

METHODOLOGICAL PRINCIPLES OF MUSIC TEACHING TO HIGH SCHOOL STUDENTS

Khasanova Kamola

Fergana State University

Faculty of Pedagogy-Psychology and Art History

"Music education" direction 2nd stage student

Abstract: This article deals with the methodological basis of teaching music in high school students and the description and methodological basis of students' singing voices.

Keywords: music, style, method, principle, range, culture, exercise, lyric, resonator, sound, mutation, empirical, concentric.

Music, first of all, contributes to the formation of the moral and moral culture of young people, to the development of national pride and patriotism, sophistication and artistic taste, and ultimately to the upbringing of them as a truly perfect human being. "Music expresses human feelings, hopes, desires in its own artistic language and actively influences human emotions. Music is both a science and an art [Asafyev BV Muzikanaya form kak process. L.: Gosud. ice izd., 1973g., -24 str]." In the process of education, work on voice has an important place, because it can give a practical understanding of the knowledge gained from the lesson. In the process of teaching students vocal art, all music teachers are based on four main principles:

1. Do not leave in education-the principle of discontinuity and continuity. This is a general pedagogical principle, which is based on the educational process from simple to complex. Continuity in everything, both in the expansion of the student's range, in the complexity of the exercise, in the choice of repertoire, in the spiritual experience - from lyric to dramatic works (to the peak of emotions), the amplification of the repertoire leads to the loss of voice. In training with students, it is necessary to care about the quality of the voice, its pitch, vibration, and distance. It should not be allowed to strengthen the repertoire.
2. Artistic-unity of musical and vocal technical principles. In order to educate the student according to the rules, it is necessary to solve two problems at the same time: to build a performance apparatus, that is, to make the student a professional voice and to practice speaking in it. These two issues are implemented at the same time, depending on each other. It is a big mistake to think that in order to perform elementary performance of any, even the most basic skill, one must first develop the voice and then master the performance. Without it, it is impossible to raise a performing student who can hold his own on stage.
3. The principle of individual approach. The reader's voice is a unique piece of music. Everything is very special. Immutable (dogmatic) instructions harm vocal pedagogy. Each student's level of ability is different, because the strength and endurance of his voice depends on his personal character. In particular, it is necessary to know and pay attention to its spiritual characteristics, and not to exert too much spiritual influence on the voice. The student's character is clearly manifested in all areas independently in the softness and breadth of the voice, strength, endurance, quality, and in talented, energetic, imaginative, willful young people. Therefore, the lessons should be conducted taking into account the above.
4. The principle of regular perfection. This principle has been adopted for the last 15 years. If the student does not work on himself independently, the knowledge given by the teacher in the

training will not be useful to the student. In the final processes of education, special importance is attached to the independent preparation of the student. A principle is a basic idea, and a method is a way to achieve a goal. There are the following methods in vocal pedagogy: 1. Sound. 2. Based on experience (empirical). 3. Having one center (concentric) - Glinka style. 4. Primary tone - German vocal school.[Sharipova G. Music teaching methodology. TDPU, 2004.]

Based on this, it can be said that in the process of music education, it is necessary to effectively use the opportunities of music to inculcate national values in the minds of young people, not just to give students musical knowledge, to teach them to sing and to educate them aesthetically. The concept of "singing voice" is different from the speech associated with the human ability to sing, the sounds of the singing voice have a clear pitch and can last for a long time. They appear in vowels. A person begins to use the singing voice in childhood according to the level of development of musical hearing and vocal apparatus. There is a difference between a household (unplaced) and a professional (professionally placed) singing voice. Sound development means adapting and developing it for professional use. Brightness, beauty, sound power and duration, range width and exhaustion, delicacy such qualities as, to a large extent, are determined by the natural properties of the vocal apparatus and can be developed in the process of putting the voice. The voice is suitable for singing opera-concerts, folk songs, pop songs, etc. is put for The qualities that determine the singing voice are the beauty of timbre and the ability to hold the sound for a long time. Opera-concert sound should be heard well in large halls, that is, it should have "flight". Loud, metallic sounds fly. Metallicity and airiness are determined by the presence of a group of high overtones, a high vocal formant in the sound spectrum. The roundness and smoothness of the vocal cords depend on the tension of the overtones of the lower part of the spectrum. High and low vocal formants, as well as vibrato (pulsation 5-6 times per second) determine the beauty and flowing character of the voice. An important quality of a singing voice is its strength. Opera singing requires a voice that is powerful, capable of filling a large hall, and can be heard in the background of orchestral accompaniment. Voice naturally has registers. A register is understood as a series of timbre uniformity of sounds, which is formed by a single physiological mechanism. In the male voice, the chest is at the bottom of the range and the falsetto register is at the top. Chest register tension and richness stands out[N. Kakhharov Basics of vocals. T. 2008. Page 28]. Sound is produced as a result of the movement of the vocal apparatus. This apparatus consists of three parts: 1) Respiratory organs, i.e. - lungs, bronchus, trachea - respiratory tract of the throat. 2) Hikhildok (the part where the vocal cords are located). 3) Resonators (mouth and nose). Each part of the vocal apparatus is closely related to each other. Sound is a stream of air coming from the lungs through the trachea into the throat, where it is blocked by air membranes. Under the influence of air pressure, the vocal folds move, and as a result of their repeated opening and closing and vibration, air waves, that is, sound, are produced. The length and thickness of the vocal cords vary[N. Kakhharov Basics of vocals. T. 2008. Page 35

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1. Bass and baritone 22-25mm
2. Tenor and metso soprano 18-22mm
3. Sonrano 14-19mm

The speed of sound vibration, that is, the pitch of the sound, is related to the tension of the vocal folds, the faster the vibration, the higher the sound rises to the folds. The time of appearance of sound is called "sound attack" ie ("ataka zvuka"). Depending on the strength and nature of exhalation to the tightness of the vocal folds, the sound attack can be hard, soft, post-expiratory attack. The best sound for a singer is the sound that comes from the attack. In choral performance, singers are required to have correct diction, i.e. "speech pronunciation" and more precisely, clear and clear pronunciation of literary text. Bad diction weakens the expressiveness and meaning of the chorus. Choral diction depends on the ability to work the organs of speech, that is, the ability to work consisting of the tongue, lips, soft palate and lower jaw. Vocal speech should be expressive and lively. If the vowels provide the length, strength and color of the singer's voice, then the consonants allow to clearly express the content of the artistic text of the work. Strictly demanding that the singers participating in the choir pronounce the vowels uniformly and correctly lays the foundation for achieving an ensemble of sounds in the choir. Vocal hygiene - the singer's voice is a precious gift of nature, which should be used carefully and intelligently by the performer. Loud speech, shouting, singing with incorrect and uncomfortable breathing, singing with a disease of the vocal apparatus does not correspond to vocal hygiene. All this leads to fatigue and illness of the vocal cords. The main rule of the singer's regime is to alternate exercise with rest. Also, singing in cold weather and drinking cold drinks have a negative effect on the vocal apparatus. These situations should not happen especially in children. Periodic examination by a doctor-phoniatrist is important in preventing diseases of the voice apparatus. Leaders of children's choirs must know the characteristics of the voice-vocal parties during the change of children's voices. Whether a singer is a child, an adult, or a teenager, proper breathing plays an important role in creating sound. There is some difference between singing breath and physiological breath. In physiological breathing, breathing occurs in a certain rhythm and at a certain time interval. Inhalation during singing happens quickly and in a short period of time, and exhalation lasts for some time. There are several types of breathing in singing:

- 1) Lower ribs expanding breathing.
- 2) Eatlka expansion breathing.
- 3) Qbreathing with urine.
- 4) Chest breathing.

It is better to use the types of rules 1-3 when singing. The singer must be careful and long-lasting when exhaling like a flower. Breathing can be simultaneous in the chorus. Sometimes it is necessary to perform the ulama in breath (tsepnoe dikhanie) in order to ensure the continuous pronunciation of each condition. Leaders of all groups of children should also pay attention to breathing correctly when working with children.

Mutation is a voice change (correction of the voice) during the period when children are growing up. The period of mutation usually begins when children are 12-13 years old and can last until 16-17 years old, sometimes even more. In such a period, children's voices are not strong enough to sing too much and require attention.

In boys, the epiglottis grows and the vocal cords lengthen, the voice begins to decrease and move to small octave sounds. Sometimes it becomes necessary to temporarily stop training because the mutation period is difficult and varies. In girls, the condition of mutation passes peacefully and without complications. But still, it is necessary to take care of girls' voices. If you follow the rule of singing, the period of mutation will help to pass with some ease. During the period of mutation, it is not appropriate to give too much effort to children's

voice complications. The development of music education is focused on voice maintenance and the formation of vocal choral skills through special vocal exercises, that is, singing between tritones, low pitches or high pitches and its parts of a fifth or octave scale, mainly in unison, yalla or ko It is very important to sing excerpts from songs, to "regulate the voice". The skill of singing according to the note is also developed through practice. 3-6 minutes are allocated for each lesson for this type of exercises. The program includes singing with and without accompaniment. Unaccompanied singing helps to develop musical skills, multi-voice singing in harmony, harmony, concentration. Both the teacher and the students are aware of all the inaccuracies in the song when singing with a choir without music accompaniment. That is the importance of learning to sing without accompaniment.

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