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PECULIARITIES OF EDUCATING STUDENTS IN THE SPIRIT OF LOVE FOR MUSIC IN HIGHER EDUCATION

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Abstract

Another area that has a special place in the musical heritage of the Uzbek people is the songs with instructive motives. Such moral songs can be considered as an integral part of folk pedagogy.

The article describes the peculiarities of educating students in higher education in the spirit of love for music.

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Introduction.

Achieving socio-economic, political, spiritual and enlightenment development of our country at the level of the most advanced countries in the world depends in many ways on the education of the younger generation. Therefore, from the first years of independence, the main attention was paid to the reform of the education system, its formation on the basis of national and spiritual values, the education of physically healthy, spiritually mature and mentally mature people.

The main part.

As a result of the efforts of the President of the Republic in this regard, the issue of education has become a priority in the socio-economic, cultural and educational development of society.

It is no coincidence that the President attaches great importance to the education and upbringing of young people as a key and decisive factor in creating a great future for Uzbekistan. The announcement of 2010 as the Year of Harmoniously Developed Generation by the head of our state has also set more responsibilities for teachers and educators responsible for the education of young people.

It should be noted that music and aesthetic education has a great potential for a positive solution to such a responsible task. The musical heritage of our people, which has very ancient, rich and deep historical roots, has always played an important role in the spiritual and aesthetic education of people with its educational and influential artistic ideas. By making more effective use of such a rich spiritual wealth in the artistic and aesthetic education of young people, effective results can be achieved in forming in their

hearts feelings of kindness, honesty, purity, humanity, friendship, patriotism, love for the nation and national values.

The following words of President Islam Karimov on the educational impact of music and its significance today confirm our opinion: "It is difficult to find in our country a person who lives without feeling the vital influence of music in his life ... Today, the art of music has a greater and stronger impact than any other art form on the development of our young generation in the spirit of high spirituality.

The role of music education in secondary schools in educating students in the spirit of love for music by shaping the musical worldview of the younger generation is enormous. It is known that one of the main goals of music education and upbringing in secondary schools is to bring up the younger generation at the level of a cultured person who can inherit our national music and have a deep understanding of universal musical values. Therefore, the "Concept of music education in secondary schools" emphasizes the formation of national music education on the basis of national musical heritage. Many scientific researches also show that folklore, classical and maqom songs, which are part of the folk musical heritage, have a high educational value, to immerse them in the spiritual world of young people, to use them correctly and purposefully in artistic and aesthetic education. has been shown to be highly efficient. Indeed, an analysis of the artistic content of folklore, classics and maqom works, which are the most popular in the folk music heritage, shows that they embody the greatest and noblest ideas of "folk wisdom". For example, folk songs in the field of folklore in their content reflect the most important, unique aspects and aspects of folk life, the study of which in music lessons is invaluable in the understanding of national identity of students.

The most famous and valuable classical and maqom songs of our people's musical heritage are performed to the accompaniment of musical melodies connected with the best examples of our classical literature, passed down from generation to generation, and still have their own beauty and has not lost its value. It is also true that many great Eastern scholars have expressed their views on the artistic and emotional impact of such songs on human emotions in any case.

Another area that has a special place in the musical heritage of the Uzbek people is the songs with instructive motives. Such moral songs can be considered as an integral part of folk pedagogy. Many works of instruction have been created and are still being created in the works of the great representatives of Eastern classical poetry. Most of the examples of poetry on this theme have been performed as songs, have always been loved and listened to by our people, and have been passed down from generation to generation in the tradition of teacher-student.

One of the most important aspects of Uzbek folk music is humorous and humorous songs in a critical spirit. In the content of the songs on this theme, negative vices, situations and appearances are interpreted through a kind of irony, satire, humor, which in turn has an important educational power.

It seems that the current position of the art of singing, the most popular, modern and comprehensive form of folk music, the role and place in solving educational and pedagogical problems is more relevant than ever. remains.

However, observations of music lessons in secondary schools show that in the educational process, the topics of folk music heritage, in particular, classical and maqom art, the knowledge and skills that students need to acquire at the required level not. The study of folk music is not approached at the level of today's requirements. These problems include:

- Insufficient provision of secondary schools with "records" of folk music, in particular, folklore, classical and maqom music;
- Lack of textbooks to provide extensive information on folk music;
- Most music teachers do not have sufficient professional skills in classical and maqom music;

- Sources that provide brief information about the recommended repertoire samples for each quarter and year, which can be studied independently, the lack of special note collections;
- Lack of necessary equipment or lack of some schools, etc.

The National Program of Personnel Training states that the purpose of education is to form a creative, spiritually rich person. At the same time, the main purpose of the subject "Art and Culture of Music" is to arouse students' interest in the beauty of life and art, to acquaint them with national values, to develop their creative imagination and imagination.

In the process of learning, students gain knowledge about the vitality, content and genres, structure and form of music, its relationship to other types of art, the basic skills of singing to the note, singing in unison. They will be able to express themselves independently in determining the nature, quality, content and means of expression of a piece of music. They will also be able to perform musical-rhythmic movements, play musical instruments, perform rhythmic accompaniment to music, and sing songs. They also take an active part in the analysis of musical works.

The art of music is an important factor in the development of the young generation. This process is formed from school and enriches the inner world of the younger generation and accompanies it throughout its life. The essence of musical education begins in elementary school. In order for the arts and culture lessons in the primary grades to be effective and for the children to acquire solid knowledge, the music teacher must have thoroughly mastered all the teaching materials provided in the music arts and culture lessons.

In addition to the piano, it is important to be able to play Uzbek folk instruments in music and culture lessons. The teacher must be creative in his / her work and teach according to the requirements of the program.

Today, one of the most important tasks for a music culture teacher is to improve the scientific and methodological aspects of music and culture in accordance with modern requirements.

Goals and objectives of education.

According to the Law of the Republic of Uzbekistan "On Education", changes in the education system in accordance with the requirements of the "National Training Program", along with other subjects in general secondary education "The Art and Culture of Music" also needs to be radically renewed.

The subject of "Art and Culture of Music" is aimed at shaping the spiritual, artistic and moral culture of students, the education of national pride and patriotism, the development of skills, sophistication and artistic taste, broadening the horizons, independence and initiative. serves to educate. The subject "Art and Culture of Music" is inextricably linked with all subjects taught in general secondary schools, including literature, fine arts, physical education, labor and other disciplines. .

The introduction of the state educational standard in music education, as in all academic disciplines, will allow to make full use of the national musical heritage. These are reflected in popular folk melodies and songs, in the creative work of singers and musicians, in today's modern musical activity. Such opportunities in the art of music serve as a unique and unique source for the upbringing of a new generation, their harmonious development. From time immemorial, the East, including Uzbek music education, pedagogy and its perfect methods have been developed on the example of teacher and student traditions.

State educational standards regulate the teaching of the basics of popular folk music pedagogy, professional musicians, musicians (musicians, singers).

The new content of education based on state educational standards in music education, along with the development of students' musical knowledge and skills, strengthens their observation memory, figurative imagination, creativity, independence, initiative, artistic and musical taste. provides

Therefore, the new content of music art and culture education aims to bring up the younger generation as a cultured person who can inherit our national musical heritage and realize the richness of universal music. The main goal is to teach students the art of music in all its nuances, to develop in them the art of popular music activities: artistic perception of music, solo and group singing, dancing and creative skills.

It is also the basis of music education to develop students' musical talents, increase their love and passion for the art of music, create the necessary conditions for the development of talents of students interested in music, meet their artistic needs. In addition, students will be introduced to the masterpieces of the peoples of the world.

The minimum requirements for the content of the subject "Art and Culture of Music" consist of a set of theoretical and practical activities, which include the following:

elementary music literacy, activities of composers, music performance, choir, ensemble, composers and composers, knowledge of Uzbek folk instruments, basic musical terms and phrases, musical genres, themes. 'implies.

These topics are covered in the course through theoretical and practical activities in the following learning activities:

1. Listen to music.
2. Sing as a group.
3. Music literacy.
4. Musical creativity.

Listening to music is the basis of educational content. In addition to learning songs and melodies through listening activities, there are opportunities to learn and master musical rhythmic movements, creative activities, and to express musical descriptions. Samples of Uzbek folk music, musical works of Uzbek composers and composers will be heard.

Singing as a group is necessary to develop students' musical ability and performance skills. During group singing in the classroom, the student listens to, observes, and interacts with his or her voice and teachers.

Samples of Uzbek folk songs, songs of world and Uzbek composers will be sung.

Music literacy is important as an activity that theoretically unites all knowledge. No matter what the activity (listening, playing, musical movements), the work on the given topic is studied and new concepts about its features (genre, form, structure, performance) are formed. Therefore, music Literacy consists not only of studying the notes, but also a set of general knowledge, concepts (performance, folk and compositional music, their differences, local styles of national music, classical music, music literacy) that make up the general level of musical knowledge of students reaches

Music literacy provides an understanding of musical terms, traditions, tempo (speed), alteration symbols, dynamic symbols, the language of expression of music, simple musical forms and genres, major and minor modes.

Listening to music, soloism, singing and ensemble performance, musical taste and perception are also developed.

Among all the subjects taught in secondary schools, students must have a certain level of knowledge and skills in the subject of "Art and Culture of Music."

Knowledge that students need to learn, in particular:

- have a general understanding of the ensemble, orchestra and choir;

- understand the content and authors of the studied songs;

Melody, method, rhythm, speed, shape of measuring notes and length of pauses, place in the note path on music literacy; properties of major and minor modes, their trinity; have a general understanding of simple forms of music, voltage, reprise;

- have a general knowledge of the content, genre, (song, march, dance) and authors of the listened music.

Skills to be acquired by students:

- to be able to sing in an ensemble, depending on the teacher's conduction expressions, during rehearsals and singing songs;
- listen carefully to the work of music, determine its form, parts (sentences), places of return and ending, genre (song, dance, march), the description of the major or minor, the type of performance and the presence of instruments;
- be able to find and identify learned characters from simple notes;
- be able to express the description of music in dance, various movements;
- Rhythmic accompaniment to music with claps and children's small percussion instruments.

Skills to be acquired by students:

- to express and differentiate opinions about singing and its genre, form, means of expression;
- to be able to sing in an ensemble according to the teacher's conduction gestures, to breathe in their place, to pronounce the words of the song correctly, to follow the dynamic signs when singing exercises and songs;
- listen carefully to the musical work, determine its form, parts ((sentences), places of return and ending, genre (song, dance, march), description of major or minor, type of performance and the presence of instruments;
- Distinguish types of performance from the sounds of performance;
- Rhythmic accompaniment to music with claps and children's small percussion instruments.

The subject "Art and culture of music" belongs to the complex (integrated-mixed) type of lesson and applies to the following musical activities, which are logically interrelated with the general theme of the lesson: music perception (listening), singing, music literacy, dance and rhythmic movements, clapping and playing musical instruments, and musical creativity.

Cognition of music plays an important role as a leading activity in the classroom. It takes place in two cases: in the first case, a certain work is listened to and understood, and its artistic descriptions are analyzed in a simple musical-pedagogical analysis of the subject. Listening provides an understanding of the work, the musical characteristics of the work (genre, structure, means of expression, performance) and the artistic content. In the second case, the musical works are first listened to (perceived), and then this or that activity is studied by singing more, the features of its artistic content are expressed in practical activities. For example, the song to be studied is first listened to once or twice by the teacher (also on tape), and after the description of the melody is understood, the dance moves are studied. Often the work is studied in a combination of several activities (listening, singing, dancing, etc.). This method of training allows for a thorough study of the brain and, at the same time, the development of complex skills. In the Art and Culture of Music course, all activities are logically interconnected on a specific topic, resulting in the integrity of the lesson. Music literacy is important as an activity that theoretically unites all activities. No matter what activity (listening, singing, dancing, etc.) is used in the lesson, the work used in its practice is studied and new concepts about its features

(genre, structure, performance, etc.) are formed. Therefore, music literacy consists not only of music literacy styles, but also the integration of students' general musical knowledge and concepts (music forms, genres, instrumental performance, folk, compositional music, their differences, etc.). .

It is important to note that music comprehension (listening) and music literacy activities are intertwined and lead to the practice of all other activities. Singing activities are necessary to develop students' musical reading and performance skills. During group singing in the classroom, the student controls his or her own voice, listens to and observes his or her peers, and tries to sing along with them.

After all, listening and singing training materials are the content of education. In addition to exploring them through listening and singing activities, it also provides opportunities for comprehensive mastery through musical movements and creative activities and the expression of musical descriptions through these activities.

Dance and musical activities are important for the physical development of students, as well as the development of their musical abilities, in particular their sense of rhythm and method, and their ability to express the art of the work. This is especially important for elementary school students. The dances and movements learned in the lesson should be widely used in other lessons (physical education, breaks).

It should be noted that the Uzbek people are famous for their national dance. However, given the fact that dance lessons are almost non-existent in school education, the content of music lessons shows how important it is to teach children national dance techniques from an early age.

Therefore, it is time for a music teacher to know the basic movements of our national dance and to be able to use it in the classroom. Playing percussion and musical instruments, as well as dance and musical movements, are useful for developing students' musical (reading skills) and performance skills. This activity should be carried out in the primary school in close connection with the acquaintance with the national musical instruments and the understanding of their timbre. Using percussion instruments such as a circle, a chisel, a spoon, and a small pottery, the teacher develops the skills of accompanying the melodies transmitted by the tape, modern musical recordings.

Musical creativity plays an important role in developing children's musical thinking, research and creativity. This activity involves creative activities such as circling the teacher, "conducting" in the classroom, finding actions (especially dancing) to the melody, and "composing" a piece of poetry. Extensive use of play techniques is recommended for musical movements, instrumental and creative activities. After all, these activities are more about game features. The high school curriculum includes more than enough songs to listen to and sing. This allows the teacher to select and teach works according to classroom opportunities and important dates of the school year. At the same time, the program also gives the teacher the right to make extensive use of new works that are not included in the program, but are artistically high, educationally relevant, and relevant to students' cognitive practices.

Notes, musical instruments, dances and movements, as well as works classified in the context of musical activity are also conditionally given. They can be changed depending on the course conditions. This suggests a creative approach to lesson planning and preparation. It is important to note that although the content of the works and lessons is presented separately for each type of activity, in planning and conducting lessons, musical activities reveal the origin of the lesson content and its essence. will be required. Thus, the musical activities in the lesson are logically combined to form a whole of content.

The subject of music arts and culture, like other subjects in general secondary schools, serves to educate students in a comprehensive way and to form them into well-rounded people.

The music depicts a person's inner feelings, moods, dreams, moods and natural beauties through various sounds. "Music begins where words end," says Victor Hugo, "music helps to express complex emotions

that are difficult to express in words.

Using the effective educational power of music, the teacher achieves the goal he or she has set through a variety of content, methods, forms, and tools to nurture the spiritual, moral, and artistic culture of the students.

Today, there is a growing interest in the use of interactive methods, innovative technologies, pedagogical and information technologies in the educational process. One of the reasons for this is that, if taught so far, modern technology teaches them to find, independently study and analyze the knowledge they possess, and even to draw their own conclusions.

Each teacher should master the methodology of the teaching process, which can be carried out with the use of new pedagogical technologies, depending on the conditions of their subject (subject) and the capabilities and needs of students. 'can create its own proprietary technologies in the process of the unit.

The use of the proposed range of new pedagogical technologies and interactive methods allows the teacher to first get acquainted with the scope, content, ways of application, conditions of these technologies, based on the characteristics of their science, to increase the principles of full, partial or factual. may not be able to achieve a result.

The specifics of each subject are related to the following activities:

- to acquire singing skills by singing vocal and choral exercises;
- learn and sing songs;
- listen to and understand a piece of music;
- Music literacy (reading notes and identifying simple melodies);
- perform dance and rhythmic movements in accordance with the description of the musical work;
- knowledge, skills and abilities about music, its creators, performers and listeners.

Many of these musical activities, which are part of the teaching process, are based on acquaintance (listening) to the piece of music and their practical performance. It can be seen that listening to music, rehearsing and singing songs, dancing and performing rhythmic movements according to the description of the melody are done at the same time with the participation of all students in the class. When a piece of music is played, everyone's attention is focused on it, feeling it, perceiving it, and enjoying it ethically. As a result, the process is less likely to work in groups. Boomerang technology ("Bliss-game", "Networks" method (Cluster) method (Cluster method)), "Scarab" technology ("Brainstorming") and the principles of other interactive methods.

The student looks for ways, means, and tools that are convenient (optimal) for completing the planned activities of the lesson on musical activities. The simplified procedure for the use of non-traditional and traditional lessons based on innovative pedagogical technologies based on the analysis and generalization of the accumulated experience can be explained as follows.

In order to reinforce students' musical memory, students can be shown pictures of the works they have chosen and asked which musical work is chosen according to the picture (according to the description). In this process, the student performs useful exercises such as logical thinking, comparison, as well as acquaintance with a work of fine art.

"Methods of teaching singing in secondary schools"

1. A music teacher in the process of teaching singing in music lessons
2. The process of teaching singing:
 - a) The teacher sings the song;

b) Conversation;

c) Teach the lyrics;

3. Methods of training sheep

4. Artistic performance of the song

I. The program includes songs with different vocal and musical features. Each of them serves to develop certain skills in vocal and choral work. The teacher selects 10-12 songs per year, taking into account the capabilities of the class, and takes into account their level of performance and artistic content of school vocals. takes them and arranges them in a certain order.

The basis of music education for students is to sing in the choir, because the task of developing the ability to music, to increase the love and interest in the art of music is successfully fulfilled by students in the course of their activities. The vocal and choral skills that students acquire in the lower grades will be improved, which will ensure that the song is sung correctly and effectively, and that the children's voices will be improved and nurtured.

The clarity and clarity of the diction helps to make the song understandable and helps it to be performed clearly and meaningfully with an artistic image.

Children's hearing aids and music reading grow with age. Therefore, the skills of singing, the basic elements of sound: breath planning, sound production, diction, word ensemble are given in the program separately for each academic year. In the process of learning, all of these elements are inextricably linked. Each of the above elements is part of the content of singing in all classes, and gradually strengthens, changes in quality and develops into a complex singing repertoire.

Particular attention should be paid to seventh-graders, as at this age most boys and girls develop a period of mutation (voice changes). At this point, the voices of 13-14 year old boys change dramatically. Boys' voices, in particular, are declining. Even after the sound has changed, that is, in the initial period after the mutation (the male voice is conditionally called condition 2), the range of sound is often limited, and the timbre characteristics of this sound are unclear. This makes it necessary to limit the repertoire in an appropriate way and to choose carefully. More two-voice repertoires are recommended at this time. Boys can repeat a song sung in a soprano or aloud in an octave low. Some boys this age still sing in a childish voice, soprano and alto. However, the range of male vocalists and male vocalists may be limited (at some quintet levels, between Do1-lya bemol 1, - 1ya1). That's why boys shouldn't sing parts that aren't in their range. Singing is a complex psychophysiological process. According to Ashula, almost all organs of the child's body are actively involved, especially sound-producing articulation, respiratory organs and nervous tissue (nervous system). If one of these organs malfunctions during the singing process, the vocal apparatus and the sound formation may be damaged.

Therefore, in order to develop vocal skills, it is necessary for these organs to interact and function normally at the same time. These activities help the breath to be smooth, calm, and wavy, and to develop good pronunciation. Special vocal exercises in developing music reading, voice care, and vocal chorus skills, i.e., singing between three voices, low-pitched, or high-pitched sounds, and parts of its fifth or octave scale, are performed in unison, mostly in the form of yallas or reciting passages from songs and 'rhythmizing the voice' is of great importance.

Singing skills based on notes are also developed through similar exercises. Each class is given 3-6 minutes for this type of exercise. The program includes singing with and without accompaniment.

Singing without accompaniment (a'capella) helps to develop musical reading by singing multi-voiced songs in unison, in harmony, and in focus. When a musical instrument sings in unaccompanied chorus, both the teacher and the students are well aware of all the inaccuracies in the song. That's the decent thing to do, and it should end there.

In addition to the songs featured in the program, the teacher can also choose from new songs published in the press, radio, or television. You also have the right to move some songs from quarter to quarter or from class to class. It is important that children learn in the classroom so that they can understand and perform the songs in advance. It depends on how the song is learned and how convincingly the teacher is able to reveal the artistic image in the song. A well-prepared teacher is an important condition for successful singing. She should be able to sing very well for the first time with children and sing correctly and effectively. Only after the teacher has studied the song in depth can it be taught to the children. It is necessary to analyze each song, even the simplest, very carefully, to know its ideological content and to determine the means of expression of this content in music. The whole song performance plan is determined in advance, and the content of the teacher's conversations in the classroom, that is, the main pace of the song and its deviations, variations, sound characteristics are thought out.

If it is possible to vary the sound of the song by performing songs such as singing with the mouth closed, chorus and solo - the exchange of foreheads, the teacher should determine where to use these techniques and which of the children should be solo. He or she will determine which words in the song need to be highlighted and quoted to enhance the effect of the text. It is also important to know the technique of singing a song, to find out where to breathe, which aspects of the song are difficult, why it is difficult for children to master, and which aspects are easy to master. Once the teacher has identified the intricacies of the song, he or she can find tools to make it easier to learn. For example, if these positions consist of intonation difficulties, auxiliary exercises are created.

II. Here are some key pointers in learning to sing:

1. The teacher sings a song;
2. Conducting an interview;
3. Teaching the lyrics;
4. Training a sheep to sing;
5. Reinforce the learned song;
6. Work on the artistic performance of the song

That's the decent thing to do, and it should end there. The sequence of these performances depends on the nature of the song being studied depends.

The teacher's performance of the song - The teacher's performance of the song is an important part of the teaching process. The clearer and more effective the teacher's performance of the song, the clearer the song will be for the students and the easier it will be for them to learn the song. As children listen to the song with a strong impression, they want to learn the song faster. So children need to get used to sitting quietly and listening to music with great attention. The teacher can play the song from beginning to end or in part. If the song reflects the landscapes, the seasons, the general content and the mood, it is enough to perform one part of the song, and the other parts will be read without staging. However, as in the case of songs and hymns about some heroes and historical events, if the general path of song development is known, it is preferable to perform the song in its entirety to give children the impression of a holistic artistic image. .

Chat. - Before teaching a song, there is usually a conversation about the content and musical impact of the song, the composer who wrote the music and the poet who wrote the poem. This conversation can take the form of an introductory speech before the song is performed and a conclusion at the end. The introduction should be very short and concise. For example, the teacher only says the name of the song, the name of its composer and poet, or tells 1-2 bright stories from the life and creative path of the composer who created this work. There will be a conversation before the performance of songs and

chants dedicated to historical events and heroes. The purpose is to increase the children's impression of the song. Children can take an active part in such conversations. They tell stories they have heard or read about. If there are unfamiliar words in the song, the unfamiliar words are explained before listening to it so as not to complicate the children's cognitive process and distract them. There will be a more detailed conversation after the song is performed, but it should not be too long. The children are moved and inspired as they listen to the teacher play the song. They want to think about this song. This desire is a very important part of the lesson. But in this case, there is no room for complacency and confusion. The teacher should be able to direct and direct the conversation. He asks the children a number of questions: What is the song about? what characterizes his music; whether it is heavy or slow; whether it sounds like a march song or a dance song; how the children enjoyed the adventure, etc. In addition, the teacher should give the children new knowledge and insights in this conversation and explain to them in an understandable way the artistic image in the song - the means of musical expression that help to strengthen it.

In some cases, it is a good idea to play the song a second time after the conversation to remind the children. After the song is played and talked about, the teacher begins to teach the song directly.

Teaching lyrics - In a song, the word is closely related to the music, which is a powerful tool in the human mind. These two components play an important role in the teaching of a song. Children need to be taught to memorize the lyrics quickly and easily. In the lower grades, the lyrics are taught directly in the classroom. This is because children are still unable to write quickly and accurately, and it takes a lot of time to write a poem. In a lesson, the teacher usually reads a quartet (a single verse poem) or part of it four times, depending on the complex type of literary work; then invites the children to repeat the text with them. The teacher must pronounce the words in the text correctly, effectively, clearly. Students should be required to say the same. It will be helpful for them to read the text in a whisper but in a melodious manner; such reading activates the articulatory apparatus.

After the whole class has repeated the text of the song 2-3 times, some students are asked to decipher it. At the same time, other students should listen carefully to the poem and repeat it in their hearts so that they can correct their peers' mistakes. It is better to repeat the text "in chains": one child reads the first line, another child reads the second, the third child reads the third line, and so on. k. This kind of reading activates children's attention. From 2nd grade onwards, students should keep a separate notebook and write down the lyrics of the songs being studied. In grades 3-7, the teacher recites the text of the song. In the lower grades, the text of the song should be studied according to a special table - posters or notes on the board. In the upper grades, the teacher brings 2-3 copies of the new text to the class and asks the children to copy it. In addition, high school students are taught to memorize the lyrics by studying them directly in class. Short and simple texts can be completed in one lesson. But there are also poems in which one verse consists of two or three parts. Such poems are mastered over several lessons. If the time spent trying to do it all at once is spent on studying the snare, then the method is wrong. It is not necessary to study the words of the first verse carefully, because in the teaching of melody these words will be repeated many times and will be remembered. However, it is not advisable to teach the following verses in this way, as children now know the melody much better and do not have to repeat the text over and over again as they repeat the melody over and over again. Therefore, it is necessary to study the text of the new paragraphs very carefully.

Teaching a song - After learning the text of the first verse, you can start teaching the song. This work requires the attention of both children and the teacher. Before teaching a song, the children should be reminded to play it on a musical instrument or recite the first verse of the song. As a result, they get a much better impression of the song being studied. As children become acquainted with a new tune they are unfamiliar with, they can begin to teach parts of it; then in children the perfect musical image is formed from those parts. There is a certain consistency in learning the melody of a song. The melody is usually studied in terms of musical content. First the first content, then the second, third, and so on. k.

Content is analyzed and taught. The teacher says each of them aloud and plays them 2-3 times, then asks the children to say a certain content aloud together with them. Usually, children may not be able to sing boldly at first, but they will become more bold as they repeat it over and over again. If the content is not clear enough to the children, play it again and tell it. At this point, it is important to know the norm and not dwell on it, even if a certain content is not sufficiently mastered. It should be borne in mind that in this case, children's attention is weakened, so they become tired and passive, which has a negative impact on learning outcomes. So it's a good idea to go back to the difficult part of the song later.

The intricacies of the song need to be studied carefully. Difficulties at this time may be due to unusual intonations (circles), the following jumps in the song, the inconvenience of alterations, etc. Such difficulties need to be overcome diligently and carefully, because if the melody is not studied properly, it will be extremely difficult to correct the mistakes, and sometimes it will not be possible to correct them. In this case, the teacher warns the children not to repeat the song at home so as not to make mistakes. The rhythmic complexity of the melody can also make it difficult to learn. Mastering a rhythmic form of music that is difficult for children to understand can be facilitated by clapping. Where a certain part of the song is sung with a few notes, the children are dressed from time to time. It is useful not to sing such places with poetry, but with neutral syllables such as "lya"; such singing facilitates and speeds up comprehension. Songs written at a fast tempo should be studied only at a slow tempo, otherwise the intonation and rhythm will not be clearly mastered, which means that the song will be played in a slurred way. Therefore, only after mastering the melody can the tempo be gradually brought closer to the level indicated by the composer. In addition, when teaching fast-paced songs, it is important to make sure that their words are pronounced correctly, and to do so until the song is completely learned. There is no need to rush or panic when learning hard songs. You need to work hard on a slow song, otherwise the kids will slow down.

There are many different ways to teach a song. It's natural for every class to have good-natured, sometimes musical, kids. They will be the teacher's assistants in learning the melody of the song. It is useful to test how well the children know the melody of the song, as if organizing a competition between the rows of desks in the classroom, so this method helps to activate and inspire the children creatively. From the 3rd grade onwards, the simplest songs can be learned by note. To do this, the teacher prepares a song on a large poster or on the blackboard before the lesson. Before starting to solfeggio, all the children read the notes 2-3 times at the same time, after which they should solfeggio the melody a few times and then try to say it in words. From the 3rd grade onwards, in addition to one-voice songs, two-voice songs are more difficult to learn than three-voice songs. In the study of such songs, each part should be studied carefully and in the same way as in the study of a single song. Here, the teacher should always be in control and not be overly attached to the work of any choir. Otherwise, there will be chaos and noise in the classroom. However, this should not be allowed under any circumstances. You have to work alternately with one party or another. Once the teacher has taught the first voice to the students, he or she will teach the content to the second voice students. After that, it is necessary to unite the two parties and focus on the second voice.

All subsequent content will be studied in the same way. They are then combined as if learning a single song. One lesson is not enough for children to memorize the lyrics and the lyrics. For this reason, the song is repeated many times over a period of time and is gradually learned.

Work on artistic performance.

When working on a song, a lot of space is given to its artistic design. This aspect of the work goes hand in hand with the whole process of working on the song, only at the very beginning it is necessary to focus all the children's attention on the most important task of this period: mastering the intonation of the song. Once the appropriate content is played smoothly, you will be able to focus on other details: the nature of the sound, phrases, tones, diction, and so on. Once the song is mastered, a period of

serious work begins to reveal the author's idea. But kids shouldn't get bored by giving in to this side of things and pausing from time to time while singing. As children sing boldly, they will no doubt want to sing the whole song; if the song continues to split, it will lead to a decrease in interest in the work. Therefore, it is important for the teacher to know the norm in this work and to explain the specific content, intonation, and the reason for repeating the word each time. For example, children sing the melody correctly and say the words vaguely. The teacher warns the children that they do not understand the words of the song. However, if children speak with vague diction, the song should be divided and reprimanded. Then the attention is drawn to other details, such as sound, tones, and so on. But it is important to remember that setting multiple tasks for children at once means not being able to accomplish any of them in practice.

After working on the details of the performance, you need to be able to learn the song in time, otherwise the song will never sound good and firm. As the teacher works on the artistic image, he or she should clearly show the children the need for different performance techniques and try to make them perform them consciously, not involuntarily. If a song starts to bore children, it is better to suspend the work on it and return to the song when new songs appear in the repertoire. At the end of a quarter or half of the school year, one lesson can be devoted to repeating all the songs and chants previously performed, with a small class concert in which all the children are both performers and listeners at the same time.

Conclusion.

In short, high school plays a key role in educating students to love music. If the teacher is the right teacher, it will be easier to educate students in the spirit of love for music.

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