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PROBLEMS IN CHILDREN'S CHOIR PERFORMANCE

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Annotatsiya. Bugungi kunda musiqa madaniyatini rivojlantirishda bolaning ma'naviy dunyosini go'dakligidanoq shakllantirish muhim ahamiyat kasb etadi. Bolalar o'z tuyg'ularini, fikrlarini asosan qo'shiqlar orqali ifoda etadilar. Qo'shiqlar bolalar ongiga tez ta'sir etib, uning zehni o'tkirlashtiradi va takomillashtiradi. Bolalar ovozini tarbiyalash va uni rivojlantirish masalasi juda katta ahamiyatga egadir. Hozirda bolalar ovozini tarbiyalash va saqlash muommosini o'rganish masalalari bilan mamlakatimizning yirik musiqashunos mutahassislari, professorlari shug'ullanmoqdalar. Bu olimlar tovush apparatining tuzilishi va rivojlanish xususiyatlarini tekshirib chiqib, bolalar ovozini tarbiyalash va takomillashtirishning ilmiy asoslangan bir qancha metodlarini taklif etadilar. To'g'ri qo'shiqlarni maromiga yetkazib ijro qilish uchun yuqorida aytib o'tganimizdek bolalar ovozini shakllantirish va uni rivojlantirish ham muhimdir. Lekin bolalarning ovozi o'z qo'shiqlarini kuylab shakllansa maqsadga muvofiq bo'lar edi.

Аннотация. Сегодня формирование духовного мира ребенка с раннего возраста имеет важное значение в развитии музыкальной культуры. Дети выражают свои чувства и мысли в основном через песни. Песни быстро влияют на детский ум, оттачивая и улучшая его ум. Вопрос воспитания и развития детского голоса имеет большое значение. В настоящее время крупнейшие музыковеды и профессора страны изучают проблемы воспитания и сохранения детских голосов. Эти ученые исследуют структуру и характеристики развития звукового аппарата и предлагают ряд научно обоснованных методов воспитания и улучшения голоса детей. Как было сказано выше, для правильного исполнения песен важно формировать и развивать детский голос. Но было бы хорошо, если бы детские голоса можно было формировать путем исполнения их собственных песен.

Annotation. Today, the formation of a child's spiritual world from an early age is important in the development of music culture. Children express their feelings and thoughts mainly through songs. Songs have a quick effect on children's minds, sharpening and improving their minds. The issue of educating and developing children's voices is of great importance. At present, the major musicologists and professors of the country are studying the problems of educating and preserving children's voices. These scientists examine the structure and developmental characteristics of the sound apparatus and propose a number of science-based methods of nurturing and improving children's voices. As mentioned above, it is important to form and develop children's voices in order to perform the right songs.



But it would be nice if the children's voices could be formed by singing their own songs.

Kalit so‘zlar: musiqa, xor, bolalar qo‘shiq-lari, jamoa bo‘lib kuylash.

Ключевые слова: музыка, хор, детские песни, групповое пение.

Keywords: music, choir, children's songs, group singing.

Introduction. Uzbek music culture has an ancient and rich heritage. It embodies the national spirit, high human qualities, artistic spirituality, struggle for independence and aspirations and aspirations of our people. There are also excellent schools of Uzbek music teaching methods.

Music education serves to shape human spirituality. After all, it is important primarily because it shapes the level of musical culture. As a cultural-spiritual indicator, it is a broad concept and is one of the most controversial issues. Due to the correct organization of music culture, a person develops certain musical knowledge, understanding, skills and abilities, which in turn form the musical-spiritual worldview of the individual. A person's musical culture is a set of qualities, such as ability, knowledge, skills, abilities, appreciation of musical works, which serve as a factor of spiritual growth. Therefore, it is advisable to start with the family in the composition of this type of upbringing. This process will be further improved in secondary school, secondary special and higher education.

After gaining independence, the Republic pays special attention to spirituality and culture. Getting acquainted with this type of art in music culture classes has great potential in educating schoolchildren in the national spirit, shaping their worldview and spiritual needs. Only if a teacher can put into practice the wide educational potential of music can he teach children to develop their musical and creative abilities, to correctly understand and appreciate their works of art. Carrying out the tasks set by the society for the school puts a great responsibility on science. Implementing important tasks requires connecting music education with life, developing children's artistic interests, increasing the educational impact of lessons - a teacher of music culture has a deep knowledge of their subject and a constant focus on the student's personality.

Undoubtedly, the completeness and complementarity of the established principles of modern music education provides a holistic approach to its content and organization of music lessons. However, the problem of defining, developing and systematizing the principles of music education is still relevant and topical, so many theorists, didactics, psychologists and music teachers turn to it.

What is the role of music in the spiritual development of children in schools and preschools? Nowadays, little attention is paid to the spiritual world of children as they study their voices. Frankly, the minds and mindsets of children in most schools and preschools are far removed from nationalist tones. It is unfortunate that these children, who are our future, are brought up listening to and performing songs that are not suitable for their age. It has become a tradition for schoolchildren and even kindergarteners to sing the best hit songs of the Uzbek show business world out of curiosity. The interesting thing is that those hit songs are hard to explain that parents are describing their child on their own and acting without even thinking about whether the lyrics are appropriate for the child.[2]The lyrics of the songs currently



performed by the show business are very shallow, and it is unthinkable that these songs will poison the minds of not only children but also adults, and have a negative impact on them. I didn't know how much intelligence a person had to have to teach or describe songs like love, "I'm dead" to children.

Analysis of the relevant literature. At school and preschool celebrations, it makes no sense for children to sing and dance to pop songs that are unique and inappropriate for their age. The fact that these songs and dances are organized by the staff of the educational institution is very sad and thought-provoking. Can't they understand that it's not just taking away their songs, it's taking away their childhood? Naturally, the question arises, how did our grandparents spend their youth? They didn't even have a TV or a radio. They grew up with folk art, inherited from them "Chitti gul", "Laylak keldi", "Oq terakmi, kok terak", "Chillak", "Zuv-zuv" and other folk songs. not being promoted enough for children? What is wrong with them today? Which word is "obsolete?" After all, these songs have been passed down from generation to generation. I think that these songs play a very important role in the spiritual upbringing of children, in their development into a harmoniously developed generation.[4] Folk songs are quickly and easily imprinted in a child's memory, instilling in him a sense of patriotism, goodness, humanity, and a worldview of the environment and nature. It should be added that the tone of today's pop songs is far from the Uzbek national tone. In the process, the younger generation will forget about our national anthem. Folk songs should be instilled in the child's mind from infancy. Until the baby is born, the baby sings alla, lullabies, and other comforting songs. Every mother has her own feelings, dreams and hopes for God. This song is one of the most acclaimed educational songs. In addition, our national melodies enter the heart of the child with the mother goddess.

Research methodology. It is necessary to find and put into practice the propaganda that has a direct impact on the upbringing of children in the field of singing. It is necessary to expand and popularize such programs as "My song", "Singing together", "Do-re-mi-fa-sol", "Do-mi-sol". Here are some suggestions on how to look or get an appointment for antique items. Take, for example, the recent Yulduzcha children's music competition in our country.[1] This program has both pros and cons. The program, which embodies the spirit of children's desire to sing, is not yet fully developed. The reason is that 99% of the songs in these children's competitions are not children's songs. In this regard, it would be advisable for those in charge of organizational work to clearly indicate the boundaries of the songs to be performed for the next auditions. It would also be a good idea to include artists who have worked with children and are aware of their vocal skills. Another suggestion is to open special programs on radio and television dedicated to national traditions and regularly promote the performance of children's songs based on our national melodies and values, as well as to promote children's folklore in schools and preschools. it would be good if ethnographic song singing circles were organized.[3]

Analysis and results. Currently, the children's choir and dance ensemble "Bulbulcha", children's studio "Tomosha", "Orom", "Tantana", "Tumor" and other ensembles operating in our country are instilling spiritual drops in the hearts of children. Given that all of this is located in our capital, there are almost no children's



music clubs in other regions, except for music schools.[5] Children can enjoy their free time if they organize at least two or three music clubs in each district and divide one of them into educational areas such as singing, dancing and playing a musical instrument. and conditions will be created for useful conduct.

Conclusions and suggestions. To this day, some music schools still use music collections published by the former Soviet publishing house to promote the policies of the time. True, these songs are not bad in terms of melody and melody, but I believe that our children have the right to grow up on the basis of national music collections based on their own national melodies. Therefore, taking into account the above ideas and comments, it is necessary to develop methodological guidelines and methodological recommendations on children's folklore.

1) In the past, children's songs were created and promoted by composers. Music collections such as "Mother Uzbekistan", "Uzbekistan is my homeland", "Children's songs" were distributed throughout Uzbekistan as a material for music lessons. Currently, there are no music collections for music schools.[4]

2) Songs written for children by Shermat Yormatov, Avaz Mansurov, Nadim Norkhojayev, Tolkin Toshmatov, H. Khasanova, M. Otajonov and a number of other composers have a special title. Unfortunately, the composers who have been creating lately are not continuing the traditions of the above-mentioned people.

3) We need to give children back their childhood. We all have to work hard to get them to sing their songs.

One of the most important stages of a child's musical upbringing is to develop his or her subjective attitude towards music. Therefore, it is very important to encourage him to actively reflect, to give this or that emotional response to the work, to express his point of view on it.

In primary school, the basic foundation of educational music culture is formed. But pre-school education has an independent significance as an important, responsible period of human development. Because it is a preparatory stage of primary education. Therefore, it is necessary to pay attention to the opening of state mixed (partially paid) and private (paid) forms of music and art training (art, speech, ethics, science, accounting) for children who do not attend kindergartens. .

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