



Developing The Musical Ability Of Students In Traditional Singing Lessons

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Abstract: this article is devoted to the development of spiritual and moral maturity of students through choir singing in music lessons. Teaching children to sing is one of the important tasks that the music class solves in the secondary school. This problem has been relevant for many years and has attracted the attention of a large number of musicians - teachers, scientists of various specialties, because the collective form of singing has great potential: development of musical abilities, formation of vocal and choral skills; training true connoisseurs of music and nurturing the best human qualities.

Key words: School, music, lesson, song, choir, spirituality, morality, patriotism.

An'anaviy Xonandalik Darslarida Talabalarda Musiqiy Qobiliyatini Shakllantirish

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Musiqqa ta'limi kafedrasida katta o'qituvchisi
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Annotatsiya Bu maqola talabalarning musiqqa darslarida xor kuylash orqali ma'naviy-axloqiy kamolotini rivojlantirishga bag'ishlangan. Umumta'lim maktabida musiqqa darsi hal qiladigan muhim vazifalardan biri bolalarni qo'shiq aytishga o'rgatishdir. Bu muammo ko'p yillar davomida dolzarb bo'lib, musiqachilarning katta doirasi - o'qituvchilar, turli ixtisoslik olimlarining



e'tiborini tortdi, chunki qo'shiq ijrosining jamoaviy shakli juda katta imkoniyatlarga ega: musiqiy qobiliyatlarni rivojlantirish, vokal va xor mahoratini shakllantirish; chinakam musiqa biluvchilarni tayyorlash va eng yaxshi insoniy fazilatlarni tarbiyalash.

Kalit so'zlar: Maktab, musiqa, dars, qo'shiq, xor kuylash, ma'naviyat, axloq, vatanparvarlik.

Аннотация Данная работа посвящена развитию духовно - нравственного развития учащихся общеобразовательной школы на уроках музыки посредством хорового пения. Одна из важных задач, которые решает урок музыки в общеобразовательной школе, — научить детей петь. Эта проблема на протяжении многих лет остается актуальной, привлекающей внимание большого круга музыкантов - педагогов, ученых разных специальностей потому, что коллективная форма певческого исполнительства обладает огромными возможностями: развитие музыкальных способностей, формирование вокально - хоровых навыков, подготовка подлинных ценителей музыки и воспитание лучших человеческих качеств.

Ключевые слова Школа, музыка, урок, песня, хоровое пение, духовность, нравственность, патриотизм.

Today there is a lot of talk about the spiritual and moral education of children. The issue of spirituality is a subject of debate and speculation. Experiencing a crisis in this area of humanity, society is trying to find ways to solve an important problem. There is a need to stop and reconsider how, with the help of what means, methods and techniques to instill a sense of patriotism in a modern child. The only collective idea can and should be a feeling of love for one's Fatherland, pride in one's Motherland, as well as in the so-called small Motherland. Summarizing the different views of pedagogical theorists, we can distinguish three tasks of moral education. This:



1. Formation of moral consciousness. The main categories of which are: ethical values and norms, moral ideal, moral motivation, ethical assessment;
2. Development of moral qualities such as: humanism, conscience, honor, dignity, duty.
3. Formation of experience of behavior consistent with accepted ethical standards and traditions; developing moral habits (telling the truth, not doing evil, defending good, etc.)

The presented problems can be solved during the educational process at school, especially in a music lesson.

Studying music at school is aimed at developing musical taste; moral and aesthetic feelings: love for one's neighbor, for one's people, for the Motherland; respect for history and traditions; emotional - value attitude towards art. All this led to the idea of creating my own methodological experience, in which one of the ways to develop the fundamental components of the moral sphere of children is musical creativity, namely choral singing. Deep emotional experiences while listening and playing music can influence the soul of a child, that is, cause various emotional experiences, feelings, and sensations. Choral singing is one of the most accessible forms of artistic activity for children, which is an important means of educating musical and general culture and developing the spiritual and moral sphere of students.

Singing is an active creative activity that requires some effort, that is, will; the intonation nature, the poetic basis of the song, which requires meaningful performance - all this is a manifestation of the emotional sphere. We live in Russia, and singing has been very widespread since ancient times. Unfortunately, singing in Russia is becoming a thing of the past, revealing its soul in songs, affirming morality and filling the soul with love, discovering the beauty of the world, the people of its Motherland. Therefore, the dominant idea was to introduce students to the traditions of Russian choral singing and to teach proper, beautiful singing. In my opinion, singing is the only currently publicly accessible way of playing music. Almost every child wants and can sing.



When working with children on a song, I highlight the following important aspects:

- Emotional perception
- Learning melody and memorizing words
- Vocal - intonation work
- Artistic performance and dramaturgy of the song

Before you start learning any simple piece, you need to think through all the requirements for performance: breathing, picking, dynamics, phrasing. I believe that you cannot go to children without carefully working out the score; you need to think through all the complexities of the work in advance and determine the main path for learning, and this is impossible without a detailed knowledge of the score and its serious, multifaceted analysis. It is necessary to analyze the intonation - rhythmic structure of the work, textual difficulties, form, and based on it - phrasing, breathing, spelling, etc.

One of the important issues of choral activity is working on the lyrics of a song. Every word requires attention, every sound. And you shouldn't rely on the fact that the melody is well learned; this, alas, does not guarantee the quality of the vocal sound. A specific problem in the work of a music teacher is that "non-singing" children also sing in class. Therefore, competent, thoughtful and unhurried work is required during class and extracurricular activities. Therefore, classroom and extracurricular activities should be closely interconnected. Choosing a repertoire is an important, complex, responsible part of the work. It includes works by classical composers, modern composers, foreign authors, and arrangements of folk songs. Works on military and patriotic themes are of great educational importance. They form loyalty to the traditions of our glorious past, civic maturity. Consequently, through vocal and choral activities, choral traditions are carried out, preserved, and transmitted in the form of individual and collective vocal performance, and also implies aesthetic, spiritual and moral education, psychological stability, emotional endurance, and self-positioning of oneself in choral art are developed.



Musical education of children based on folk traditions today is becoming increasingly relevant and necessary. Now in Russia there are many different cultural institutions, including additional education, which pay great attention to the development of aesthetic education and the education of children and adolescents.

Nowadays, many educational institutions in their work rely on national art, in particular on song and musical folklore, which initially carries morality, aesthetics, elements of folk wisdom, folk pedagogy.

One of the types of artistic activity that is more accessible to the younger generation is singing. Learning to sing is a process that includes not only an educational component, but also the process of acquiring certain skills. In psychology, skills are considered as actions, individual components of which become automated as a result of repetition. V.P.'s statement is correct. Morozov "... when training a singer, it is necessary to train not only hearing, but also all other senses"[2]. It follows from this that the process of learning to sing should be inextricably linked with all the music education skills necessary in the learning process.

Mastering folk songs containing deep moral principles, reflecting the centuries-old experience of the people, their (folk songs) performance contributes to the formation and manifestation of emotional responsiveness. [3At the initial stage of raising a child, mastering a folk song cannot be replaced with anything. Native speech and folk songs must be present in the upbringing of not only young children, from a very early age, but also in the upbringing of adolescence and youth. It is the folk song that increases the level of pedagogical influence on the children's emotional sphere, activates the processes of ethnoculturalization, and helps create conditions for identification.

Folklore is an effective means of educating national character, thinking, morality, patriotism, and aesthetic self-awareness. Today, many educational institutions, such as secondary schools, the House of Children and Youth Creativity, and an art school, are engaged in introducing children to folk culture, creating conditions for the ethnocultural education of students, which



contributes to the revival of folk traditions. Such work requires methodological justification, the development of educational programs, academic discipline programs based on folk singing culture.

This was the reason for choosing the topic of the essay “Formation of singing skills in the class of solo folk singing.”

The purpose of writing the work is to identify pedagogical methods that help improve the effectiveness of the formation of folk singing skills in the solo singing class.

Tasks:

- identify the role of additional education in raising children;
- reveal the basic concepts of the topic under study;
- identify pedagogical features of the formation of singing skills in children in the process of learning to sing;
- reveal the didactic foundations of folklore;
- identify the role and significance of folklore in the formation of a child’s personality
- analyze the results of the educational process for the development of children's creative abilities through Russian folk art.

We reviewed training in folk singing at an art school.

The first chapter briefly outlines the important role of institutions for additional education of children in ethnovocal education; The didactic foundations of folklore are considered.

The second chapter substantiates and describes the implementation of methods aimed at developing the folk singing skills of students in the solo singing class; The program of the academic discipline “Solo folk singing” is presented.

To consider this topic, the works of O.A. were studied. Apraksina, V. M. Sivova, T. V. Shastina, L. V. Shamina, N. V. Meshko, L. G. Dmitriev, G. A. Stulov and many others. All of them are devoted to the development of vocal and choral skills and in all matters can be used in pedagogical work in the solo singing class.

In our time, the tendency to revive and preserve folk singing traditions is most clearly manifested: educational programs based on national song culture are



being created and implemented, plans are being developed for the revival of folk musical culture in many regions of Russia, the system of upbringing and education is being reformed, including in the additional education for children and adolescents, which helps the child reveal his creative abilities, find an activity or hobby that interests him.

Additional education for children is an integral part of general education, which goes beyond state educational standards and is implemented through additional educational programs and services.

The general problem of improving methods of educating schoolchildren also includes the problem of finding new ways of aesthetic development of children. Introducing students to the art of music through singing, as one of the most accessible types of musical activity, is an important means of improving their artistic and aesthetic taste.

If earlier the folk tradition itself provided the necessary level of everyday, moral, artistic and aesthetic education of children, now this tradition is called upon to be supported by the school, which, together with the family, cultural and leisure institutions, and the entire community, is able to create an effective system for a young person to enter the world of folk art. culture.

In folk culture, traditions passed down from previous generations play a leading role. All forms of folk art, representing independent artistic value and passed down from generation to generation orally, have always provided a solid basis for the formation, formation and development of Russian professional art: great Russian poets, writers, composers, artists.

The central and main part of the work of teachers and group leaders is to introduce children to traditional folklore by instilling in them, first of all, love and a reverent attitude towards folklore. Folklore is an extremely valuable didactic material in the aesthetic education of the younger generation. Vivid images of good and evil in songs, fairy tales, and choruses are accessible and understandable to children. We live in a time when the modern generation does not have enough knowledge of the history of its native people. The study of folklore helps us go back to our roots, because... its content is the life of the



people, human experience, the spiritual world of the Russian person, his thoughts, feelings and experiences.

Folklore has a clearly expressed didactic orientation. Much of it was created specifically for children and was dictated by concern for the younger generation. By cultivating a love for folk song art, revealing its artistic value, its content and diversity, introducing us to the history, way of life, and feelings of the Russian people, we are revealing to our younger generation the artistic world, a world a little forgotten, but so valuable to us now.

In modern conditions, the important task of educating the younger generation is to instill in them the knowledge of the spiritual wealth of their people and the development of folk culture. Oral folk art includes a large number of genres: fairy tales, proverbs and sayings, nursery rhymes, ditties, lullabies, etc. - this is the invaluable wealth of every nation, a huge layer of culture, both national and world, an indicator of the abilities and talent of the people. Through oral folk art, a child not only masters his native language, but also masters its beauty and laconicism, becomes familiar with the culture of his people, and receives his first ideas about it.

That is why the native culture should become an integral part of the child's soul, laying the foundation for his artistic and aesthetic education. The process of simplification is observed everywhere, its beauty and imagery are disappearing. Therefore, we now face the task of showing children the beauty of the Russian language, through oral folk art, expressed in folk songs, choruses, chants, carols, and rituals; gradually develop interest in folk songs and enrich children's vocabulary.

The people have been creating, storing and transforming works of oral folk art for centuries. The works of folk poetry composed by singer-storytellers were kept in the memory of the people and passed on from mouth to mouth, from generation to generation. Existing in the memory of the people, these works were changed, creatively processed and came to us in the form in which we hear and see them now.



Unfortunately, few preschool institutions rely in their practice on traditional folk games - a cultural and pedagogical phenomenon in the development and education of preschoolers. The folk game is a national treasure; its content includes history, mythology, work and life of our ancestors. It serves as the memory of the people, connecting generations and times. Folk game with singing, dancing, movement is part of folk musical creativity, song and game folklore, the use of which in the educational process contributes not only to the development of musicality, but also to the formation of moral, aesthetic and universal values.

Therefore, the task of solo singing class teachers and leaders of folk song art groups is to educate a generation that must understand, love and propagate the main idea to the masses of people - the spiritual idea that connects us with our ancestors.

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