

VOCAL-CHORAL SKILLS AND THEIR SIGNIFICANCE**Seitjanova Kamar Saparbaevna**

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Abstract. This article discusses the role of vocal-choral skills in music lessons, the structure of the vocal apparatus and the formation of sound.

Keywords: tuning, choir, conductor, music, culture, performance, art.

ВОКАЛЬНО-ХОРОВЫЕ НАВЫКИ И ИХ ЗНАЧЕНИЕ

Аннотация. В статье рассматривается роль вокально-хоровых навыков на уроках музыки, строение голосового аппарата и формирование звука.

Ключевые слова: настройка, хор, дирижер, музыка, культура, исполнение, искусство.

Singing in a choir is a complex psychological and physiological process. Vocal-choral work in music lessons is the most active form of teaching, moral and aesthetic education of students. Singing in a choir increases students' attention, develops memory, speech, expands the vocal range, develops musical education, the mutation period passes more easily, and their worldview is formed from year to year. Vocal-choral skills are of great importance in music lessons.

Especially in choir classes, students' attention, awareness and activity increase, their musical memory develops well, and when they perform the learned songs, a feeling of pleasure appears. When singing, creative performance cooperation strengthens and they unite into a friendly team. With the help of vocal-choral skills, students deeply perceive the meaning of the words and the melody of the song and learn life through the content of the work. In order to achieve the results described above, it is necessary to form the following vocal-choral skills and strictly adhere to them when singing in a choir. Because it is only with the help of vocal-choral skills that it is possible to achieve a pleasant and harmonious, pure choral sound.

Vocal-choral skills are divided into 6 (six) types:

1. Singing posture in class
2. Singing breath
3. Sound production
4. Tuning
5. Ensemble

6. Pronunciation.

Singing posture refers to the sitting and standing position of students in the lesson. It consists of explaining to students how to hold their head, arms, and legs when singing while sitting or standing, and constantly monitoring and reminding them. The rules of this skill include standing straight without slouching, not leaning on the desk when singing while sitting, slightly arching their shoulders, not raising their chin too much, holding their neck and head correctly, freely lowering their arms and placing their palms lightly on their knees, and singing freely with their feet shoulder-width apart. 2. Singing breathing. It is known that there is a certain difference between singing breathing and physiological breathing. Physiological breathing begins to function naturally from the day a child is born until the end of his life and occurs at a certain rhythm and at a certain time interval.

Breathing in singing occurs quickly and in short intervals, depending on the nature of the song. Inhalation and exhalation are prolonged depending on the length, pace and expression of the song phrase. Artificial breathing is used by actors, speakers and singers. Also, artificial breathing, that is, breathing taken according to need, is called singing breathing. There are the following types of singing breathing: chest breathing; diaphragmatic breathing; abdominal breathing. Since the chest breathing of young children is still narrow and short, they breathe with their chest, so it is natural for them to raise their shoulders, rush and breathe in between sentences and words when singing. Therefore, children should be taught to breathe calmly and steadily without raising their shoulders and to deliver it in one rhythm until the end of the song phrase, especially not to breathe in between words. While working on breathing skills, children's attention is drawn to the melodious, smooth, and pleasant sound of voices.

To do this, they are taught to breathe calmly and quietly, as if smelling a flower. In the implementation of this skill, it is formed in practical exercises such as singing vocal-choral exercises recommended in textbooks and manuals, listening to songs performed by children's choirs on magnetic tapes. When singing exercises and songs, children get used to breathing according to the teacher's hand signals and to save it and bring it to the end of the sentence with grace. In particular, the conductor's conditions are important for planning breathing, teaching singing by observing the "attention", "ouf", "beginning of performance", "ending performance".

Taking into account the volume of children's breathing, breathing places are determined in advance in exercises and songs and implemented during the teaching process.

Sound production. The formation of sound is a complex psychological and physiological process. It is formed by the combined action of the vocal apparatus (larynx, larynx) and the two conical vocal folds inside it, the respiratory (lungs, trachea, chest) and the auditory apparatus.

The sound produced in the throat is weak and hissing, echoing, its vibration through the speech apparatus, especially the nasal cavity, increases and acquires a unique timbre and resonance. The voice that is set to the musical tone in the interaction of the four organs - breathing, voice, speech and auditory apparatus - is called the singing voice. In the 1st grade, students sing in primary (sol1-lya1), working range (mi1-si1). The general range is (re1-do2), which should be followed within the norm. Children sing in a voice close to falsetto, based on the head resonator. When teaching children to sing, they should only start with a soft intonation, never start a song with a hard intonation. This must be supervised by the teacher.

Tuning. Tuning means that each child clearly perceives the given musical sound and sings and maintains his voice in tune with it. In other words, tuning means singing a sound of a certain pitch with precise intonation. This is an important skill, because one of the main goals of vocal and choral work in primary school is to achieve pure unison (singing in pure unison). Therefore, from the first lesson, systematic work is carried out on the development of tuning skills in children.

Particular attention is paid to children whose musical education is poorly developed. They are encouraged to join the teacher's voice, the sound given for the word from musical instruments, and the voices of gifted children and to equalize the pitch, that is, to equalize, and intonation is achieved and is carried out through exercises in which singing at a uniform pitch is performed.

Ensemble Ensemble is a French word that means together. It is one of the laws of music, ballet, and architecture.

In music, the joint performance of several performers is called an ensemble. For example: an ensemble of Uzbek folk musical instruments, a dance ensemble, a vocal ensemble, etc. In a choir, the unity of voice, tempo of performance, rhythmic style, and dynamic harmony of all singers is called a vocal-choral ensemble. An ensemble is divided into private and general types.

A general ensemble is when all performers in a choir are tuned to one voice and sing in two or three voices as an ensemble in one melody. The voice and ensemble of each voice separately are called a private ensemble. The harmony of the voice and ensemble requires a long process of work, and only then can we achieve the pure unison that is our main goal. Pronunciation in singing differs from speech pronunciation. Pronunciation in singing is carried out through the active coordination of the articulation organs (lips, tongue, jaw). Children's speech is weak, unclear, and there are defects in singing in the choir due to straining the vocal apparatus. Such children should be given increased attention and spent a long time alone with them, encouraged to speak freely and sing without rushing. It is necessary to teach them to breathe properly and to finish the sentence, to stretch vowels and sing consonants in a slow, even tone.

In this, great importance should be attached to the shape of the mouth, movements and changes of the tongue. Most importantly, children should be taught to pronounce the text of exercises and songs in accordance with their vocal styles.

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