

THE IMPORTANCE OF VOCAL-CHORAL SKILLS

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Abstract. This article provides information about vocal-choral skills, types of vocal-choral skills, the role of vocal-choral skills in music lessons, the structure of the singing apparatus and sound production.

Keywords: vocal, choral skills, apparatus, singing.

ЗНАЧЕНИЕ ВОКАЛЬНО-ХОРОВЫХ НАВЫКОВ

Аннотация. В статье даны сведения о вокально-хоровых навыках, видах вокально-хоровых навыков, роли вокально-хоровых навыков на уроках музыки, строении певческого аппарата и звукоизвлечения.

Ключевые слова: вокал, хоровые навыки, аппарат, пение.

Music is an art form that occupies a wide place in our cultural life and plays an important role in the development of human personality. Music education is one of the main and complex aspects of the education of elegance, teaching people to correctly perceive and appreciate the beautiful things around them. Music equips a person with high taste and forms a spiritual worldview. Music has the ability to have a strong impact on human emotions, introducing students to the world of elegance and is an important means of moral and ideological education. The ancestor of our national culture, Abu-Nasir Al-Farabi, said: "This science is useful for the health of the body." Our grandfather, Sheikh Sa'di, said: "Music is the companion of the human soul."

Music is a tool that actively develops emotional feelings that quickly affect a person. A person gets acquainted with music through his mother, and finds pleasure and support from music throughout his life. Music is an integral part of the human psyche. In order to receive various nourishment from music, a person must be highly cultured, have a pure heart, be able to feel beauty, and love his profession and his Motherland. Therefore, the main goal of music education is to cultivate musical culture in students, which is a component of human spirituality. To achieve this high goal, the tasks set for the music teacher are as follows: 1. To increase interest and love for the art of music in students. 2. To develop artistic creativity and feelings in the process of musical activities. 3. To educate students morally and aesthetically through the artistic and ideological content of works. 4. In music lessons, it is necessary to carry out work such as instilling in students a passion for the profession and labor. Singing in a choir is a complex psychological and physiological process. Vocal and 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 and choral skills are of great importance in music lessons. Especially in choir lessons, students' attention, awareness and activity increase, their musical memory develops well, and when they perform the learned songs, a feeling of pleasure arises. When singing, creative performance cooperation increases 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 only with the help of vocal-choral skills can a pleasant and harmonious, pure choral sound be achieved.

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

1. Singing posture in a lesson
2. Singing breath
3. Sound formation
4. Tuning 5. Ensemble
6. Pronunciation.

1. Singing posture refers to the sitting and standing posture of students in a lesson. It consists of explaining to students how to hold their heads, 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, singing while sitting without leaning on the desk, slightly arching the shoulders, not raising the chin too much, holding the neck and head correctly, lowering the arms freely and placing the palms lightly on the knees without bending, and singing freely with the feet shoulder-width apart.

2. Singing breath. It is known that there is a certain difference between breathing in singing and physiological breathing. Physiological breathing begins to act naturally from the day a child is born until the end of his life and occurs at a certain rhythm at a certain time interval. Singing breath, on the other hand, occurs quickly, at 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, that is, breathing taken according to need, is called singing breath.

There are the following types of singing breath: chest breathing; diaphragmatic breathing; abdominal breathing. Since the chest 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 continue to breathe in a rhythmic manner until the end of the sentence, especially not to breathe in between words. In the process of working on the skill of breathing, children's attention is drawn to the melodious, smooth, and pleasant sound of voices.

For 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-choir exercises recommended in textbooks and manuals, and listening to songs performed by children's choirs on magnetic tapes. When children sing exercises and songs, they 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 following the "attention", "ouf", "beginning of the performance", "ending the performance".

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

Voice production. The formation of a voice 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, resonating, its vibration through the speech apparatus, especially the nasal cavity, increases and acquires a specific 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 without straining their voice, the primary (sol1-lya1), the working range (mi1-si1). The general range is (re1-do2), and this should be followed within the norm. Children sing in a voice close to falsetto, based on the head resonator. When children sing, it is necessary to start only with a soft intonation, never start the song with a hard intonation. This must be controlled by the teacher.

Tuning. Tuning means that each child clearly perceives the given musical sound and sings and maintains his voice in accordance 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, systematic work is carried out on the development of tuning skills in children from the first lesson. Particular attention is paid to children whose musical education is poorly developed. They are encouraged to join the teacher's voice, the sound provided by the instruments for the words, and the voices of gifted children and to equalize the pitch, that is, to equalize, and intonation purity is achieved through exercises in which the words are sung at a uniform pitch.

Ensemble Ensemble is a French word that means together. It is one of the laws of the arts of music, ballet, and architecture. In music, the joint performance of several performers is called

an ensemble. For example: an ensemble of Uzbek folk instruments, a dance ensemble, a vocal ensemble, etc. In a choir, the unity of voice, tempo of performance, rhythm-style, and dynamic harmony of all singers is called a vocal-choral ensemble. An ensemble is divided into private and general types. When all performers in a choir are tuned to one voice and all sing in one melody as an ensemble, in two or three voices, it is called a general ensemble. The voice and ensemble of each voice separately are called a private ensemble. The harmony of voice and ensemble requires a long process of work, and only then can we achieve pure unison, which is our main goal.

Pronunciation 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 as a result of straining the vocal apparatus, there are defects in shouting and singing in the choir. Such children should be given increased attention and spent a long time individually with them, encouraged to speak freely and sing without rushing. It is necessary to teach them to breathe correctly and to complete 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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