

Technologies of Forming the Culture of Vocal Choir Performance

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Abstract: this article provides detailed information about the use of technologies for developing the musical ability of schoolchildren, strengthening creative activity, increasing humanitarianism, patriotic feelings, and forming the culture of vocal choir performance by teachers of music culture.

Keywords: music, culture, performance, medium, upbringing, education, consciousness, ability, influence, knowledge, demand, lesson, attitude.



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Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “On measures for innovative development of the arts”, Resolution No. PD-4038 of November 28, 2018 “On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 “On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021”, November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 “On approval of the activities of the Erkin Vahidov Memorial Museum and the Treasury House-Museum” Resolution of the Cabinet of Ministers No. 630 [1] of May 30, 2019 “On the organization of the activities of the state museum-reserves Sarmishsay”, “Shahrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2], 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [3], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Martyrs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD - 112 of the President of the Republic of Kazakhstan [4] are becoming increasingly important.

Adoption of the above-mentioned normative legal acts is a complex measure to raise the spiritual and educational level of the people in the Republic of Uzbekistan, to strengthen the material and technical base of cultural and art institutions, to support the industry. [5]

Singing, which is one of the types of musical activity, is one of the most effective means of educating children in an aesthetic spirit. In fact, the song increases the emotional sensitivity and sensitivity of the child, instills love for the beauty of nature, life and human relations, and educates the artistic and aesthetic taste of children. Singing develops children's musical ability, strengthens their creative activity, and fosters humanitarianism and patriotism. Therefore, children's participation in music lessons is beneficial in every way.

When each song affects the child's soul, it awakens freshness and endurance, awakens noble feelings, invites to be friends with art and love. A music lesson expands a student's imagination and knowledge, and conversations about art increase interest. Each new song in music lessons glorifies the child, glorifies his pure intentions and feelings, aspirations, love for the Motherland, his passion for beauty and goodness, creates an aesthetic taste in him.

A music teacher should pay special attention to his students' musical intuition, sense of rhythm, and musical memory. If any of these are neglected during the lesson, the result will be greatly damaged, because they play an important role in the formation of each child's voice.

Aesthetic and artistic skills of students are formed from the day the child first steps into school. In classes and various circles, these skills are cultivated and developed in every way. This situation accelerates the spiritual growth of students in every way.

Since the child's voice is delicate, it requires careful treatment. One of the most important tasks of a music teacher is to find out whether a child has a singing voice and to educate it, to strengthen it without losing its sonority and purity. When teaching children songs as part of the lesson, a complex repertoire is not chosen, because this situation leads to children's voice disorders. Therefore, when choosing a repertoire, it is necessary to choose according to the program, taking into account the themes of the year and quarter, taking into account the general singing ability of the class, and following the principle of going from simple to complex.

If the chosen repertoire is heavy, the teacher should think about it and consider all possibilities. Tessitura, range, difficulties in the text, rhythm, harmonic structure should be carefully studied. If it suits the age of the students and meets the requirements of the program, they can easily use the new songs of the composers published in the contemporary press, which have not yet been included in the school program.

Cultivation of aesthetic taste in students largely depends on the teacher's work method. He should get to know the children of each class he attends, and he should know well the class's general - psychological ability to sing. Because each child in the class has a separate musical-psychological description.

It should not be forgotten that the regular and correct organization and careful planning of children's learning of songs in the lesson will make them eager to share what they have learned in the lesson with each other, which makes the lesson more enjoyable. is a great help to its development. Because every child accepts and learns the melody of the song taught in the lesson. His mistakes and mistakes in this regard will be known not only to the teacher, but also to those around him. Good communication and interaction in the lesson ensures timely prevention of such mistakes.

A well-chosen repertoire for a music lesson should include humming songs and upbeat, upbeat songs. However, it is not the diversity of the character of the songs, but also their theme that is important. It is important to use songs on current topics to give children musical-aesthetic education, and such songs make children aware of people's life and feelings. Brings school life closer to the events of this day.

The whole class participates in group singing. Of course, children who sing incorrectly at first interfere with the general song and the purity of their tones, but it should be remembered that

children's ability to listen to music develops gradually in the process of learning. Developing singing skills is a long process. That's why we cannot deprive children with underdeveloped voice and listening ability from the opportunity to develop both.

If the student sings incorrectly, this does not mean that the ability to listen to music is bad. Maybe he can hear well, but his voice is not under his control. In such cases, there is no harmony between listening to music and sound. When the voice apparatus develops during the lessons, and its range expands, it becomes clear that there is a necessary level of vocal-choir ability. The main skills of singing in a group, the rules of singing, breathing, creating sound, are not successively, but equally formed, and at the same time they gradually expand and deepen. All skills should be worked on regularly.

Each person's voice has its own characteristics. Even the baby's crying voice has its own tone and character, and thus the mother distinguishes her child's voice from other babies' voices. Of course, a person's voice changes to a certain extent at different ages during life. Especially in teenagers (13-16 years old) voice change is significant. A child's voice is characterized not only by its volume, timbre and pitch, but also by its range. The sound range includes the volume from the lowest sound to the highest sound. The entire range of the human voice can be divided into registers. The register is a part of the sound range and is determined based on the smoothness of timbre and sound direction. 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.

Singing in music lessons is a team activity. Singing requires unity, musical feeling and sensitivity. This shows that students in the class should understand each other, hear and feel each other during the performance, as well as be united with the music director.

Children involved in music lessons regularly and harmoniously perform songs, teach them to share their spiritual wealth with others. A solo student's performance of a song alone or with his friends as an accompaniment plays an important role in increasing the sense of responsibility.

Students who are performers should also enjoy the aesthetic pleasure of singing in class. However, this process is not easy, on the contrary, it requires careful preparation and research. It can be performed beautifully and expressively only if the performers of the song go deep into the spirit of the work in their repertoire. That is why it is very important to teach children to have an emotional and creative attitude to the performance of a song, to express the idea of the work in the performance. Performance becomes a real aesthetic education process only then. This is also important from the point of view of raising students' voices. Because the general activity of the voice apparatus is activated only when there is an emotional reaction to the song.

A music teacher should not forget to properly train the student's singing voice on the basis of the development of the student's sense of music in all directions. This is his most important task in the first place. If the music teacher works individually with each student and properly guides the education of voices, his further work will go smoothly, and he will be able to complete the tasks set before the class. It opens.

Children's, teenagers' and young people's vocal apparatus is, of course, very fragile and delicate. Along with the fact that they are growing in every way, the sound apparatus is also changing accordingly, and this process is regular and continuous. Therefore, a music teacher should pay serious attention to the protection, preservation and proper development of children's voices during the lessons.

Singing is a complex process by its nature. When a child sings, his whole organism is activated. Above all, a certain part of the organism works fully actively, that is, the articulatory, breathing, nervous-muscular apparatus manifests itself in the production of sound. Malfunctioning of any of them can affect the output of the sound or its normal flow. For this reason, it is necessary to carry

out the training of the student's executive skills in a comprehensive way and not to allow interruptions in this.

As an experiment, we will show two of the works carried out with the children of the class as a test, and we recommend them in practical work:

1. Phoniatic (laryngological) examination of children of each class.
2. It is of special importance to listen to the voice of each student (a music teacher should conduct such an examination twice a year).

When a music teacher listens to a student's voice individually and examines it, first of all, he should pay attention to the degree to which the student's musical intuition has grown, changes in the tone of the voice, breathing, the nature of the voice attack, the range and type of the voice, and how it behaves. should pay attention to the defects, as well as noticeable defects in the growth of execution. In this case, it is advisable to practice singing a well-known song. In this exercise, taking into account the voice capabilities, a song can be chosen for the test, which is sung at a slow and leisurely speed or at a slow pace. Only then will it be possible to see how students' musical and performance skills are developing and to identify shortcomings.

Twice a year, the music teacher observes individually how the students' voices are developing and how much their musical intuition is growing. Music (Greek, *musa*) is an art form that creates an artistic image with a variety of sounds and has an ideological and emotional meaning.[6]

It is also important to record children's voice on a tape recorder, which serves as an instructional tool for working with each student individually on voice training. Therefore, at present, general education schools are sufficiently provided with modern technical equipment. So, musical games belong to didactic games according to their purpose and function, and they are mainly characterized by the fact that they are performed as a means of movement. [7] It will modernize voice recording in schools.

The recording of the songs being taught during the lessons by the students, and then the teacher and the students themselves listening to it, in turn, not only strengthens individual control, but also improves the performance of music. provides education, increases students' interest even more. A music teacher can refer to various sources for meaningful and effective performance of his work. In the course of work, he can carefully select and include in the repertoire only those songs that are broadcast on radio and television and are performed in concert halls, which are suitable for the students in all respects and have aesthetic value.

In all activities related to music performance in the lesson, attention is paid to the quality of the sound of the child's voice, in particular to elements such as sonority, smoothness, smoothness, vibrato, and clarity, which are the main aspects of voice timbre. It should not be forgotten that reciting the song violently causes a lot of harm to the child and interferes with their natural growth.

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