

**EXPANDING STUDENTS' VOCAL CAPABILITIES IN GENERAL SECONDARY SCHOOLS: THE EXAMPLE OF UPPER GRADES****Gulsevar Mirzayeva**

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**Abstract:** This article discusses the key principles of voice training in the process of teaching the subject of Music Culture in upper grades of general secondary education institutions of the Republic of Uzbekistan.

**Keywords:** music, style, method, principle, range, culture, exercise, lyricism, resonator, voice, mutation, unison.

The role and significance of music lessons in general education schools are invaluable, as no school celebration or event takes place without musical accompaniment. In order to develop national music and pass it on to future generations in its authentic form, a number of state programs are being developed. In addition, on February 2, 2022, Resolution No. PQ-112 of the President of the Republic of Uzbekistan, Sh. M. Mirziyoyev, entitled "*On Additional Measures for the Further Development of the Sphere of Culture and Art*," was adopted. <sup>1</sup>According to this resolution, every general education student must be able to perform on national musical instruments. While in primary grades the main objective is to develop students' musical perception, the basic stage of education begins in the 5th grade. From a psychological perspective, significant changes can be observed in 5th-grade students. Their life experience expands, and this period differs from earlier stages as scientific worldviews begin to form through the study of specific subjects. As thinking becomes more developed, logical perception through verbal expression begins to take precedence over purely visual perception. Accordingly, the works studied gradually become more serious in terms of genre, scale, and artistic content. The vocal range (Do–Mi) is developed to a certain extent. The vocal and choral skills acquired by 5th-grade students in lower grades are further refined; these skills ensure accurate and expressive singing, contribute to the improvement of children's voices, and support proper voice care. As vocal and choral exercises, it is advisable to sing excerpts from folk melodies and songs, thereby instilling the characteristics of national musical intonations into children's emotional and psychological world.

The teacher should perform the song expressively and work to develop students' musical learning abilities, including the following:

1. Achieving pure unison;
2. Fully perceiving a musical phrase from beginning to end;
3. Possessing the ability to read music from notation.

From the second half of the academic year, it is advisable to begin with very simple exercises, song refrains, and modes that are comfortable for singing. Both simple and more complex exercises should primarily be learned and sung through solfeggio practice, as this process helps students understand both the names of the notes and their pitch levels. Before beginning two-voice singing, it is necessary to demonstrate the material on the classroom board or posters, identify the names of the notes and their pitch levels, repeat them aloud several times, and only then proceed to singing. Initially, consonant intervals such as the major third, perfect fourth, perfect fifth, and major sixth can serve as the basis for exercises, as these intervals are comfortable and pleasant to sing and are easy for students to retain in memory. In addition to singing intervals in two voices, they should also be performed for listening purposes, with

<sup>1</sup> Sh.M.Mirziyoyev 112-PQ.02.02.2022 yil.

students being asked to identify the upper and lower notes. Such tasks strengthen students' harmonic perception and foster a conscious understanding of intervals. To develop the ability to sing two-voice songs, it is recommended to start with small canons and gradually move on to larger unaccompanied (a cappella) works. This approach helps students develop the ability to listen attentively to one another while singing. When selecting two-voice songs, it is appropriate to choose small-scale pieces that contain elements of two-part singing. Each voice part should be melodically clear, distinct, and independent. The lower voice should be rich, resonant, and especially memorable. Songs whose vocal parts do not exceed the range of a sixth, seventh, or octave are the most suitable for singing.<sup>2</sup>

Songs written at a moderate tempo are beneficial and easier to sing. The melodic structure of two-voice songs should be light and simple in terms of imitation. When a teacher arranges and teaches Uzbek folk songs in two voices, it helps develop students' pronunciation, intonation, and memory. In two-part singing, having one voice sustain while the other moves also enhances children's listening abilities. Later, it becomes possible to sing with voices moving in parallel in the same direction, in contrary motion, and in more complex combinations. In music lessons, it is not necessary to strictly divide children's voices into discant and alto for two-part singing; an approximate division is also acceptable. This is because when students sing the second or third voice, their musical perception develops more intensively. Therefore, voice parts should be alternated among students. To achieve this, it is essential to first attain pure unison, after which two-voice pieces can be introduced. Since fifth-grade students have already developed clear vocal apparatuses and possess certain skills and abilities, teaching two-voice songs at this stage is considered appropriate and effective.

In the educational process, it is advisable for fifth-grade students to acquire knowledge about the Uzbek folk instrument orchestra, choral art, symphonic orchestra, vocal-symphonic works, stage music compositions, dance art, musical drama and comedy, as well as the opera genre in Uzbek music. In general, music literacy lessons should primarily fulfill an educational function. Therefore, every new term, concept, or theoretical element related to music literacy should be applied in the practice of all types of musical activities, gradually enriching students' musical knowledge. This plays a fundamental role in the development of students' musical literacy.

In the fifth grade, the annual theme of music lessons is "The Genre of Compositional Music."

First term: Uzbek Folk Instrument Orchestra. Choral Art

Second term: Symphonic Orchestra. Vocal-Symphonic Genres in Music

Third term: Stage Music Works. Ballet and Dance Art. Musical Drama and Comedy

Fourth term: Opera Art. The Opera Genre in Uzbek Music

The main objective of music lessons in the fifth grade is to determine students' level of knowledge and preparedness acquired in primary grades and to foster their interest in music classes and extracurricular club activities. As can be seen from the above, only through a comprehensive approach to each lesson is it possible to conduct instruction in accordance with the requirements of the new curriculum. This can be achieved only when every musical piece and its content introduced in the program derive from and correspond to the theme of the academic term. Therefore, none of the musical activities carried out during the lesson process should remain an artificially isolated element or independent component of the lesson.

In the sixth grade, students enter adolescence, and they begin to show a serious interest in nature and the laws of life. Psychologically and physiologically, significant changes occur in their bodies. Their height increases, their voices change, their interest in subjects develops, they become capable of independent thinking, and their abilities evolve. As a result, the brain may not

<sup>2</sup> Soipova D. Musiqiy va musiqiy – nazariy bilimlarni o'zlashtirish jarayonini takomillashtirish. – Toshkent, 2005 – yil. 38-bet

receive sufficient nourishment, leading to periods of fatigue. During this stage, teachers are required to treat students with seriousness and care, while also engaging with them in a friendly and supportive manner.

1. Continuously develop students' musical talents through all classroom activities.
2. Develop vocal and choral skills, teaching students to sing both individually and in two-part harmony.
3. Foster musical perception and teach students to analyze the structure, form, mode, composers, and tempo of musical works, while enhancing their memory, speech, and worldview through aesthetic enjoyment.
4. Acquire knowledge of basic music literacy, understanding simple musical terms and concepts in practice, and apply them by singing in every musical work.

Singing one- and two-voice songs within the following range:

- First voice: C1 – E2 (F2)
- Second voice: B ♭ – D2 (C#2 – D2)

is essential for developing musical literacy, maintaining the voice, and cultivating vocal-choral skills. Special vocal exercises are used, such as singing three-note sequences and practicing within the lower or upper vocal registers, as well as intervals of a fifth or octave. Primarily, students sing excerpts from folk songs or simple songs in one voice, focusing on “bringing the voice into balance,” which is of great importance. The skill of sight-singing is also developed through this type of practice. Each lesson allocates 3–6 minutes for such exercises. Developing musical literacy is closely connected with choral singing. The goal of music literacy is to teach students to perceive and understand the musical intonation of a song and to pronounce the lyrics correctly. All theoretical knowledge provided in the music class is reinforced during sight-singing and practice exercises.

Singing excerpts from musical works and tuning their voices during the process of teaching songs and listening to music stimulates students' interest. It is important to provide detailed explanations of performance styles. Actively involving students in the analysis of musical works is highly recommended. Children should gain a clear understanding that every nation has its own national art and that music reflects the artistic character of each historical period. On this basis, a brief history of Uzbek music can be presented, comparing traditional Uzbek musical instruments, folk music genres, maqams, and classical songs with contemporary compositions.

For example, “*Shashmaqom*” symbolizes the eternal brotherhood of the Tajik and Uzbek peoples. It is important to explain that many of their traditional musical instruments are similar and can be used by other nations as well. Students should be introduced to and compare compositional works created on the basis of folk music with contemporary music.

Introducing students to musical notation, scales, whole and half tones, accidentals, dynamic markings, intervals, and repeats, as well as analyzing musical works, yields excellent results. According to the new curriculum, the term theme and the lesson topic are interconnected. In the sixth grade, the annual theme of music lessons is “Classical Music.”

**First term:** Information about Classical Music.

**Second term:** Contemporary Music and Its Main Characteristics.

**Third term:** Classical Music of Eastern Peoples.

**Fourth term:** Introduction to European Classical Music.

Vocal exercises play a crucial role in developing students' voices. Students practice voice training through various types of vocal exercises. Among these, vocalises are the most widely used, and they are highly effective for helping students properly develop and control their voices. For example,

## Mashq 1

Adagio

8

## MASHQ 2

8



## Mashq 3

*p* *p* *p* *p*

P. Viardo-Garsia

## Mashq 4

*p*

The main goal of music lessons in general secondary schools is to instill in students the ability to study the art of music based on the principles of beauty and to cultivate their musical

culture. This goal sets several tasks for the teacher: to develop students' musical and artistic taste and moral-aesthetic sensibilities; to foster their creative abilities; to increase their interest in music and the need for artistic expression in their musical activities; to cultivate music literacy and culture; and to help them understand that music is an expression of the era, life, human emotions, and aspirations.

Music expresses human life, emotions, and aspirations in a unique artistic language and actively influences people's feelings. In other words, the art of music studies, depicts, and represents life. Therefore, music serves as an effective means of cultivating aesthetic sensibilities in students, contributing to the comprehensive development of their spiritual, intellectual, and moral world, and fostering noble qualities.

Achieving these high goals and objectives requires viewing music as a factor that cultivates the cultural and moral development of society, relying on the creativity of teachers in solving subject-related challenges, and improving the methodology of music teaching based on advanced experiences and the results of comprehensive scientific and methodological research.

Thanks to independence, significant political and social changes have occurred in the Republic of Uzbekistan in recent years. In particular, the *Law on Education* was adopted, and a nine-year general secondary education system was implemented. Based on the principles of democratization, individualization, and consideration of regional characteristics, a new teaching concept was developed for all subjects, including music. These developments are also reflected in the revised curriculum, which emphasizes the priority of national music.

First, the topics of lessons, which help students understand the essence of music, are based on the main themes designated for each term. Second, activities such as listening to music, singing, and music literacy exercises are not treated as independent parts of the lesson, but as musical activities that reveal and develop the lesson's theme. Third, to make the lesson interesting and increase educational effectiveness, new musical activities are introduced, such as dance and musical-rhythmic movements, playing children's instruments like clappers and tambourines, singing, and engaging in musical creativity. Since these activities inherently contain elements of play, they generate great interest among students.

Accordingly, all musical activities used in lessons serve as an integral and logically connected part of the lesson topic. In this regard, the subject "*Music Culture*" follows a complex (integrated linear-mixed) lesson type, where the following interrelated musical activities are applied in accordance with the lesson theme: musical perception (listening), singing, music literacy, dance and rhythmic movements, playing clappers and musical instruments, musical creativity, and others. Among these, musical perception holds a leading role in lesson activities. It is implemented in two ways.

In the first case, a specific musical work is listened to and perceived, and its artistic qualities are described in a simple pedagogical manner relevant to the lesson topic. Through listening, students gain an understanding and conscious perception of the work, as well as knowledge of its musical characteristics (genre, structure, means of expression, performance) and its artistic content.

In the second case, musical works are first listened to and then studied more thoroughly through singing, with their artistic characteristics expressed in practical activities. For example, a song to be studied is initially listened to once or twice, either performed by the teacher or via a recording, and its characteristics are discussed before beginning the learning process. Dance music is first listened to, and once the song's features are understood, the dance movements are practiced. Often, a work is studied through a combination of several activities (listening, singing, dance movements, etc.). This method allows for a thorough understanding of the work while simultaneously developing complex skills. In music lessons, all activities are logically interconnected within the theme, resulting in a coherent and unified lesson. Music literacy plays a crucial role as an activity that theoretically integrates all other activities. Regardless of which

activity is being conducted (listening, singing, dancing, etc.), the work being practiced is studied, and new concepts about its characteristics (genre, structure, performance, etc.) are formed.

Therefore, in music literacy activities, primary attention is given to forming students' general understanding of music, including musical forms, genres, instrumental performance, folk and composed music and their differences, local styles of national music, classical music, music notation, and related concepts.

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