

## Methods of Teaching Singing in Primary Grades

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**Abstract:** Students are taught to breathe and hold their breath according to the teacher's hand gestures while singing exercises or songs.

**Keywords:** Singing, singing breath, chest breath, diaphragmatic breath, abdominal breath, ensemble.

Pupils should be taught to breathe and exhale according to the teacher's hand gestures while singing exercises or songs, starting and ending at the same time. It is also important to pay attention to the fact that they sing in a soft and gentle vocal voice without straining.

1. Singing position refers to the conditions during singing while sitting or standing. It is advisable to constantly remind and control the body, legs and hands while singing while sitting or standing. Keeping the body straight without slouching, keeping the body straight without leaning on the back of the chair when singing, keeping the neck and head straight without raising the shoulders slightly and lifting the chin too much, Positions such as yorkin down, palms lightly on knees, and feet yorkin shoulder width apart are the basic rules of this skill.

2. Breath of anger. It is known that there is a difference between breathing in singing and physiological breathing. Physiological breathing begins to function naturally from birth. While chanting, breathing is fast and short. Inhaling and exhaling depends on the length of the song's sentence, the tempo and character of the piece. The rhythm of the breath changes depending on the character of the song being sung and is slightly deeper than the natural breath. There are the following types of asthma:

1. Chest breathing.
2. Diaphragmatic breathing.
3. Corinne breath.

Taking into account the size and capabilities of the children's breath, breathing areas are determined in advance in exercises and songs, and they are taught during singing.

Sound generation. The formation of voice is a complex psychological and physiological process. It is formed by the joint operation of the vocal apparatus (larynx, larynx) and two cone-shaped vocal cords inside it, breathing (lungs, trachea, chest) and hearing apparatus. The sound produced in the throat becomes weak and hissing, and the vibration of its speech apparatus, especially through the nasal cavity, increases and acquires a unique timbre and sonority. The voice sung in a musical melody in the mutual activity of four organs - breath, voice, speech and hearing apparatus - is called singing apparatus.

Setup. Soz means that each child accurately perceives the sound of the given music and sings his voice in accordance with it - tuning. Tuning means precise intonation of a sound at a certain pitch. This is an important skill, because the main goal of vocal-choir work in primary grades is to achieve pure unison. Therefore, starting from the first lesson, systematic work is carried out on the formation of tuning skills in pure unison students. Special attention is given to children with weak musical skills.

Ensemble is a French word that means "together". It is considered one of the laws of music, ballet and architectural arts. In music, the joint performance of several performers is called an ensemble. For example: Uzbek folk musical instruments ensemble, singing and dancing ensemble, vocal ensemble, etc. In the choir, the harmony of all singers, tempo, rhythm and dynamics are performed together.

The ensemble is divided into private and general types. In the choir, all performers tune in to one voice and sing in 2-3 voices, also called an ensemble. The individual sound and ensemble of each voice is called a private ensemble. The harmony of music and ensemble requires a continuous work process, only then it is possible to achieve the main goal of pure unison.

Pronunciation. Singing pronunciation is different from speech pronunciation. Expressive pronunciation can be achieved through the active movement of the articulation organs (lips, tongue, jaw). Pupils have weakness in their speech, as a result of straining their vocal apparatus, there are defects of hoarse singing in the choir. It is necessary to pay more attention to such students and work more individually with them. The most important thing is to teach students to pronounce the text of exercises and songs in accordance with vocal styles. Consonant sounds such as d, r, n, m, l should be sung in a louder voice, and consonants such as k, z, s, t, sh should be sung more sharply. It is necessary to sing the vowels by stretching them and opening the mouth in a certain way. Vocal-choir skills are gradually strengthened in all classes from year to year, their quality improves, and their ability to sing complex song repertoires and sing in large voices increases. In the formation of vocal-choir skills, it is necessary to achieve normal functioning of the voice apparatus and the organs of voice production at the same time, otherwise the voice apparatus may be damaged. Knowledge of musical literacy of students helps them to master musical works consciously and keep them well in their memories. Musical thinking and musical outlook, musical memory, musical perception are formed in the activity of musical literacy. In this type of activity, students have complete knowledge about the history of music creation, the means of expression of music - rhythm, tempo, register, scale, scale, meter, note path and notation, the length and pitch of sounds, music creators, performers. while being, musical thoughts are formed. This, in turn, introduces students to the world of music and shapes their musical outlook.

Multi-voice works and exercises selected for singing will form students' harmonic hearing skills. In grades 5-7, the skills of singing in two voices are first formed by singing in canon, echo, and then in thirds, and are strengthened with the help of musical works. The main goal is to create pure harmony along with harmony.

At this point, it should be said that no matter what type of activity music is, it helps to form all psychological components of a person. Therefore, we must emphasize that not all musical activities have an impact on the formation of all listed psychological characteristics, even if only partially.

In order for music culture classes to be properly organized, first of all, the classrooms in the school should be equipped according to the requirements. The classrooms are spacious, bright, with room for movement, with special tables and chairs, a blackboard for writing text and notes, a musical instrument (piano if possible), a tape recorder or a music center for listening to music, audio- it should be provided with video devices, television, computer, posters for music literacy, rhythms, song sets. The equipment in the classroom should be placed in accordance with the requirements, so that when students enter the classroom, they should feel as if they have entered

the world of music and musical sounds. For this, it is necessary to decorate the walls of the classroom with paintings of famous Uzbek and foreign composers, flowers on the walls, beautiful white curtains, photo posters describing musical sounds, musical instruments, etc. In general, no matter who enters the classroom, he should feel as if he entered the magical world of music, get aesthetic pleasure and be satisfied with the work of the teacher.

In the course of the lesson, the teacher should place students with poor musical ability and low mastery in the front rows, and on the contrary, students who can hear music well and have good mastery in the back rows. In some cases, it works well to place "loose" students side by side with "strong" students. Also, it is necessary to pay special attention to the age characteristics of students in music education. For example, it is natural for elementary school students to be distracted, tired and bored. Therefore, changing the activities in the class often, telling stories that relax the students, stories appropriate to the topic, and often listening to music appropriate to the age of the students will give very good results. In some cases, after listening to the music, having students draw pictures based on their impressions will increase students' interest in the lesson.

For the successful implementation of musical education, it is very important to study its psychological foundations. In our life, music has penetrated into every home. Since the theme of music has its own characteristics and cannot cover all aspects of a person and reality, it first of all expresses the inner spiritual world of a person, his feelings and mood. Unlike painting and sculpture, music creates feelings and moods rather than ideas about the world. Emotions in music are not life emotions themselves, but they are selected, purified from random moments, understood in terms of certain dreams. Music is able to reflect all the gradations of the state of human emotions. He can express the most complex feelings, the most delicate experiences and moods. Music follows the criteria of time, covering the processes of change, rise and fall of experiences.

Music can fully express the spiritual world along with the emotional aspects of a person's inner world, and can create his mental and will power, a holistic image. It also has the ability to express the characteristics of the mental system, to create states of the national spirit. In the works of great composers, it is obvious that the features of the mental system, emotional states and possibilities of perception of reality, characteristic of one or another people, are incomparable. In the process of reflecting the features of the national spirit in musical instruments, folk music plays an important role.

According to the teachings of the great Russian physiologist I.P. Pavlov, various emotions experienced by a person arise on the basis of the activity of the cortex of the cerebral hemispheres. As a result of the constant influence of the environment on the human organism and the legitimate response of the organism to these influences, a certain system of relations gradually emerges. I.P. Pavlov called it a dynamic stereotype. I.P. Pavlov's theory of dynamic stereotypes has a great potential for in-depth study of the physiological and psychological nature of human emotions. When it comes to the formation of aesthetic qualities in schoolchildren, we should first pay attention to two important issues.

- 1) are there objective conditions for the appearance of aesthetic qualities in students?
- 2) Can students evaluate works of art from the point of view of beauty?

It is known from the science of psychology that intuition and perception, which appear under the influence of reality, are the main source of character. Due to the insufficient development of the brain and sensory organs in children, their sensitivity is somewhat affected.

Attention, memory and musical thinking are necessary and important for the full perception of music. That's the only way a person's imagination comes to the rescue and an aesthetic sense is formed. It is clear from what has been said that in order to fully perceive a musical work, the activity of the human psyche should be diverse. The goal of mastering musical-theoretical

knowledge is not for students to tell the tone, scale, pace, register of a musical piece, but to learn the characteristics of a person through the above means of expression of music: creative ability, focused attention, formation of musical memory, imagination, activity, initiative.

In the development of vocal-choir culture in our country, the issue of raising and preserving children's voices is very important. Taking into account the interest and aspirations of students in music science, it is necessary to focus the educational content on raising a mature and perfect person in all respects on the basis of the State educational standards.

For centuries, the Uzbek people have expressed all their thoughts and feelings, such as joy, sorrow, and dreams, through songs and songs. The spiritual wealth of our people can be seen in their songs and melodies, in their respect and attitudes towards them.

Formation of singing skills in grades 1-4 is one of the important issues of music science. In the lessons of music culture, vocal-choir works (vocal-choir exercises, tuning, formation of vocal-choir skills, singing) are discussed. more time is allocated. In the formation of singing skills, a music teacher should introduce students to the world of music in such a way that they do not get bored with hard work such as adjusting the voice, singing, performing the artistic performance of the song, on the contrary, the effectiveness of the process of formation of singing skills increases. In the process of working on the song, the emotional state of the students being in an upbeat mood activates their thinking ability and is considered one of the factors of achieving positive results.

Singing skills in elementary grades are implemented by performing the following tasks.

1. Teaching simple elementary singing. This includes teaching students to sing cleanly, pure, and expressively, to achieve pure unison, to improve singing pronunciation, to achieve soft and gentle singing.
2. Strengthening skills such as correct breathing, ensemble, two-voice singing during repetition of previously taught exercises and songs.
3. Effective use of the acquired skills and abilities, to achieve the sonority of the voice and to expand the voice range. To organize voice tuning exercises in a manner specific to the nature of the work being taught. Achieving artistic performance, analyzing the given material and conveying it meaningfully to the audience.
4. Formation of students' skills to achieve harmony in the process of singing in many voices.

In addition to the piano instrument, the use of national musical instruments in the process of singing. National musical instruments help to educate students in the national spirit with their performance and sonority.

## **Conclusion**

In our coursework, we studied the process of musical education and upbringing conducted through the music culture class and came to the conclusion that there are still many problems in this regard. In particular, students' scope of knowledge will be expanded to include classical and modern stylistic performances of Uzbek and European pop and vocal works, independent creative work and concert activities with individual and different groups, knowing and following the rules of free use of the microphone, singer it is required to acquire such skills as the registers and artistic technical possibilities of the voice, exercises in the use and placement of the voice, working with the student in the style of the work, and preparing for the stage performance.

So, listening to music is a process that is beneficial and effective in every way, which attracts every child. The formation of children's singing skills at the same time and in relation to each other is a sign that it is appropriate to revise some methods of teaching music to schoolchildren. they do not take into account that these skills are closely related to each other when training the

learning process, and they do not pay attention to the formation of these skills in one system. No skill can be developed in isolation.

In the process of learning to sing to children, the teacher has a favorable situation to convey his knowledge to them, and the most important thing is that the teacher prepares the children for the correct perception of music at a high level. In the implementation of this process, patience, attention and emotional uplift will help. The sciences of pedagogy and psychology emphasize that these things are directly related to all types of creative development, moreover, it is impossible to imagine without them in the entire learning process. One of the main methods of strengthening and developing memory in music lessons is that teachers frequently repeat small and short exercises and then expand and strengthen these exercises. One of the requirements for a music teacher in the formation of singing skills is to interest children in these exercises, to introduce children to the world of music in such a way that they do not get bored of the teacher's constant demands, if the teacher can understand his memory, the process of formation of singing skills efficiency begins to increase. To achieve this result, serious responsibility is required from the teacher. When children are in an upbeat mood, their thinking ability is activated. With this, a deep, emotional state of feeling appears in the child's perception of music. This situation leads to positive results in the process of singing.

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