



**PEDAGOGICAL OPPORTUNITIES FOR INCREASING STUDENTS'
CREATIVE ACTIVITY THROUGH SINGING ACTIVITIES**

SamDPI, "Musiqqa ta'limi" kafedrası dotsent

p.f.f.d. Pardayev Sobit Abdivali o'g'li

sobitpardayev@70gmail.com

Mirzayeva Dilfuza Bahodir qizi

SamDPI, (Vokal san'ati, an'anaviy xonandalik) yo'nalishi 1-bosqich
talabasi

dilfuzamirzayeva@01gmail.com

Abstract: *This article describes the methods of increasing students' creative activity through singing activities. It is explained how young students interpret various images in their independently created works of simple songs, learned dances, and movements.*

Key words: *Music, culture, education, singing skills, perception, activity, youth, formation, musical creativity, melody, rhythm, timbre, register, tempo, dynamics.*

INTRODUCTION. Musicologists pay special attention to the activity of singing in the musical education of young students. After all, in the formation and development of the musical culture of each person, the ability and skill of singing occupy a very important place. No matter what activity a young student performs in class, he or she, having perceived music, expresses its artistic characteristics in practical activities.

The educational significance of singing activity is especially emphasized in the science of musical culture. Folk songs and ballads, reflecting the national spirit, help young students to feel and perceive the world artistically, to enjoy it. It is important to depict various movements and dances corresponding to musical images, and various images in the game. Because movement is very important in the



formation and physical development of musical abilities. The artistic content and mood of the work are reflected in the movement. Moving the arms, legs, and body in accordance with the music, feeling the nuances of melody, rhythm, timbre, register, tempo, and dynamics, provides an integral connection between musical, aesthetic, and physical education. In the formation of singing skills of fifth-sixth grade students, colorful melodies played on musical instruments, especially Uzbek musical instruments, introduce young students to the sonorous sound of words. They experience positive emotional states such as surprise, delight, and joy. The content of the program includes tasks such as introducing musical words, as well as teaching them to perform simple performance techniques using percussion instruments and musical toys appropriate to their age.

In the formation of singing skills of fifth-sixth grade students, the first buds of the student's musical creativity begin to appear. Talented young students embody simple songs, learned dances, and movements in their independently created works, interpret various images in new ways, invent impressive features in circle games, enjoy and are satisfied with their creative achievements. Such steps of independence in musical activity encourage our young students to enjoy the magical world of art from a young age, enjoy beautiful melodies, love music with love, and demonstrate their abilities.

LITERATURE ANALYSIS AND METHODOLOGY

Holiday tales are one of the forms of artistic education of young students. The purpose of holiday tales is to introduce young students to the world of elegance, to create wonderful vivid impressions in them: to create the necessary festive mood in young students, to give them joy and the pleasure of creativity.

Creative approach Properly organized holidays and festive events (games, concerts, parades, askiya, hours of laughter, hours of elegance, various theatrical performances, interesting games, sports competitions) serve to make young students understand the essence of entertaining games and holiday tales from an early age, to receive spiritual nourishment, and to enrich their imagination. In the formation of singing skills of fifth-sixth grade students, the content of holiday fairy tales and



organized games and entertainments appropriate to the age and level of perception of each group is reflected in the educational content. The music director not only gives knowledge to young students, but also takes them into a new wonderful world - the world of music, interests them in art, teaches them to love it. A well-organized musical education process helps to raise young students as well-rounded people. In this work, the participation and activity of the pedagogical team in the process of forming singing skills of fifth-sixth grade students is also important. It is the pedagogical duty of the kindergarten management and educators to actively participate in organizing and holding mornings and holiday events, while protecting the health of young students and meeting hygienic requirements. The upbringing of a harmonious personality has always been considered the most important area in which the conclusions of human intelligence and educational science are focused. The scientific and educational significance of the specific art of music in this area is highly appreciated. Classes on the formation of singing skills of fifth-sixth grade students not only have a positive effect on the students, but also have an effective effect on the formation of their musical taste and musical worldview. Therefore, the complex of musical knowledge provided in the appropriate content and methodology fosters a stable interest in music in students, and most importantly, they learn to distinguish good music, genres, folk and classical music.

The results of the study showed that the formation of singing skills in fifth-sixth grade students began to sing with interest, listen to music, and get acquainted with the life of composers. Even students who initially disregarded music lessons eventually begin to come to music lessons with enthusiasm, eager to learn something new. The formation of singing skills in fifth-sixth grade students has increased their interest and desire for various activities within the subject of "Music". Most students have developed the skills of a literate, that is, conscious approach to the processes of singing, singing, and performing rhythmic movements.

RESULTS



The issue of forming and developing music listening activities through singing in general secondary schools is one of the most important and basic tools for listening to music. Vocal and choral performance is especially important in the creative development of musical literacy of fifth-graders. In this case, the ability to interest students in singing largely depends on the teacher's beautiful singing of each exercise or song they learn. Because young people are used to singing, and vocal and choral work with them is often based on imitating the teacher's voice. Therefore, the teacher should regularly work on his or her pleasant voice. When implementing vocal and choral work, the teacher should clearly know the sounds (sol1 - la1) that are convenient for singing in the primary sounds of the voice range (do1 - do2) and the working range (mi1 - fa1 - sol1) of senior students in the process of teaching voice tuning.

In the "Music Culture" lessons, teaching a song is carried out in several stages, however, in the process of teaching this song, music listening activities are also carried out:

- attracting students' attention to the song;
 - the teacher's introduction to the song (briefly telling about the songwriters, the content of the work, its historical features);
 - analyzing the song (determining the content of musical means, rhythm, character through conversation);
 - teaching the song into musical phrases (breathing correctly, delivering the phrase to the end, working on performance qualities);
 - achieving artistic performance of the song (summarizing the method of conducting a short conversation about children's impressions of the song).
- Singing is a complex psychological and physiological process. Vocal and choral work in the lessons of "Musical Culture" is the most active form of teaching, moral and aesthetic education of students. Singing strengthens the attention of students, develops their memory, speech, expands the vocal range, cultivates musical reading, mutation passes easily, and their worldview is formed from year to year. Vocal and choral skills play an important role in the formation of music lessons.



Especially in choral classes, students' attention, awareness and activity increase, musical memory develops well, and a feeling of pleasure arises when performing learned songs. When singing, creative performance cooperation strengthens and unites 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. They are: listening to each other while singing in class;

feeling the singing breath; producing and hearing the sound; tuning;

listening to the ensemble and singing together after listening to the musical work performed by the ensemble; pronunciation.

Singing posture refers to the sitting and standing position of students in class. 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 maintaining proper posture, not leaning on the back of the desk when singing while sitting, slightly arching the shoulders, not raising the chin too much, holding the neck and head correctly, lowering the arms and placing the palms lightly on the knees without bending, and singing freely with the feet shoulder-width apart. Feeling the breathing of a singer. It is known that there is a certain difference between the breathing in singing and physiological breathing. Physiological breathing begins to act naturally from the day a child is born and occurs at a certain rhythm at a certain time interval. Breathing in singing, on the other hand, occurs quickly, at short intervals, depending on the nature of the song. Inhalation and exhalation are extended depending on the length, pace and expression of the character of the song. Artificial breathing is used by actors, speakers and singers. Also, breathing taken according to need is called singing breathing.



Creating a voice and hearing it. The emergence of a voice is a complex psychological and physiological process. It is formed by the combined operation of the vocal apparatus (larynx, larynx) and the two cone-shaped vocal cords inside it, the breathing (lungs, trachea, chest) and the hearing apparatus. The sound produced in the throat is weak and hissing, and its vibration through the speech apparatus, especially the larynx, increases and acquires a unique timbre and resonance. The sound that is set to a musical tone in the interaction of the four organs - breathing, voice, speech and hearing - is called the singing voice. Soz means that each student clearly perceives the given musical sound and sings his voice in tune with it, preserving it. In other words, it means singing a sound of a certain pitch with precise intonation. This is an important skill, because in the upper grades, as the mutation period approaches, the voice of students becomes thicker and more hoarse. Therefore, one of the main goals of vocal and choral work for students in grades 5-6 is to achieve pure unison (singing in pure unison).

Therefore, from the first lesson, systematic work is carried out on the development of tuning skills in children. Particular attention is paid to children with poorly developed musical perception. 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, to achieve intonation purity and to sing at the same pitch through exercises.

DISCUSSION

Listening to a musical work performed by an ensemble and singing it together. 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 musical 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. Each voice sings



separately and sings separately and sings in 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 the main goal. Pronunciation. Pronunciation in singing differs from speech in 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 chorus. Such students should be given increased attention and worked with individually for a long time, encouraged to speak and sing freely, without rushing. It is necessary to teach them to stretch vowels and sing consonants in small parts, while taking the right breath and bringing the sentence to the end. 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.

CONCLUSION

In conclusion, it should be said that dance, musical games and musical movements are of great importance in the mental and physical development of fifth-sixth grade students in the formation of singing skills. At the same time, students' musical perception, especially memory and sense of rhythm, are well developed with the help of movements appropriate to music. The formation of students' musical perception based on the performance of musical-rhythmic movements in the process of singing musical works, the development of students' cognitive skills in the process of singing musical works, the connection of the content of the lesson with life, the students' verbal skills, knowledge and readiness for the lesson when giving musical works to sing, and analyzing them, determined the quality of the lesson. In addition, it further increases their interest in musical art and achieves positive results during the lesson. In particular, it allowed them to arouse enthusiasm for organizing singing activities, and to establish a sense of respect for national melodies through singing. At the same time, as a result of the research conducted, I came to the following conclusions.

**REFERENCES USED**

1. Mirziyoyev Sh. Ensuring the rule of law and human interests is a guarantee of the country's development and the well-being of the people. "Uzbekistan" National Institute of Public Administration, 2016.
2. "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan." Decree of the President of the Republic of Uzbekistan. Appendix 1: "Strategy of Actions for the Further Development of the Republic of Uzbekistan in Five Priority Areas in 2017-2021". Xalq so'zi newspaper. February 8, 2017 issue and Internet resource: www.lex.uz.
3. Mirziyoyev Sh.M. Resolution "On Measures to Further Improve the Art of Uzbek Maqom". November 17, 2017.
4. Mirziyoyev Sh.M. Critical analysis, strict discipline and personal responsibility should be the daily rule of every leader's activity. Speech of the President of the Republic of Uzbekistan at the meeting of the Cabinet of Ministers of the Republic of Uzbekistan dedicated to the results of 2016 and prospects for 2017. // Xalq so'zi newspaper. January 16, 2017, No. 11
5. Begmatov S. Music 6th lesson. T. G'. G'ulom 2002.
6. Ibragimov O., Sadirov J. Music 7th lesson. T.G'. G'ulom 2003.
7. Sharipova G.M. Music teaching methodology. Text of reports. Tashkent "Nizamiy State Pedagogical University". 2006.
8. Omonullaeva D., P.Mo'min. Alphabet songs. T. "East". 2000.
9. Shermukhamedov S., "Independence is a great blessing". T.1997.
10. Kodirov A. "Stars of spirituality" T.1999
11. Gafurov Z. "Lessons of spirituality". T. 1998
12. Yusupov E. "Spiritual maturity of youth" T.1996.
13. Pardayev S. "Modernization of educational technologies of continuous spiritual education", on the example of the IV stage of implementation of the "Concept of continuous spiritual education". PhD dissertation. 2023-Samarkand
14. Pardayev S.A. "Uzbek folk music creativity" textbook. "STAP-SEL" LLC Publishing House, Samarkand 2024.