

## Factors for Ensuring the Effectiveness of Education Based on the Performance of Choral Works on the Basis of Students of Music Education in Higher Education

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**Annotation:** At present, the major musicologists and professors of the country are studying the problems of educating and preserving children's voices. These scientists examined the structure and developmental characteristics of the sound apparatus and proposed several scientifically based methods of nurturing and preserving children's voices.

In this article, the author discusses the factors that ensure the effectiveness of education based on the performance of choral works on the basis of students of higher education music education.

**Keywords:** Independent Uzbekistan, National school concept, Concept of continuing pedagogical education, Concept of music education in secondary schools, Law "On education", music lessons, music theory, sing as a group.

**Introduction.** Important scientific and official documents of the independent Republic of Uzbekistan, such as "National School Concept", "Concept of Continuing Pedagogical Education", "Concept of Music Education in Secondary Schools", "Law on Education" the publication of pedagogical documents requires a new approach to the development of a description of the modern teacher's personality and his professional qualities, the process of its preparation and formation.

The most "democratic and popular" genre of music is choral art. It is closely connected with the daily life of our people and educates them ideologically and aesthetically.

According to B. Asafyev, a famous music theorist, philosopher, composer and one of the founders of the formation of music culture, choral art is a means of understanding music.

Singing as a group "not only educates the public in the aesthetic spirit, but also introduces people to the masterpieces of folk songs, samples of Uzbek, Russian and foreign classical vocal and choral works, enriches their spiritual world.

Singing as a group turns people into active participants in music education, not just listeners. According to some social observations, those who take an active part in amateur choirs are more active in life and in production. A choir is an art in which literary and musical works are combined to create a coherent artistic image. This art has always been associated with folk singing, in particular, Uzbek, Russian and some other fraternal peoples have played an important role in the formation and development of national musical culture. Choral art has developed creatively, it has become multinational.

In a number of sister republics that have not had professional choral performances in the past, new choral art has taken shape in its own way. These peoples began to create musical cultures based on their national traditions. Advanced Russian music culture and choir performance experience also played an important role in this important work.

Along with the social changes that have taken place in the lives of nations in the past, new trends have emerged in the world of music, especially in the choral arts.

Thus, choral art is a widespread and diverse genre. As we have noted, one of the most important aspects of general aesthetic education is music education, and choral art is an integral and most popular part of music culture.

Singing as a group is an art form that has a large place in our cultural life and plays an important role in

shaping a person's personality. Music education is one of the main and most complex aspects of fine arts education, which teaches to understand and appreciate the beautiful things around us. Music education classes in secondary schools play an important role in educating students. Students learn a sense of sophistication, understanding and appreciating the secrets of art, and enjoying art, primarily in schools. In addition to music culture classes, extracurricular music education is important for the formation of taste. This is because of the fact that children are involved in a wide range of extracurricular music activities. After all, music education educates people, not musicians or students, and brings the younger generation into the world of music and beauty. Because music has the potential to have a powerful impact on people's lives and is an important tool for moral education. Man gets acquainted with music through the mother goddess and enjoys music for a lifetime. In order to be nourished by music, a person must be highly cultured, have a pure heart and be able to feel beauty. One of the scholars said, "In order for a person to be a person, he must develop spiritually and feel like a whole person."

Reflecting on the main task of teachers of music culture today, President Islam Karimov in his book "High spirituality is an invincible force" emphasizes: "... if the human ear is light it is not uncommon for his artistic taste, his musical culture to gradually decline, and his spiritual world to be taken over by false notions if he becomes accustomed to the melodious tones. In the end, it will be difficult for such a person to accept the unique masterpieces of our national heritage, such as Shashmaqom, as well as the works of world-renowned composers such as Mozart, Beethoven, Bach and Tchaikovsky. ... the development of music education is very important. "

To develop a person, first of all, it is necessary to study the factors that affect his behavior, his nature and interests. To do this, you need to observe the person in different relationships. Only then will his social character, his spiritual image, his human qualities be realized. "Every human being," said Abu Nasir al-Farabi, "is structured by nature in such a way that he needs a community of people to live and attain

high maturity, so that he attains maturity through many things." ».

Today, the issue of educating and preserving the voice of the child is of great importance in the development of musical culture. However, the issue of raising children to have a clear voice is the most complex and least studied part of the science of music education.

At present, the major musicologists and professors of the country are studying the problems of educating and preserving children's voices. These scientists examined the structure and developmental characteristics of the sound apparatus and proposed several scientifically based methods of nurturing and preserving children's voices.

Examination of many children with a healthy upper respiratory tract revealed that the vast majority of children have unhealthy vocal apparatus, and even the vocal cords are unhealthy. Numerous observations by experts have shown that the main reason for this disease is the incorrect teaching of singing in music classes and choirs. This, in turn, stems from the inability of the children's choir to lead, and the lack of skills of the school's singing teacher. Unfortunately, the issue of singing teachers in general education schools has not been resolved yet, the result is that in most schools of the country little is known about singing, almost no information about the characteristics of children's voices, their development, the basics of children's voice hygiene and its preservation. People who have no imagination are taking singing lessons.

Every singing teacher and choir leader should know the structure of the vocal apparatus, the features of its development in children and understand the physiological laws of the singing process.

Only on this basis can this method be used in the training of the voice to sing.

The structure of the sound apparatus.

The main part of the vocal cords that produces sound is the larynx, the upper airway of the throat. The hiccups are made up of muscles that move with the help of muscles. Ring-shaped, bucket-shaped and shield-like ridges play a key role in sound production.

The inner wall of the larynx forms a sound crack, and its edges consist of vocal cords, which lie horizontally and are composed of elastic tissue. The vocal cords are attached to the thyroid gland on the anterior side, and at the back they are separated from each other, forming an acute angle in the middle, so the vocal cords are triangular. The ends of the ridge are attached to the ridge: the shield connects and separates the ridges.

The main driving force is a pair of shield-ring muscles that bring the ridges closer or farther apart. Lengths can be stretched and shortened to one degree or another, vibrating whole or only at the edges. It depends on the degree of convergence or remoteness of the respective mountains. The longitudinals are almost motionless at rest, the sound light between them is almost insignificant, and the air passes silently when breathing. To produce sound, a certain amount of muscle tension is required, and this tension is created only when more air is inhaled and exhaled, that is, when singing is inhaled and exhaled. During the sounding of the sound, the air flow passes through the larynx and is formed by the activation of the whole vocal apparatus or the singing apparatus. As the song is sung, the air coming out of the lungs compresses the ligaments with force. The longitudinal rises, elongates, the vocal folds widen slightly, after which the longitudinal folds return to their original position and the vocal folds almost close. This process is repeated with the introduction of a new airflow. As a result of the same movement of the lengths, a sound is formed. Thus, the vocal cords are the muscles and the vocal cords are the inner parts of the vocal cords.

However, the sound produced by the vocal cords is weak and almost without a timbre. Sound requires additional conditions to have its own characteristics, ie timbre and strength. Resonators, larynx, nose, larynx and throat play an important role in this. It is these that give the sound a certain tone and power. In addition, the volume depends on the strength and width of the air flow that moves the longitudinals. The wider the amplitude, the louder the sound, and conversely, the weaker the amplitude, the weaker the sound.

The elastic part of the larynx also plays an important role in the formation of timbre, but the main role is played by the limbs from the temporal lobe and the vocal cords to the tip of the tongue, teeth and lips.

The final property of sound, its pitch, depends on the degree of tension of the vocal cords, their speed of vibration. The tighter the length, the louder the sound, and the looser the sound, the lower the sound. There is a limit to the length of the tension, and if you cross this line, in addition to being severely traumatized, you may not even be able to speak, let alone sing. This means that all the basic properties of sound - strength, timbre and pitch - depend not only on the length of the sound, but also on the whole sound apparatus.

The process of singing consists of a very sophisticated, very complex sequence of functions, which can be considered only as a whole, organically connected with each other. All the work of the singing apparatus and the whole process of singing is a shining example of the ring reflex, which obeys the general law of higher nervous activity, and when one pair or a group of muscles moves, the other muscles also move. For example, when you try to make a sound, the vocal muscles move along the length, and automatically, without any tension, exhale the physiologically necessary breath, without which, of course, no sound is produced. Thus, in order to perform the function of speech, it is necessary to activate all the basic muscular breathing apparatus and to activate the sound-producing parts of the larynx. The basic conditions of the physiology of sound-producing sounds are the same in children as in adults. However, it should be borne in mind that children's vocal apparatus is very delicate, which requires great care and skill. Diseases of the vocal apparatus, which often occur in adults and their defects, are the result of improper vocal upbringing in childhood.

Examination of children's vocal apparatus, how it develops at different times and observing the different forms of sound formation play an important role in the correct development of methods of vocal and choral work with children. When the sound comes out of the palate, there is a crack between the lengths, and when the sound comes out of the chest, they cling tightly to



each other. There is also a third mixed type of sound output. It is formed by the vibration of the edges of the vocal cords and some parts of the vocal muscles. For children's voices, it is characteristic that the sound comes out of the palate almost throughout the range. Only at an older age (12-13 years) does the sound come out in a mixed way, but the range is maintained at the top of the sound coming out of the palate. Tanglai sound is distinguished by its naturalness, lightness and brightness, that is, as an integral part of children's songs. When children sing, they "force their chests", it sounds very artificial and unpleasant to the ears. When children singing with an accelerated voice are observed through a stroboscope, the vibrations of the vocal cords throughout the range are caused by tension in the chest, and at the same time the general tension in children when singing is observed, their faces and necks are in a serious condition. we will see. When the song is sung in tension, in the wrong range and tessitura (pitch), all the vocal muscles function in a non-specific way, causing excessive amplitude oscillations of the vocal cords, resulting in a louder, louder sound. . This condition mainly affects the sound apparatus, causing it to break down and cause various ailments. Singing in adulthood, and often the singing teacher performing different songs in different styles, cause children to become accustomed to singing "from the chest" from an early age.

Prolonged straining of the song, as well as the abuse of high tessitura and extreme sounds of the range, often leads to distortion of the sound: the sound becomes thermolattered, murmurs, squeaks, hoarseness, steam Defects and similar defects appear. Examination of children who sang loudly revealed the appearance of "knots" in the vocal cords, thickening of the edges of the vocal cords, non-adhesion of the vocal cords, inflammation of the larynx and similar diseases. This loses the tenderness, charm and beauty of children's voices, and often completely eliminates the ability to sing.

In order to develop the right methodology in vocal choir work with children, it is important to know the developmental characteristics of the vocal apparatus in children of different ages, to know the performance

capabilities of the singing voice, depending on the stages of formation.

Like the whole body of a child, the vocal apparatus is constantly growing and changing, so as children get older, the nature and power of sound change. This change is especially noticeable in the vocal apparatus of boys. As a result, the child's voice becomes the voice of men.

Here are the main stages in the formation of a child's voice, which are characteristic of a normally developing children's voice:

1. The voice of seven- to nine-year-olds is distinguished by its lightness, clarity and brightness, as well as the fact that the voice comes out of the mouth. Because the voices of boys and girls are similar, sometimes it is difficult to know who is singing - a boy or a girl. Almost all of the sounds are discant sounds. The fa, sol, lya sounds in the first octave in the range do1, re1, to do2-re2 are the sounds that resonate best.
2. The voices of eleven-year-olds are much louder and darker. In the lower voices, there are elements of utterance from the chest. At this age, the voice begins to form, a melody of a certain timbre appears. As a result, boys' voices are divided into voice and alto. Girls' voices are light and clear, sometimes with timbre, but not as clear as in boys. The division of sound into one or two is conditional, mainly considering the width of the range and the quality of music reading.

Range: discantes (first sounds) from do1 to fa 2, primers sounds from soll1, lya 1, si 1, altars (two voices) from si to re2, primar sounds from fa, left.

When characterizing children's voices according to their age, it should be borne in mind that children's voices often deviate from the norm. This condition is usually seen in children at an early age with the appearance of adult chest sounds. Such sounds are distinguished by their strength and completeness, but such sounds are unnatural and unpleasant. Sometimes the opposite is true: the development of the voice is delayed, for a long time, the child's voice is preserved throughout the range.

These phenomena should be taken into account in vocal work with children.

**Mutation:** The transition period is very important in maintaining the voice of boys, in which the voice of childhood becomes a male voice, that is, a mutation (change) occurs.

In boys, the onset of the mutation usually coincides with puberty. This is more common between the ages of 12 and 15, but sometimes the mutation occurs earlier at the age of 11-12, sometimes later at the age of 16-18. Sometimes the mutation is completely absent, when such men retain a "thin" voice for the rest of their lives. The onset of mutations depends on many factors, including climate. In the northern part of the country, the mutation begins late, while in the southern part it begins early. In Uzbekistan, mutations usually begin at the age of 12-13. The type and duration of the mutation varies.

The period of mutation usually lasts about 1 year, sometimes several weeks, several months and even years (5 years). In order to detect the onset of mutation in boys in time and to correctly determine the vocal mode, it is necessary to know the most characteristic signs of mutation. A few months before the onset of the mutation, the first signs of the onset of the mutation begin: the voice is not so strong, the occasional intonation is distorted, the singer does not want to sing, or even tries to say it in a low tone. These symptoms appear and disappear. At this time, the teacher must be very alert, to pay full attention to the timely understanding of these signs.

The mutation itself takes place in different ways. Sometimes the voice changes slowly, unnoticed by the children themselves and those around them: only when singing, the voice becomes hoarse, tired quickly, there is a false intonation. In this case, the voice splits, the elements of the male voice begin to appear, this is a peaceful form of mutation, which is very convenient for the formation of the singing voice. However, sometimes mutations occur in other forms as well. When the boy's voice is singing, even when he is speaking, his voice does not obey him, it is suddenly transferred. Sometimes there is a low bass sound, sometimes a very high bass sound. This kind of

"jump" of the voice is often frequent, and then gradually decreases, low voices predominate, and the childhood voice becomes a male voice. It is difficult to get acquainted with all types and forms of mutation. The most common forms of mutation we have seen above.

The teacher should carefully observe the student, who is beginning to show the first signs of mutation, to explain that the voice should be very careful during this period: not to say loudly when singing in a chorus, to make the voice tired. not to allow singing, in short, to create a singing mode. With the onset of the mutation, the child should be banned from singing at all, explaining the need to stop singing and the appropriateness of the purpose.

Numerous examinations and observations of girls' voices have shown that girls do not have the same mutations as boys.

Girls 'vocal cords grow slowly, but not as much as boys'. The voice develops calmly, gradually forming the characteristics of a woman's voice: fullness, strength and timbre.

**Methods of preserving children's voices.** An in-depth study of the structure of the children's vocal apparatus and the characteristics of the formation of sympathy necessitated the development of certain methods for the preservation and education of children's voices. These two concepts (the concept of the formation and preservation of children's voices) are inseparable. Because teaching children to sing correctly is the most important way to preserve the voice, it means that the role of singing teachers in music education in secondary schools is very important. The upbringing of children as singers depends on the qualifications of teachers, their ability to know the characteristics of children's voices, their mastery of the methods of teaching singing.

Every teacher, when teaching children to sing, should strive to bring them up in such a way that they could sing freely, without difficulty, without difficulty, with a beautiful, clear voice that is characteristic of children. Children should acquire vocal and choral skills, constantly improve their singing skills, and constantly work on the development of performance

skills. When working on singing skills, the use of a variety of visual aids, such as bending the shoulders or tilting the head back, can have a detrimental effect on breathing and sound production. Posters can be hung in the classroom to show that the children are in the right and wrong position while singing.

Proper organization of the work on the production of sound is very important in the preservation of children's voices, where it is especially important that the teacher sets a personal example. In order to create the required sound from the children, the teacher must pronounce the sound. To do this, the teacher must have a certain level of vocal culture, be able to control their voice. The period of dividing children into discant and subgroups depending on their voice is responsible. If a mistake is made in this work, the children's voices can be turned off. In order to correct mistakes in a timely manner, it is necessary to listen carefully to the voices of children and study them.

In order to identify backward and talented children, it is necessary to follow each child individually in singing lessons and choirs.

The period of dividing children into discs and alts according to their voices is responsible. Mistakes can be made at this age to disable children's voices. It is important to listen carefully to children's voices and study them in order to correct mistakes in a timely manner.

In order to identify gifted and talented children, it is necessary to observe each child individually in singing lessons and choirs. Children with good vocal skills, in particular, need special and regular attention, as such children can later become real singers.

Choosing the right repertoire is very important to preserve children's voices. It is important to remember that songs with too high or too low tessitura are harmful to children's voices.

It is also important to keep in mind that when organizing a school choir, it is important to gather children of approximately the same age, depending on their age. However, it is not possible to combine lower and upper grades into one choir. Because it is difficult to choose a suitable repertoire for all children in such a

composition, it is also harmful to get tired of the vocal apparatus as a result of singing in a choir. So instead of singing, you should alternate between other types of music lessons.

Preventive measures are also important in preserving children's voices. This includes, first and foremost, explanatory work. Singing teachers need to do this among a wide range of children and adults who are directly involved with the children: school leaders, teachers, and so on.

Every singing teacher and art team leader should explain to children at the beginning of the school year that they need to be careful with their voices and not shout too much during games, especially when the weather is cold.

Children should be protected from colds. Colds can be caused by drinking cold water or eating ice cream when the body is hot or after a long song, but not the whole body, but only the vocal cords.

It is important to explain that it is harmful to sing loudly during public performances, excursions, and demonstrations. Singing can be done outdoors, but not in cold weather and in a loud voice.

It is also important to raise awareness among parents. Parents often unknowingly distort the voices of their children by singing songs that are typical of adult repertoire. Parents are proud of their children who are able to sing and sing to them in front of their acquaintances. As a result, children break the style of singing and turn off their voices, claiming to imitate adults.

Another important aspect of preventive measures is the examination of the vocal apparatus of choir members and children with singing abilities by a specialist.

If a teacher notices a problem with a child's voice while singing, he or she should show the doctor the sound equipment of such children, as well as children who complain of a sore throat while singing.

In conclusion, the issue of educating children to keep their voices is of great state importance in the

development of our vocal and ensemble and classical songs.

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