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Methodology of Teaching Vocal Performance to Undergraduate Students

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Abstract. This article contains feedback on the methodology of teaching vocal performance to undergraduate students. Also, the scientific-theoretical importance of vocal fundamentals in the higher education system is highlighted.

Key words: Educational system, methodology, vocal, music education, range, register, practical training.

The role of vocal training in the process of training future music education personnel is incomparable. In any developed country, the school system plays an incomparable role in raising mature, intelligent, patriotic individuals who are worthy of that society. Music lessons are one of the subjects specified in the compulsory educational norms, i.e. educational standards. Music lessons are important in the formation of the aesthetic education of the future generation, in the growth of artistic taste, and in the development of worldview.

Therefore, the main goal of the subject "Vocal Fundamentals" in the higher education system is to educate the aesthetic and artistic taste of future music teachers through the medium of vocal art, to work with continuous demand in the development of their performance ability, to prepare them for the work of Uzbek composers. It consists of familiarization with previous and new works, vocal works of brotherly nations, as well as rare works created by foreign composers, formation of professional singing skills. The tasks of science are to provide education and training to students in the course of the lesson, to prepare them to become deeply knowledgeable and highly qualified specialists who meet world standards, to develop students artistically, to teach them vocal technique and its secrets. At the same time, formation of vocal skills, introduction to a number of didactic aspects of vocal pedagogy such as systematization, consistency, transition from simple to complex, individual approach.

Requirements for future teachers in terms of vocal skills In order to learn the secrets of vocals in depth, to be able to sing in a highly professional style, the student must acquire the following qualifications and skills:

- ✓ breathing under the ribs, in the abdomen, breathing quietly and spending it sparingly;
- ✓ to be able to sing in all registers creating a high voice;
- ✓ pure and clean singing;

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- ✓ to pronounce words clearly and accurately, to lengthen vowel sounds and make a smooth voice, to sing words by pronouncing them according to the rules of orthography;
- ✓ being able to sing with different voice attacks, mainly using soft attack advantage;
- ✓ to be able to create voice dynamism while singing, to be able to effectively use it in the artistic performance of sentences of musical works;
- ✓ singing in legato and staccato;

The content of practical training.

Taking into account the different vocal capabilities and vocal preparation of the students, the repertoire of the program includes works of different complexity. But it is necessary to give vocalization in all courses, because it helps to polish the performer's voice and acquire technical performance skills. It is recommended to transpose the works included in the list into a tonality suitable for the student's voice range.

Working with students in vocal-choir lessons with vocal skills can also be a basis for the development of group singing. The rules of teaching the ability to breathe correctly are considered the most important in forming the technique of working vocal skills in music lessons.

A future music teacher should have sufficient knowledge, skills and experience in the theoretical and practical fields of vocal skills, techniques, and art. In this place, the music pedagogue should respond to the demands placed on him in every way according to his professional skills, that is, he should work as an instrument player, a singer, a choir conductor, an accompanist, a music theorist and a writer. I would like to tell you about the importance of

Then he will not have any difficulties not only in the process of collective singing, but also in the development of music education and training. The creativity of the music teacher is that he works as the author of the scenario for the one-hour lesson, its performer and director. Therefore, a music lesson is an art lesson. The songs to be included in the repertoire should be selected based on their ideological and artistic value, should be understandable to students and should be diverse in terms of subject matter. Some of the chants are related to important dates

It is necessary to strive for this, so that the children can understand the songs they learned in class and perform them effectively. It depends on the song's learning and how convincingly the student was able to reveal the artistic image of the song. A good preparation of the teacher for the lesson is an important condition for successful teaching of the song. He should know very well the song that is being learned with the students for the first time, sing it correctly and effectively. The teacher can teach the song to children only after he has thoroughly studied it.

When analyzing the song from an artistic-ideal point of view, it is necessary to pay attention to the moral-aesthetic education of students by means of its artistic idea, based on the purpose of the subject of the science program. For this, the teacher must prepare well in advance to teach the song, to play the music on a musical instrument, and to inculcate its artistic and ideological content in the children's minds. For this purpose, you can use colorful photos and pictures related to the content of the song. Above, we mentioned that music is a self-explanatory tool in music education. In fact, the teacher's performance of the work on a musical instrument, his facial expressions while playing the song, the teacher's hand movements when teaching the work in beats, and the musical instruments themselves are the basis of visuality. . The words of the song along with the melody are studied and memorized

during several lessons. After each word of the sentence is repeated, the teacher sings it beautifully. And the students return it individually, in groups and in chorus. If the sentences are long and difficult to sing, it is convenient to teach it in two parts. Varying the teaching methods of singing will prevent boredom in the classroom.

For this, it is good to sing individually, in a group or in a general choir, when one group sings, the other plays clappers or different instruments, rhythmically accompanies or performs dance movements. The most interesting part of the lesson for children is the introduction of samples of Uzbek musical instruments by the music teacher in the process of working on vocal skills. After the teacher repeats the singing exercises, listens and controls their singing again as a conductor, he plays a musical instrument and continues the singing of the students.

This process will increase students' passion for singing and their ability to sing. Because adult musical instruments are interesting to every child as live and real musical instruments. Therefore, he always achieves good results if he pays attention to breathing in the implementation of vocal skills techniques in class training or extracurricular exercises, and organizes work in accordance with the musical requirements of the children's age. Among his students, the number of music lovers will increase, and the most important thing is that if he works based on educational reforms, the quality of lessons will increase.

Methods of teaching singing in vocal classes are determined depending on its character and voice tuning capabilities. In some cases, the study of a song begins with introductory conversations that reveal its ideological and moral content, and sometimes it begins with singing a song or broadcasting it with the help of technical means. Therefore, if the song is familiar to children, its character and content will be determined in a short conversation. The main goal is to make students more interested in learning music and to develop their thinking skills.

The method of learning the text of the song depends not only on the age of the children, but also on the level of ease and difficulty of the poem. If the poem is simple, it can be learned along with the melody of the song. Simple and short texts can be learned completely in one lesson.

The teacher should try to create the most comfortable environment for the student in his vocal lessons. If the teacher, from the first stages of the lesson, immediately starts to object to the student's performance in terms of the technique of forming the voice, he will not be able to show the positive qualities of his inherent talent in the performance. Many people start their first lesson with breathing, larynx work or putting the tongue, but in order to achieve efficiency in work, we suggest that it is necessary to start by identifying the defect that interferes with the quality sounding and formation of the voice. If the student's attention is overloaded with many considerations at the same time, he will not correct any shortcomings and will not learn essentially anything.

When starting work with the voice, it is advisable to determine the golden point of the student's voice from the most sonorous notes and start working on voice exercises from the middle part of the range. Excessively high and low notes should be avoided. Extreme notes always require a certain tension, because they apply to the limits of the physiological capabilities of the student's vocal apparatus. Any high note-singing stresses are allowed only after the core of the range has been strengthened and properly shaped. The vowel sound, which is most convenient for the student to determine the natural timbre and basic range of the voice, plays a major role. For many singers, this is usually a rounded "a".

An important point is a correctly selected sound power, with which starting work on the

sound will give satisfactory results. In the process of starting work on the first voice, singing in a low or low tone does not have the intended effect, because in many people, singing in a loud voice is associated with excessive tension of the vocal apparatus, which does not allow the voice to show its best timbre qualities. , also prevents the achievement of sound flatness in the entire range. And singing in a low voice in the early stages of the work leads to "taking the sound off the base", "breathless" singing. Processes sung on the piano actually require more effort from the singer than performing in the forte dynamics. Good functioning of the vocal muscles gives the expected result only when sufficient air pressure is developed under them. Scientific studies have shown that breathing is a means of activating the movement of the laryngeal sphincter, and therefore it is necessary to hold the breath sufficiently. Regarding this idea, M.I. Glinka, the founder of Russian classical music and a connoisseur of Italian bel canto, gave the following recommendations: neither forte nor piano, but "free", that is, one should start singing in a way that is natural to the voice. In practice singing, the student should, in all cases, be required to have precision of attack and purity of intonation. Exercises should be given in the form of songs, pieces of a melody, musical thoughts. When you start singing with a student for the first time, you should immediately pay attention to some of his external features, such as the head, mouth, chest, where the voice passes. Many vocal teachers believe that when singing, it is necessary to stand well on both feet, straighten the spine and move the chest forward. Others suggest a free position of the body without fixing it in any particular position.

Conclusion

The effectiveness of vocal lessons depends primarily on the personality characteristics of the teacher, his professional knowledge, pedagogical skills. The unity of the student's emotional, artistic and conscious attitude to music, the complex effect on their psyche, motor skills and physiology is important. Leaders of vocal and choral ensembles should pay serious attention to innovative styles and techniques in their work. The most important thing is person-oriented education, cooperative pedagogy, integration processes, feelings and emotions of each student are given importance.

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