The entire range of the human voice can be divided into registers. Register is part of the sound range and is determined based on the relative inclination of timbre and direction of sound. It is accepted to divide the human voice into low (sounds coming from the chest), middle (mixed) and high (sounds related to the head) registers.

Children's voice consists of chest mixed (mixt) and bass (faltset) registers. Depending on the characteristics of the structure and development of children's vocal apparatus, each age group has a voice structure in an individual register.

Children of the younger age group (ages 7-10) have a small voice range and are distinguished by a light falsetto sound (in the upper register). In the voices of middle-aged children (11-15 years old), especially in boys, sound elements in the chest register appear and the range expands. Although all three registers (head, mixed chest) are distinguished in the voice range of children of this age, sounds of the mixed (mixed) register are mainly used during singing. In the voice of children in the senior age group (14-16 years old), timbre clarity and adult voice elements appear. But in practice, the sounds of the mixed (mixed) register are preserved.

Children's voices are divided into treble (or soprano) and alto. Treble is the high voice of children, its range rises from the first octave "do" to the second octave "fa-sol". Since the treble is a light, changing, soft sound (in the upper register), it can play various melodies and tones very mysteriously. The lower voice of alt children. It has a strong and slightly thick sounding timbre, but also has a soft character in some cases. The range of the alto sound is from the lower octave "sol-lya" to the second octave "re-mi" (sometimes - "fa"). It should be noted that if too high pitches of the alto voice are used, children will sing strainedly, and if too low pitches are used, the voice will turn out to be weak. Therefore, works written in a very high tessitura are not recommended for children's choirs. In such cases, it is appropriate to readjust the piece according to the range of the children's choir. The alt is weak compared to the trebles. Despite the fact that this voice is given a second voice in the choir in many cases, it sometimes also leads the main melody, in which the performance of the voice sounds very smooth and expressive.

Honanda's voice is a precious gift of nature, which requires careful and intelligent use of the performer. Harsh speech, hoarse singing, excessive use of inappropriate (low and high) tessitura, singing with a disease of the vocal apparatus - all this can cause the vocal cords to become tired and sick. For this reason, it is necessary for singers to protect their voice and protect it from various diseases. The main rule of the singing regime is to wisely alternate training with rest. Also, it should not be forgotten that singing in cold weather and drinking cold drinks have a negative

effect on the vocal apparatus.

Periodic examination by a phoniatrician is important in preventing diseases of the voice apparatus. Leaders of children's choirs should know the characteristics of the vocal part of children during the mutation.

Mutation in Latin - "mutati" - means to change. When working with a children's choir, it is necessary to take into account their physiological and psychological characteristics, depending on their age. Big changes begin to occur in the body of boys and girls at the age of 12-14, sometimes even later. The heart begins to expand, the muscles become stronger, there are changes in the tone of the voice, etc. In such a period, the children's voices "do not have the strength to sing and require attention and care." In boys, the vocal folds grow rapidly, the vocal cords lengthen, and the voice begins to decrease and move to small octave sounds.

Summary.

Sometimes it becomes necessary to temporarily stop training due to the fact that the mutation period is difficult and passes in different conditions. In girls, the mutation passes smoothly and without complications. But despite this, it is necessary to take care of girls' voices. If the regime of Honanda is followed, the period of mutation will help to pass a little easier.

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