

To Inculcate the Meaning and Importance of Teaching Singing in the Minds of Students in Higher Education

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Annotation: Singing, which is one of the types of musical activity, is also one of the most effective means of educating children in the aesthetic spirit. In fact, the song increases the emotional sensitivity of the child, arouses love for the beauty of nature, life and human relationships, cultivates children's artistic and aesthetic taste.

This article discusses the methodology of inculcating the content and importance of teaching singing in the minds of students studying at a higher education institution.

Keywords: Music, music literacy, sound education, breathing, singing, musical activity, music culture.

Introduction. A person's spiritual world, emotions, and inner feelings are important in controlling his social activity. The magical effect of catchy music is incomparable in harmonizing high spirits, wonderful inner feelings and inner experiences.

Singing is an art that requires a person all his life, talent and hard work. Singing has its own set of principles, and it's not enough to have a good voice. In order to be able to properly use the pleasures of nature and to master the secrets of art. A music teacher does not teach children to sing directly in class. She will have to meet the children one by one in class and have a series of conversations about the art of music after exploring their vocal abilities. If these conversations focus as much as possible on the art of music, especially on the aesthetic upbringing of young people, it will expand the students' imagination.

It is important to communicate with children as well as possible during music lessons, to keep them interested in the lesson. Children's psychology is changing. Therefore, every action, every word should try to make a strong impression on them.

The songs included in the repertoire of each class should be selected according to their aesthetic,

ideological and artistic value, should be understandable to students and should be diverse in terms of subject matter. The repertoire is a reflection of the performance of the music lesson, the ability and talent of the music teacher in this field. In particular, songs dedicated to the working people, the Motherland, nature, as well as songs dedicated to children and school life, as well as lyrical and humorous songs should be taught in music lessons. Along with Uzbek folk songs, songs of fraternal peoples will be studied in the class. Some of these songs bring up children in the spirit of love and devotion to their homeland, friendship.

Kids love folk songs. The teacher should try to make sure that the children understand the songs they have learned and sing them effectively. It depends on the skill of the music teacher in convincingly revealing the artistic image and aesthetic essence of the song. Of course, the selected repertoire should not bother the children's vocal apparatus.

The music director should study each song very carefully, knowing the ideological content of the song and how it affects the music aesthetically.

When teaching music to children, the music teacher pre-determines the length of the syllables and the shortest syllables. He also needs to know the technique of playing the song carefully, when to breathe and when not to breathe, and which is harder, which part is easier, and how the children can or cannot master it. During the lessons, the teacher explains to the children not to shout the song, and warns them that when they shout loudly, they will get a sore throat and a sore throat.

Part 1 The meaning and significance of teaching singing.

Singing, one of the most popular musical activities, is also one of the most effective ways to raise children in an aesthetic spirit. In fact, the song increases the emotional sensitivity of the child, arouses love for the beauty of nature, life and human relationships, cultivates children's artistic and aesthetic taste. Singing develops children's musical abilities, strengthens their creative activity, cultivates a sense of humanity and patriotism. Therefore, the participation of children in music lessons is beneficial in every way.

When each song touches the soul of a child, it awakens in him a sense of freshness and endurance, noble feelings, friendship and love for art. Music lessons broaden a student's imagination and knowledge, and conversations about art increase interest. Each new song in the music lessons glorifies the child, praises his pure intentions and feelings, aspirations, love for the motherland, passion for beauty and goodness, creates an aesthetic taste in him.

A music teacher should pay special attention to students' musical perceptions, sense of rhythm, and musical memory. If any of these are overlooked in the classroom, the results will be disrupted, as each of them will play an important role in shaping the child's voice.

Aesthetic and artistic skills of students are formed from the first day of school. In the classroom and in various clubs, these skills are nurtured and developed in every way. It accelerates the spiritual growth of students in every way.

The baby's voice is delicate, so it needs to be treated with care. One of the most important tasks of a music teacher is to identify and nurture a child's singing voice, to strengthen and heal it without losing its resonance and clarity. When teaching children songs in class, complex repertoire is not chosen, as this can lead to distorted children's voices. Therefore, when choosing a repertoire, it is necessary to follow the principle of going from simple to complex, taking into account the general singing ability of the class, taking into account the themes of the year and quarter, according to the program.

If the selected repertoire weighs heavily, the teacher should consider it and weigh all the possibilities.

Tessitura, range, difficulties in the text, rhythm, harmonic structure should be carefully studied. If students are age-appropriate and meet the requirements of the program, they can easily use new songs by composers published in the periodicals that have not yet been included in the school curriculum.

The development of aesthetic taste in students depends in many ways on the method of work of the teacher. She needs to get to know the children in each class she enters, and she needs to know the class's ability to sing psychologically. Because each child in the class has a separate musical-psychological description.

It is important to keep in mind that children's regular and well-organized singing lessons in the classroom will stimulate their desire to share what they have learned in class. is a great help to the development. Because every child absorbs and absorbs the melody of the song taught in class. His mistakes and innovations in this regard will be known not only to the teacher, but also to others. Good communication and interaction in the classroom will help prevent such mistakes in a timely manner.

A well-chosen repertoire for a music lesson should include songs sung as hymns and lively, inspiring songs. However, it is not the diversity of the character of the songs that matters, but their theme as well. It is important to use songs on topical issues to educate children in music and aesthetics, as such songs inform children about the life and feelings of the people. Brings school life closer to the events of the day.

The whole class sings as a group. Of course, at first, children who sing incorrectly interfere with the general song, the purity of their tone, but it should be borne in mind that children's ability to listen to music gradually develops in the process of reading. Developing your singing skills is a long process. That is why we cannot deprive children of the opportunity to develop both the ability to listen to music and the voice that is not well developed.

If a student is singing incorrectly, it still does not indicate a poor ability to listen to music. He may hear well, but his voice is unruly. In this case, there is no harmony between listening to music and sound. During the lessons, as the vocal apparatus develops

and its range expands, it becomes clear that it has the necessary vocal and choral abilities. The basic skills of group singing, that is, the rules of singing, breathing, sound-making, are not in series, but in equal parts, but they gradually expand and deepen. All skills need to be worked on on a regular basis.

Part 2 Respiratory system and their role in singing.

The process by which a person and every other living organism receives oxygen from the external environment and releases carbon dioxide is called respiration. Respiration is the most essential physiological process for the life of every living organism.

The process of respiration consists of the following parts:

1. The exchange of oxygen and carbon dioxide between the lungs and the external environment (external respiration).
2. The exchange of oxygen and carbon dioxide between the pulmonary veins and the capillaries of the lungs.
3. Exchange of oxygen and carbon dioxide between blood and tissues (internal respiration).

In the presence of oxygen received from the external environment through respiration, proteins, fats and carbohydrates are oxidized in cells and tissues to produce energy. All vital processes in cells and tissues (excitation, movement, reproduction) take place at the expense of this energy. The carbon dioxide produced by these vital processes passes from the cells and tissues into the blood and is excreted through the lungs.

Respiratory organs include the nasal cavity, larynx, trachea, bronchi, lungs, and pleura.

Nasal cavity. The nasal cavity consists of an upper, lower and two side walls. The nasal cavity is divided into two parts. Its inner surface is covered with a mucous membrane. There are many tiny glands in this membrane that secrete mucus. The mucous membrane is rich in small blood vessels and nerve fibers. The anterior part of the nasal cavity contains tiny hairs.

They act to protect the body by trapping dust particles in the air we breathe.

When you breathe in, the air that enters from the outside passes through the nasal cavity, warms, moistens and removes dust particles. This air then passes through the larynx into the larynx.

Hiccup. The hiccups are located in front of the IV-VI cervical vertebrae. It is bordered on the front by the sublingual muscles and skin, on the side by blood vessels and nerve fibers, and on the thyroid gland.

In addition to its role as an airway, the larynx is also a sound system that produces sound. Its inner layer is a hairy mucous membrane, and its walls are made up of ridges and muscles. In the middle of the inner layer are the vocal cords and muscles, whose movement, contraction, and contraction result in the opening or closing of the vocal folds.

The hiccup consists of three large mountains, ring-shaped, ring-shaped, and the top of the hiccup, and three pairs of small mountains. There are three groups of muscles in the throat, one group widens the vocal folds, the second group narrows, and the third group tightens the vocal cords. From the trachea, air travels to the lower respiratory tract, the trachea.

Trachea and bronchi. The trachea extends from the lower part of the larynx, ie from the VI-VII cervical vertebrae to the thoracic spine, and is divided into right and left bronchi. Its length is 9-13, depending on the height of the person. cm.

The wall of the trachea consists of 16-20 circular ridges and stakes. The back of the pelvis is made up of mucous muscles. The inner layer of the trachea consists of a hairy mucous membrane with tiny glands. The liquid released from them permeates the air. The fluffy smooth curtain, on the other hand, traps dust particles in the air and expels them.

The bronchi are formed by the division of the trachea into two (right and left bronchi) in front of the V thoracic spine. The bronchi enter the lung tissue, as it were

like a tree branch, it branches into many small bronchi and gradually forms alveolar vesicles.

The trachea and bronchi are the airways that warm and moisten the air, clearing it of fine dust particles and passing it to the lungs.

Lungs. The lungs are paired (right and left lungs) and conical. They are located on either side of the chest. Between the right and left lungs are the trachea, esophagus, blood vessels, pancreas, nerve fibers, lymph vessels and nodes, and the heart.

The right lung is larger than the left lung and consists of upper, middle, and lower lobes. The left lung is made up of the upper and lower lobes. The lungs are bounded on the lower side by the diaphragm, on the back by the spine, on the front by the sternum, and on the outside by the ribs.

Lung tissue is composed of tree-shaped medium, small, and tiny bronchi, as well as vesicular alveoli, which are porous.

The respiratory and excretory functions of the lungs are mainly performed by the hand. They are composed of a single layer of walled epithelial tissue surrounded by a network of tiny blood vessels. The number of alveoli in both lungs is about 750 million. The total area of hand veols is 100 m². Such a large surface area accelerates the exchange of gases between the lungs and the environment, as well as between the alveoli and the blood.

The lungs are surrounded on the outside by a pleural effusion. It consists of an inner layer (inner and outer layer) between which a narrow pleural cavity is formed.

The pressure inside the pleural cavity is lower than atmospheric pressure, which is negative. This allows the lung tissue to expand during respiration and allow air to enter the alveoli, while narrowing during exhalation to squeeze out the air in the alveoli.

The lungs are nourished by the arteries of the bronchi. The vessels of the small circulatory system, the pulmonary arteries and pulmonary veins, are not involved in nourishing the lung tissue. The blood in these vessels supplies the alveoli of the lungs with its own carbon dioxide and receives oxygen from them. That is, venous blood turns into arterial blood.

In music lessons, proper breathing plays an important role in the student's singing and sound production.

There is a difference between singing breathing and physiological breathing. In physiological respiration, breathing occurs at a certain rhythm and at certain intervals. Breathing during singing occurs rapidly and over a short period of time, and exhalation lasts for some time. The rhythm of the breath varies depending on the nature of the work being performed. Singing takes a deeper breath than physiological breathing.

There are several types of breathing in singing:

- 1) lower ribs dilated breathing;
- 2) shoulder-expanding breathing;
- 3) breathing through the abdomen (diaphragm lowers);
- 4) breathing through the chest (the upper part of the chest rises).

Breathing movements consist of inhaling and exhaling. Respiratory movement is provided by the lowering of the ribs. Elevation of the ribs occurs as a result of contraction of the neck and external intercostal muscles. The lowering of the diaphragm is caused by the contraction of its muscles. As a result, the chest expands, the lungs dilate, and air is drawn into the lungs from the outside.

Breathing with the active participation of the intercostal muscles is called chest breathing. Breathing through more movement of the diaphragm is called abdominal breathing. Men are more likely to breathe through the abdomen, while women are more likely to breathe through the chest. Breathing through the chest or abdomen also depends on the person's condition and the work they are doing.

When singing, it is recommended to use the types of breathing with the expansion of the lower ribs and breathing with the abdomen.

The diaphragm separates the chest and abdomen from the rest of the body. Breathing in and out through the lower ribs and diaphragm is regulated by the diaphragm. Here's how it works: The student breathes as if he "smells" a flower. This causes the lungs to expand, pushing the lower ribs outward and the diaphragm to shrink, causing the abdominal wall to swell forward. the upper part of the shoulders and

chest do not change in this case. Breathing should be deep, complete and, most importantly, noiseless. Breathing should be economical, long-lasting, and smooth. Exhalation is controlled by the movement of the abdominal cortex, which directs air upwards and causes the vocal cords to vibrate. The lower ribs and diaphragm gradually return to normal.

The mucous membrane that covers the inner surface of each part of the respiratory system - changes in external weather conditions, dust particles in the air, singing, selection of works that are not suitable for children's age and range of sound, long non-stop singing, inflammation of the vocal apparatus as a result of singing and under the influence. Some parts of the respiratory system, such as the nose, throat, larynx, trachea, bronchi, and lungs, may become inflamed individually or at the same time. The symptoms of the disease vary accordingly.

Respiration provides oxygen to all cells and tissues in the human body. The body's need for oxygen is less at rest, less during sleep, and increases during exercise, and is 5-10 times higher than at rest.

As a person is in a different position, the shallow and deep movements of breathing and exhalation automatically change.

Teaching children to breathe properly is the most important part of working on vocals when singing as a team. Breathing can happen at the same time as singing as a group. In this case, the children in the class should breathe equally. If the music has long melodies, a syllable breath is used to ensure that the sound or parts of the song are played continuously. In this case, the children take turns breathing. Otherwise the ensemble unit may be damaged.

Conclusion. From the outside, the music of the new song seems to be ready for the performer. This is a misconception. If a performer who wants to add a song to his repertoire does not contribute to it, the listener will not like the song. This means that the performance must go in an original way.

Some educators advise children not to sing during mutations. Some say that it is advisable to educate children in this period as well. The music teacher

should always be aware of the condition of the child's vocal apparatus. In the case of vocal singing, the teacher is advised to take an individual approach to each child.

If a child's voice changes dramatically during a mutation, he or she may behave differently and not sing the upper parts of the piece. Or you can sing the first couplet and not sing the refrain, or vice versa. If this happens in each group, it can be temporarily transferred to another party. For example, if the boy is singing in the first voice, he can be transferred to the second voice, that is, to the alto party, or the girls can be replaced in the same way.

The music teacher should carefully observe the students when the first signs of mutation appear in the children, explaining that the children need to be very careful with the sound during this period.

Children of childbearing age quickly develop an interest in music and the study of music literature. Therefore, most of the lessons can be devoted entirely to the study of the lives and works of different composers.

Doing this work requires a music teacher to be very intelligent, highly cultured, hard-working and patient.

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