



 Research Article

EDUCATION OF MUSICAL ABILITIES, TEACHING ONE AND TWO VOICES

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ABSTRACT

This article provides detailed information on the pedagogical skills of a music teacher, ways to develop children's musical abilities, the role of music in the upbringing of children, the directions of teaching music to children by a music teacher in one and two voices.

KEYWORDS

Ability, music, tradition, teacher, direction, voice, song, activity, class, school, upbringing, child, melody, text, education.

INTRODUCTION

Children need to be taught to memorize the text of a song quickly and easily. In elementary school, the lyrics are taught directly in class. This is because children are not yet able to write quickly and accurately, and it takes a lot of time to write a poem.

In the classroom, the teacher usually reads the quartet or part of it three or four times, depending on the complexity of the work; then offers to repeat the read text with him.



It will be helpful for them to read the text in a whisper but in a melodious manner; such reading activates the articulatory apparatus. From the 4th grade onwards, students should keep a separate notebook and write the lyrics of the songs being studied.[1]

The methodology of learning the lyrics of a song depends not only on the age of the children, but also on the level of difficulty of the poem. Once you have mastered the text of the first verse, you can begin to teach the rest of the song. Before you can teach a song, you need to play it on a musical instrument. Then sing the song to the children and remind them well.

There is a certain consistency in learning the tone of a song. The complex parts of your song need to be studied especially carefully. Difficulties at this time may be related to the inconvenience of the song, with unusual intonations, jumps following the song, and alterations. Such difficulties need to be overcome with perseverance and diligence, because if the melody is not studied completely correctly, it will be extremely difficult to correct mistakes. Sometimes they can't be fixed. [2]

There are many different ways to teach a song. It's natural for every class to have nice, and sometimes very musical, kids. The vast amount of musical information available on radio, film, and television enriches children's learning with the sounds of native folk music and a variety of vocal music in a variety of forms. But all this is a passive upbringing.

These types of musical impressions are incapable of instilling in children the ability to truly feel and comprehend the beauty of polyphonic music.

Active skills are developed through the direct participation of children in the performance of polyphonic works. In general education, children learn

to play music and sing, mainly by participating in music education classes and singing in choirs.

A two-part song is the basis for a multi-part song, and it takes a great deal of perseverance and perseverance on the part of both teachers and students to master it. Success in this area will undoubtedly be achieved as a result of methodologically correct and systematic work. Preparations are made before you start studying two-part songs. During this period, the ground is prepared for singing two voices.

One voice prepares the ground for a person to sing. Singing in one voice and the skills that are developed in the process are the same ground.

Interrelated skills in singing include: being able to listen to music with the mind, feeling it, controlling it (feeling), memory of music and one of its types - knowing and remembering how loud and low the sound is consists of taking. In addition to listening carefully to music, it is important to feel and think about it. While singing, each student should learn to work and actively think musically.

As a result, children become more serious about music and, in part, about singing. Her musical education is growing and she is getting ready to sing in two voices. The first sound of the melody should be memorized not by voice, but by reading the inner music.

Initially, only a few students will be able to do this. If children's internal reading and musical memory are constantly activated by such experiments on a regular basis, it will be possible for most of them to retain the high volume of the melody in their memory for a long time.

Two-voice exercises should always be more complex than the repertoire of the song being studied. Such



exercises help to develop children's musical abilities, preparing them to read music to understand increasingly complex sounds.

Exploring children's musical skills. The teacher also examines each child's musical ability. In general education, children's stable musical memory and attention are determined during the entire music teaching period from the first grade onwards. [3]

This allows you to correctly form groups of subtitles and discants in class choirs. The teacher instructs the children to sing two-voice exercises in small groups of eight, six, and four, and then checks the level of mastery of the upper and lower tones of the two voices.

All of this allows for a clearer and more complete picture of each student in the class and the ability of the whole class to work on two vocal songs in the near future with the class. Given the information about the student's musical ability, all of the gifted, average, and some gifted children should be recorded for memorization. On this basis, children should be divided into parties.

Children with clear learning traits, as well as a more stable memory, i.e. who are able to sing in a low voice, albeit satisfactorily, during the exercise, are included in the subgroup. Other children are temporarily assigned to a disco party because it is much easier to memorize and sing boldly the high-pitched musical material found in simple songs with two voices.

Every student should have a permanent place in the music class. More gifted children are grouped together. These groups should be at the center of the class choirs. Children with some musical ability are placed as shown in the diagram below.

Discents

Bottoms

Low Gifted Children

Low Gifted

Talented children
children [4]

Talented

This distribution helps the more talented children to sing their own melody, especially the lower melody, more boldly and to accompany all the choir parts. It is very expedient to arrange the class choirs as shown above.

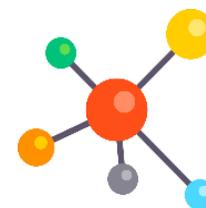
Such placement of the chorus (as shown above) allows to accelerate the process of acquiring dual vocal skills. It is also possible to use children's music groups as assistants in song learning.

They can also be "demonstrators" while playing a learned song. In determining the workplace of each student, it is necessary to work with polite control and courtesy, without touching the desire for honor of children with disabilities to music.

The study of two-voiced songs based on the notes should be carried out on a regular basis. To do this, use tables on specially prepared posters or record choral parts on class boards, as in the case of work on two-tone music.

If subclasses and discant groups have been identified in the classroom, a similar task can now be performed for a specific purpose. Rather than speeding up musical thought, it is important to think carefully about how the melody sounds with the reading of the inner music, and to carefully prepare to sing that melody. Then it will be possible to add three and four voices to the repertoire of the choir. In such a period, the choir should focus on music education in order to complicate the intonation range of sounds, such as harmony and style.

This means that musical instruments can be used to increase the number of works performed without



accompaniment. Music literacy cultivates a conscious attitude to music, its means of expression, helps to understand the content of music. Influences the development of harmonic listening ability, facilitates the learning of songs in the classroom by facilitating the accurate pronunciation of chorus sounds and improving the quality of chorus performance.

The goal of teaching music literacy is achieved only when students are able to sing independently and learn unfamiliar melodies by note. The study of music literacy should be based on the development of children's auditory perceptions of musical sounds.

Before a reader can recall a sound aloud, he must be able to clearly imagine and hear what it sounds like, that is, to see-hear-sing-sing, to go from what is seen to what is heard. Both in singing and in the process of learning music, the ability to listen and develop a sense of meter-rhythm develops. Even a little knowledge of children in the field of music literacy will help them better remember their tone. In Grade 1, students learn that sounds vary in pitch. [5]

From the 2nd grade onwards, it will be possible to write on the board the parts of the song that are difficult to pronounce. [6]

From the 3rd grade onwards, the simplest songs can be learned by note. [7] From the very beginning of the melody training, it is necessary to pay attention to the logical accents of the content, so that the ending is not separated by the unstressed syllables. In some cases, attention is paid to the fact that the words end with a consonant or a group of consonants at the very beginning.

One lesson is not enough for children to remember the melody and lyrics well. For this reason, the song is repeated many times over a period of time and is gradually learned.

For example: Children sing the melody correctly and dictate the words vaguely. If children can sing with vague dictation, the song should be divided and reprimanded.

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